Interviewer: John Kearns
Interviewee: Marie Bobby Miller
Interview Date: 2002-03-09
Description: Marsha Johnson's early days on the street panhandling, interest in Easter. Interviewer reads his poem "Marsha P. Johnson March."

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Disclaimer: This transcription omits vocal fillers (e.g., "um" and "like") for clarity and flow. Sensitive and/or personal information has been redacted.

[00:00:05]	Interviewer	This is an interview with Bobby Miller on March 29th, 2002. Yeah you're right, and also Marsha's family, I've talked to them.
[00:00:26]	Bobby Miller	How great. What are they like?
[00:00:30]	Interviewer	I haven't interviewed them, I've only spoken to them on the phone, cause they were away
[00:00:31]	Bobby Miller	Who did you speak to?
[00:00:32]	Interviewer	His sister. . .
[00:00:35]	Bobby Miller	Did you speak to Marsha's daughter? Did you find Marsha's daughter?
[00:00:40]	Interviewer	No... I didn't know Marsha had a daughter. No I didn't know that.
[00:00:43]	Bobby Miller	I'm a little surprised that Randy didn't tell you that
[00:00:45]	Interviewer	Norma is Marsha's sister. Norma Michaels and she lives in New Jersey.
[00:00:52]	Bobby Miller	I believe that Marsha had a daughter, and she was you know a street person and was like a drug addict and prostitute too. I don't know why I think that but I'm pretty sure that that's true. And I could be totally mistaken and imagined it but I don't think so. I'm pretty sure that she had a daughter and that there was some kind of bad history with her daughter. I'm sure Randy told you the whole story about how Marsha came to live with him out in Jersey.
[00:01:21]	Interviewer	Right yeah, I haven't done my formal interviews with Randy but over the years, cause Sylvia was working in Randy's store.
[00:01:27]	Bobby Miller	Right.
[00:01:28]	Interviewer	Over the years, talking to Sylvia at the store I've talked to Randy a little bit. Sylvia's death has made me want to speed this up, and talk to more and more people, that I possibly can. And Randy, Randy I need a lot of time with because obviously

[00:01:44]	Bobby Miller	Absolutely. Absolutely.
[00:01:45]	Interviewer	they lived together for a decade, you know Randy
[00:01:47]	Bobby Miller	I mean you know and he totally was her greatest champion. I mean I probably first saw Marsha on the streets of New York like. . . 71. Maybe? 1971. I moved to New York in 73 but I started coming here in 69 and would come up, I think the last couple years before I moved here I was coming here every week and I could've bought a house, I spent so much money on the train and the bus coming here.
[00:02:19]	Interviewer	Where were you coming from?
[00:02:21]	Bobby Miller	DC.
[00:02:22]	Interviewer	Oh, ok.
[00:02:24]	Bobby Miller	So it wasn't that far but still.
[00:02:25]	Interviewer	No, but [unclear]
[00:02:26]	Bobby Miller	But I remember the early days of seeing her when she was like really vibrant and still like, you know, running around and hanging out on the streets and with Sylvia and with. . . there were a couple of other queens then I don't remember their names but one of them was like so 1940s, she always wore like literally like Joan Crawford like snood and Joan Crawford fuck-me pumps and the padded shoulders, I mean tough and ugly as the day was long and I remember one time seeing Marsha on Christopher Street back when Christopher Street was Christopher Street before Chelsea existed before that strip existed and I remember her, this queen walking by with the 40s look on and her saying, you know, "where are you going, girl?" or something–the queen turned around and said "I'm trying to take a fucking walk," you know, and it was like she just wasn't having it and Marsha just kept like feeding her, you know, lines because she knew she was like. And it was like pure theater, pure street theater, you know? Another time which I write about in my poem, I remember seeing Marsha panhandling one day. My bank was the old chemical bank in Sheridan Square and I went there early one Saturday morning maybe 11 or 12–the day to go to the bank machine and Marsha was sitting on the street panhandling and I saw her and said hello and I went to the bank and I came back

		home and I had a bunch of appointments and then it was evening and I was meeting some friends for dinner downtown, I got–took a shower got dressed went–walked down Sheridan Square it was night time now and Marsha was still sitting in the same spot and now her bucket was completely full. She had this like, big bucket of money you know? And she–I was standing there and talking to some other people and Marsha got up, kind of getting herself together and I was talking to her and we walked a little ways and we got about a block away and there was this other queen panhandling on the street, who was on the streets for years. She was blonde, white queen, bleach blonde hair, real tall and thin, total street queen, I don't know where she–I'm sure she was homeless, I'm sure she didn't live anywhere but the streets. And Marsha saw her, and she said, (Marsha) "How are you doing?" and she said "Not too well Miss Marsha, I only made like a dollar fifty so far." And Marsha went over and took her cup to dump money into her cup and she–because of how much money was in it as she tilted it, it just sort of all went. So all of her money came out and flooded onto the street and everything. And Marsha just went "oh well" and she reached down and she picked up a handful–a couple of handfuls back of it and she said "You know, all well, hun, get something to eat." She turned around and went right back to the same spot and sat back down and started all over again. At like, midnight. And she'd been there all day.
[00:05:26]	Interviewer	Ya.
[00:05:27]	Bobby Miller	Another time I saw her, which I also write about in my poem, abstractly, is Marsha walking across St. Mark's place on Easter wearing big Easter bunny ears and carrying an Easter bunny basket with big rubber teeth and a puffy tail. Just, the crowd just parted, you know? After [unclear].
[00:05:53]	Interviewer	That's interesting, because I have seen some photos of Marsha on Easter, all dressed up
[00:05:58]	Bobby Miller	Yeah, Easter was one of her . . . I think Easter was probably one of her favorite holidays because she always went all out for it. I saw her also–I remember seeing her at . . .What do you call it? The . . .at a memorial. For International Crisis.
[00:06:21]	Interviewer	Ok, yeah.

[00:06:23]	Bobby Miller	Also . . .
[00:06:24]	Interviewer	Ok.
[00:06:25]	Bobby Miller	I knew Crisis for years but..
[00:06:27]	Interviewer	Do also–do you know Amy Coleman?
[00:06:29]	Bobby Miller	Who?
[00:06:30]	Interviewer	Amy Coleman.
[00:06:31]	Bobby Miller	No, but she sounds familiar.
[00:06:32]	Interviewer	Former . . .yeah, she was in Hot Peaches review. And she was a very good friend of Crisis, caused I've interviewed her
[00:06:41]	Bobby Miller	Oh, I know who that is, yeah, I do know who that is. I didn't really know her but I know who she is. [To a person in the background: Thank you.] And then I saw Marsha, I think the last time I saw Marsha was on that block between 10th and 11th, around the corner from where the Old Eagle used to be. On the west side, along the west side highway.
[00:07:07]	Interviewer	On 10th and 11th avenue?
[00:07:08]	Bobby Miller	Between 10th and 11th avenue on 20 . . . I guess 22nd street . . .and [speaks to someone else in the background] and she was really like, down and out, not feeling so well, you know?
[00:07:32]	Interviewer	Was this like in the 80s or early 90s?
[00:07:34]	Bobby Miller	This is the year right before she passed.
[00:07:38]	Interviewer	Okay

[00:07:39]	Bobby Miller	Probably that same–the beginning of that summer and it was later that year that, yeah, that she passed. And she was sitting . . . [talks to people in the background] and she was sort of like–and it's funny because I remember distinctly thinking had she left Randy's, because she had all her stuff with her, you know? She was on the street, you know, but it doesn't necessarily mean that Randy necessarily asked her to leave or threw her out or anything, it means that Marsha just was very independent, a lot of times she would, you know, rather than go back to Hoboken, she'd hang out on the street. You know?
[00:08:28]	Interviewer	Right, right.
[00:08:31]	Bobby Miller	I'm trying to think, there's someone else you should probably interview . . . you know Jim Pharatt?
[00:08:38]	Interviewer	Well, I know who he is, yeah
[00:08:40]	Bobby Miller	He's a really old friend of mine, I 've known Jim for 30 years–longer, I've known him for 35 years.
[00:08:45]	Interviewer	Ok.
[00:08:46]	Bobby Miller	I met him at the gay commune in DC years ago. But if I can get ahold of him, I'll give him your number, see if he's interested, see if he'll talk to you
[00:08:55]	Interviewer	Oh, that would be great.
[00:08:56]	Bobby Miller	Cause, you know, I know he and Marsha from Stonewall
[00:08:59]	Interviewer	Right. Yeah.
[00:09:02]	Bobby Miller	he was at Stonewall when all that happened and so. . . I mean, my whole experience with Marsha was really peripheral, it was more on the street, it was more about just seeing her and knowing her socially and seeing her out, you know. I mean, I wish I had some kind of great anecdote to tell you about her, you know, but I don't.
[00:09:24]	Interviewer	I mean there's so little information about Marsha that anything anybody tells me is
[00:09:28]	Bobby Miller	Yeah, I'm sure. I just still think that your–the wealth of information that's available would really come from Randy because you know I mean Randy, because of the store was there for so long and you

		know Marsha's endless march up and down Christopher Street, you know, and then her living with him too, out there, you know. He'd tell me–when I was working on this poem about her I wrote this poem right after she passed away
[00:09:57]	Interviewer	Ok.
[00:09:58]	Bobby Miller	and I went and gave him a copy and stuff and he just loved it and he put it in the window for the longest time and then it got sun kind of bleached in the window, so then he took it out of the window, I don't know why. I just think that the wealth of information is available would really come from Randy because I mean Randy, because of the store was there all along and Marsha's endless march up and down Christopher Street, and then her living with him out there, he'd tell me, when I was working on this poem about her I wrote this poem right after she passed away, and I went and gave him a copy and he just loved it and he put it in the window for the longest time and then it got sun bleached in the window, so he took it out of the window, I don't know why.
[00:10:15]	Interviewer	Is this the whole poem?
[00:10:18]	Bobby Miller	Yeah. Here, I'll read it to you. You can have this copy though too.
[00:10:23]	Interviewer	Ok.

[00:10:24]	Bobby Miller	“Marsha P Johnson March. Miss Marsha P. Johnson could march, a true one two three four step in place march. She marched that march out of Hoboken and into the big apple when it was still called the big mary. She marched that march up Christopher Street to Sheridan Square where she carved out her place in history. Where she sat morning to night and panhandled asking in that familiar raspy voice, “got any spare change for a dying queen?” Miss Marsha P. Johnson marched to cross 8th street to St. Mark’s place, headed towards Club 82, now the Bijou, but then when the feathers and sequins still ruled there. Marsha P dressed casual on Easter’s eve, wearing pink and white Easter bunny ears, Easter basket in hand, marching that march, smiling a big Easter bunny smile. The sidewalk parted in awe, behold, Miss Marsha P Johnson. She marched that march up 11th avenue into the parked cars of lonely married men from New Jersey looking for a taste of something special and she was it. Marsha P., as in pay it no mind, P as the wind on her back on coldest winter eves. She marched that march onto the stage of life and sang a simple song and spoke a simple tale to the people, a tale of hope and darkness, a tale of love and acceptance, a tale about the importance of charity. Miss Marsha P Johnson spent the day and early evening working the crowds of Sheridan Square only to walk a block to a sister in greater need than she and inquire, “how you doing, kid?” “Not too good, Miss Marsha. I only got a dollar fifty so far.” And Marsha’s daily take became hers. She’d save enough for dinner, head back to her spot on the sidewalk and start over working the late shift. Miss Marsha P. Johnson marched that march into the lives of those who knew and loved her. Marsha P Johnson found floating face down in the Hudson River one hot July morning. No one knows for certain what happened, but you can bet–place your bets that she went the same way she came in, with a fight, with a faith, that carried her over to the other side, where she marches still. And those streets are paved with gold, will hear the glorified click of her heels forever, while she watches over the children in the streets, while she marches her way into history.
[00:12:37]	Interviewer	Beautiful
[00:12:37]	Bobby Miller	Oh, thanks.
[00:12:38]	Interviewer	Thank you for reading it.

[00:12:38]	Bobby Miller	Oh sure. But you can have all these.
[00:12:40]	Interviewer	Oh, thank you.
[00:12:42]	Bobby Miller	You know, I don't know, but I was–it always amazed me that I've lived in New York since 73, and started coming here in 70 and I there were–and I remember one of the greatest things about New York was the street people and the variety of characters that you would see, you know. There was–there used to be this guy uptown, he thought he was Gene Krupa and he painted his head with shoe polish.
[00:13:04]	Interviewer	Oh, I remember him.
[00:13:05]	Bobby Miller	Remember him? Gone. I mean you know, these people are gone.
[00:13:08]	Interviewer	He had sideburns [unclear]. Yeah! Yes!
[00:13:10]	Bobby Miller	[unclear] sideburns and shoe polish. Remember him. You know so there was this wonderful plethora of great people who were in New York then and Marsha was such a fixture and certainly, and you know, save for people who didn't know her history, who never knew that she, you know, threw the first bottle at Stonewall and, you know, was part of all that. They just saw Marsha as this great colorful character on the street, you know? And her classic line of you know, "you have any spare change for a dying queen?", long before AIDS, long before anybody was really dying. I mean you know she was out there trying to survive on the streets and trying to live on the streets. So when she said that, it was wild that as–after 1980, when AIDS came into being, that when you'd see her and she would say that, it had a whole other weight to it, you know.
[00:14:01]	Interviewer	Yeah.

[00:14:02]	Bobby Miller	And she knew it had a weight to it. And she knew that when she said that to people, that people–it made people go home and think, well what–well at least it did me–it made me think well what am I doing to help other people? Well you know, what am I doing to help people who are dying, you know? I mean, you know, I'm also very spiritual, and I lived in India and studied meditation and yoga and you know I–I have learned through my experience in life that people are not always who they seem to be. And that some people, if only just for one lifetime, they've decided to take it all on, and suffer through life, and you know, and get free somehow that way, you know. To me, you know, when Marsha left the planet, that was like, good for her. She's you know, she's free of this burden, you know. That was the way that made me feel. But I mean, you know, I've also never been homeless, and you know I'm sure it's a great challenge, and it's really difficult, and Marsha's life was extremely hard. But you know for as hard as her life was, she never ever bitched and she never complained. And all the times I would ever see her and stop and talk to her, you know and always give her a couple dollars and talk to her, she–I'd say 'how are you doing Marsha'"Oh, I'm great, it's a gorgeous night, you know." And then when she would ask you for money, or she'd say "got any spare change for a dying queen?" you know it was like an act, you know. Though, she could've been dying, nobody knew.
[00:15:32]	Interviewer	Right.
[00:15:33]	Bobby Miller	But, the point of it was that she wasn't negative and mean and she wasn't angry and she wasn't, you know, and I mean you know I saw her once, these boys on the street were harassing her or something, you know, and she read them and told them, you know, like she was their mother, you know, and they were shamed by it and you could tell they–as soon as she said a few things to them they turned their heads and started walking away you know. But had she reacted in a different way, had she reacted by being negative or violent with them, they would have–that's what she would have been dealing with. But she just went right to this great place of "well, you're so lucky you're not homeless and on the street like me and you know, look at me though. I'm out here and I'm alive and I'm beautiful. And look at you. Have you looked in the mirror?" Oh, I remember my favorite line, she said, some other guy said "look at that makeup

		all over your face," she said "you oughta put some makeup on your face, maybe you'd look better." [laughing] But I don't know. I mean Marsha was–Marsha to me was this great, wonderful, local, colorful person and you know, and I've lived in New York long enough now to see those people go.
[00:16:53]	Interviewer	Yeah.
[00:16:54]	Bobby Miller	And there's only one street person left that I see now that has been around for any length of time. The rest of them, I don't know where they went. What did Guliani do with them? Did they come around, take them away, put them someplace? I don't know. Because they're not on the streets.
[00:17:10]	Interviewer	Yeah.
[00:17:11]	Bobby Miller	Of course, the warm weather might bring 'em back out, but there were so many people during those years that were such a part of the street scene, you know. And Marsha was the queen of all of them, I mean she really was, because she was always there, and when she–I went to her funeral and to her memorial
[00:17:31]	Interviewer	Ok I'll have to look for you, because I have a copy of that tape, Randy gave me, yeah.
[00:17:34]	Bobby Miller	You know that whole march from the church down there and everything, you know. And then they put that wonderful plaque up, where'd that go? That's gone.
[00:17:42]	Interviewer	What was the plaque?
[00:17:43]	Bobby Miller	There was a plaque on a pole down at the Christopher Street that was really high up, so they put it up really high and I guess whoever bought the waterfront property that's redoing it, must have taken it down.
[00:17:55]	Interviewer	Taken it down…
[00:17:56]	Bobby Miller	But it said, you know, this was where Marsha P. Johnson, the Stonewall activist, you know, was found floating on the river. I don't know, I mean it was such a shock to everybody when it happened but–and I don't recall anybody, I don't know, I mean you

		can't really blame the police, I mean they find a body floating in the river, where's your–what kind of lead do you have? How can you investigate a case like that? You know, what are you gonna do? But you know if it had been somebody else, if it had been a rich white man floating in the Hudson, they would have, you know you feel like
[00:18:33]	Interviewer	Exhausted the investigation.
[00:18:36]	Bobby Miller	Yeah. In this case it felt like it happened and, you know, and the police were like, "it's a suicide." Well anybody who knew Marsha P. Johnson would know she would never have committed suicide, I mean, you don't survive living on the streets of New York for twenty-five years just to kill yourself. And I–I mean Marsha had much bigger problems trying to survive that she long ago would've killed herself if that's what that was about. And then there was some kind of story that some people had seen some boys harassing her or something earlier in the evening.
[00:19:12]	Interviewer	There was a guy named Benny–I think Tony or Tommy or something.
[00:19:17]	Bobby Miller	Uh-huh.
[00:19:18]	Interviewer	But Randy videotaped him actually, talking about what he said he saw.
[00:19:21]	Bobby Miller	Oh.
[00:19:22]	Interviewer	Which was, some people were harassing Marsha down by the river, earlier in the day where they believed she died.
[00:19:29]	Bobby Miller	Huh.
[00:19:30]	Interviewer	And…
[00:19:31]	Bobby Miller	Yeah, I remember hearing something about all that night when Randy had told me a little bit about it, but you know…
[00:19:38]	Interviewer	Well once again this guy Benny, it very–it was a transient, nobody really knew where he was anymore. And it was very hard even if you wanted to investigate it,
[00:19:47]	Bobby Miller	Yeah.
[00:19:48]	Interviewer	it was hard to–hard to find.

[00:19:49]	Bobby Miller	I mean that kind of stuff is hard to find out more
[00:19:55]	Interviewer	Yeah.
[00:19:53]	Bobby Miller	about anyway, you know. I can't think of really much else to tell you. I mean
[00:20:00]	Interviewer	Well you've told me a lot. Let me just ask you a couple of questions that might be helpful with.
[00:20:02]	Bobby Miller	Ok.
[00:20:05]	Interviewer	Marsha posed for Andy Warhol for a photograph. Do you–I obviously–
[00:20:12]	Bobby Miller	You know who you should ask about that? Christopher Makos. Do you know Christopher Makos?
[00:20:17]	Interviewer	No.
[00:20:18]	Bobby Miller	I'll give you his phone number.
[00:20:19]	Interviewer	Ok.
[00:20:20]	Bobby Miller	He worked for Andy Warhol, he was part of that whole factory for a really long time
[00:20:24]	Interviewer	Is it M-A-K-O-S?
[00:20:25]	Bobby Miller	M-A-K-O-S, yeah.
[00:20:27]	Interviewer	Ok.
[00:20:27]	Bobby Miller	And he lives right around the corner on Waverly Place. And quite frankly, Jim Pharrat lives in the same building,
[00:20:35]	Interviewer	Ok.
[00:20:36]	Bobby Miller	upstairs. Let me see if I have Jim's phone number. I don't know what I'd do with it.
[00:20:41]	Interviewer	Because I have contacted the Andy Warhol Foundation Museum in Pittsburgh
[00:20:48]	Bobby Miller	Uh huh. And they wouldn't
[00:20:49]	Interviewer	and they're in complete chaos, and they couldn't tell you anything.

[00:20:50]	Bobby Miller	No, you'd have to ask somebody who took on Andy's archives. Here in New York. Christopher . . .[phone number redacted]. And he's been around [unclear].
[00:21:08]	Interviewer	Ok. Alright [unclear].
[00:21:11]	Bobby Miller	And he's been around longer than I have. And lived here in the village forever. And you know I'm sure he may have even known Marsha as well.
[00:21:19]	Interviewer	Right. But he may have an idea of… the photograph
[00:21:11]	Bobby Miller	But he might. If he doesn't he would be able to tell you who to get in touch with through the Warhol Foundation in New York.
[00:21:28]	Interviewer	That would be good because
[00:21:31]	Bobby Miller	That would know whether there was an archival picture of Warhol. That Warhol did it for her.
[00:21:33]	Interviewer	Of her yeah, because it's mentioned by a lot of people but I've never been able to track down.
[00:21:41]	Bobby Miller	I've seem to recall Marsha saying something once you know, for a while it was part of her you know, "Mr. Warhol photographed me" or, "Mr. Warhol was gonna paint me"or "I'm gonna be a Warhol model" I remember her saying something like that or
[00:21:52]	Interviewer	And I think there was a photograph, or you know, whatever was done, but there was definitely something done by Andy Warhol and
[00:21:59]	Bobby Miller	I don't know. I don't remember.
[00:22:01]	Interviewer	Okay well, he's a good lead on that. Let's see. Alright, I–I have a bunch of names here. A lot of them I know how to contact. But if you could just run down there, and if there's anybody that you know,
[00:21:17]	Bobby Miller	Ok.
[00:21:21]	Interviewer	cause some of these people I don't know how to find them.
[00:21:22]	Bobby Miller	Ok.
[00:21:23]	Interviewer	I have–for example, this guy Alvin Baltrap.

[00:21:26]	Bobby Miller	Who?
[00:21:27]	Interviewer	The first guy on the list, Alvin Baltrap.
[00:22:29]	Bobby Miller	Never heard of him.
[00:22:31]	Interviewer	He's–I have a photograph that he took of Marsha. And…
[00:22:35]	Bobby Miller	Are you online?
[00:22:36]	Interviewer	Yes.
[00:22:39]	Bobby Miller	[Email redacted].
[00:22:43]	Interviewer	Oh, good.
[00:22:45]	Bobby Miller	Betty Borne, lives in. . . Have you spoken to Lavinia Coop?
[00:22:50]	Interviewer	No.
[00:22:51]	Bobby Miller	You should speak to Lavinia, she was part of the Hot Peaches. With Betty and Blue Lips, with Betty Borne.
[00:23:00]	Interviewer	Oh, ok.
[00:23:03]	Bobby Miller	[Writing down the name] Re Lavinia, sorry. Lavinia Coop. [stops writing] And Lavinia is fabulous, I'm sure Lavinia will be able to give you a lot of information. [Phone number redacted]. And you can tell her that I gave you this number. And she can give you Jimmy's number too.
[00:23:23]	Interviewer	That's really great.
[00:23:24]	Bobby Miller	And she can give you Jimmy's number too.
[00:23:27]	Interviewer	Yeah, I think I have Jimmy's number. I got it from Michael Lynch who was in Hot Peaches.
[00:23:32]	Bobby Miller	And Tony Linciado. Penny Arcade might know how to reach Tony, I don't know how to reach him. I'm not even sure whether he's still living. But maybe he is
[00:23:41]	Interviewer	Ok. Somebody–I have a note here, somebody said that they thought he was on McDougall street, but
[00:23:54]	Bobby Miller	It's possible.

[00:23:41]	Interviewer	Ok. Have you ever heard of Lola Star?
[00:23:55]	Bobby Miller	Yes but I don't know Lola Star.
[00:23:57]	Interviewer	Ok.
[00:24:03]	Bobby Miller	Michael Swer–oh that's who that is Michael Swer. Oh and Augustus, wonderful, I'm sure. . . Do I have Augustus's phone number? He always sends me a Christmas card every year. I don't think I have Augustus's phone number, but I might be able to get it for you. If he's still–I don't know where he is. I don't have Augustus's phone number. but
[00:24:37]	Interviewer	Ok. Yeah he would be helpful because
[00:24:40]	Bobby Miller	He's around, he's definitely around. You know who you could reach him through? Theater for the New City.
[00:24:44]	Interviewer	Oh, ok.
[00:25:45]	Bobby Miller	Try them and see if they know how to get in touch with him. Also you might try . . . Margot Howard, Howard's long gone, boy was she an amazing person.
[00:25:01]	Interviewer	Oh, ok.
[00:25:02]	Bobby Miller	She's deceased.
[00:25:03]	Interviewer	Oh, okay, good to know then.
[00:25:04]	Bobby Miller	She wrote a book.
[00:25:07]	Interviewer	Yeah, *I was a white slave in Harlem*.
[00:25:09]	Bobby Miller	Right. Yeah, she's long gone. I think Penny Arcade will really be able to give you a lot of information too.
[00:25:13]	Interviewer	Yeah, ok.
[00:25:14]	Bobby Miller	And you can tell Penny that I told you to get in touch with her. I would send her an email at [email redacted]. And she'll get back to you. She's really good at that. Just send her a note and tell her I suggested you contact her.
[00:25:24]	Interviewer	Oh that's really nice. That's great!

[00:25:25]	Bobby Miller	Just send her a note and tell her I suggested you contact her.
[00:25:28]	Interviewer	Oh that's great. That's really helpful. Slowly but surely each person I talk to knows a few other people's
[00:25:37]	Bobby Miller	Oh yeah, I think it's a great process that you're doing this
[00:25:39]	Interviewer	And I'm recording all the conversations because if it gets to the point where I really can't put something together, I would like to have all–everything for an oral history recorded and then I can always put it in the Gay and Lesbian Archive, History Archive
[00:25:53]	Bobby Miller	That's cool.
[00:25:55]	Interviewer	Yeah so in future if people want to know things they can go
[00:25:57]	Bobby Miller	Cause you know I–this poem was published in my second book, and sent–which I published five years ago and I got a letter from some kid who was like, you know "do you know anything about Marsha P. Johnson?" you know "I understand she's a great hero of the" you know. And he was just some young kid fascinated with this person that had started the Stonewall Revolution, you know. That's a little stretching it, a little bit but she was there definitely and she certainly contributed to what was going on, you know. But I think yeah totally that's a great idea to do in the Gay Archives. I mean you know, not that there aren't already you know, people in the gay world who are you know, trailblazers or people who really helped create our history but we don't–nobody took the time to write about them or to record them or you know–and I think that's really important.
[00:26:56]	Interviewer	Yeah that's why I wanted to do something with Marsha, because there's always that curiosity, you know what happened and why you know, why is nobody doing anything".
[00:27:04]	Bobby Miller	I don't know–I don't–if you use these photographs and anything, I didn't take them.
[00:27:09]	Interviewer	You didn't take them? I was going to ask you who took them.
[00:27:10]	Bobby Miller	No. I don't know who took them. Randy gave me the original of these, these are scanned
[00:27:17]	Interviewer	Right.

[00:27:18]	Bobby Miller	when I was working on my book because I wanted to–I did illustrations with my poetry. And so I used those two pictures in my book.
[00:27:27]	Interviewer	Ok. Yeah, there are a number of pictures I have–when Marsha died Randy put a lot of Marsha's papers and things–not that she really had any papers of any interest–birth certificates, that kind of stuff. Just photographs and this and that. And so I have those
[00:27:48]	Bobby Miller	Oh cool.
[00:27:49]	Interviewer	and there's a number of pictures in there. And that's why in fact I have on my list it was two different photographers that took beautiful pictures of Marsha.
[00:27:55]	Bobby Miller	Yeah.
[00:27:56]	Interviewer	And you know it's amazing that so many people . . .
[00:27:59]	Bobby Miller	She was–everybody loved Marsha. Everybody knew Marsha. But god knows who she knew. I mean you know what I mean? When you're on the street like that it's–you're open to meeting everyone. I can't give you much more of my time because I have a dinner date and I
[00:28:12]	Interviewer	That's fine.
[00:28:13]	Bobby Miller	have to get ready but I think it's great that you're doing this project and you know if I can be of any further help just call me
[00:28:20]	Interviewer	I will and I have your email address. From when you responded to me.
[00:28:22]	Bobby Miller	Yeah.
[00:28:23]	Interviewer	And you've given me really good information. Which leads me to the next person.
[00:28:28]	Bobby Miller	Cool. Cool. I would definitely go after Penny Arcade. And I would definitely go after Christopher Makos. Christopher Makos can be a little bit. . .you can turn that off now.
[00:28:40]	Interviewer	[laughs] Ok.