

Interviewer: John Kearns

Interviewee: Michael Lynch

Interview Date: 2000-12-06

Description: Interview with Michael Lynch, a member of Hot Peaches. Micheal discusses the “Street Theater” play at the Mineshaft 1982, S.T.A.R., and Marsha P. Johnson’s role in Hot Peaches performances.

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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.

[00:00:06]	Interviewer	This is an interview with Micheal Lynch. December 16th, 2000. Okay yeah, the first thing I was going to say is that I have a lot of Marsha's belongings that were lent to me by Randy Whicker. You know Randy?
[00:00:21]	Lynch	No. [Unclear]
[00:00:22]	Interviewer	Marsha lived with Randy in Hoboken. And I have something from Jimmy that's addressed to [address redacted]. You think he's still living there?
[00:00:30]	Lynch	That's him. That's him. That's where he lives.
[00:00:33]	Interviewer	Okayay, cause his phone isn't listed and I guess what I'll do is I'll write him a letter.
[00:00:37]	Lynch	I think he's [phone number redacted].
[00:00:46]	Interviewer	[repeats phone number, redacted].
[00:00:48]	Lynch	Yeah and he is listed.
[00:00:49]	Interviewer	He is?
[00:00:50]	Lynch	Yeah. He's listed.
[00:00:51]	Interviewer	C-A-M-I-C-I-A
[00:00:53]	Lynch	C-A-M-I-C-I-A, yeah.
[00:00:56]	Interviewer	I'll try it again.
[00:00:57]	Lynch	As a matter of fact, his lover Mark is gonna be up here tonight.
[00:01:00]	Interviewer	Mark Anay?
[00:01:01]	Lynch	Mark Anay. And he's over here tonight.
[00:01:04]	Interviewer	Are they gonna be there at five o'clock?
[00:01:06]	Lynch	Yeah.
[00:01:07]	Interviewer	Would it be alright if I walk over there with you?
[00:01:09]	Lynch	Okay yeah and then I'll go upstairs. It's a small place and then...
[00:01:12]	Interviewer	Yeah I mean I'll just go up and say hello to him, and, because obviously

		Jimmy would probably be the best central contact for the Hot Peaches people.
[00:01:22]	Lynch	Yes, oh yeah. Oh yeah. Jimmy is Hot Peaches.
[00:01:27]	Interviewer	Okay. Before we go any further, I actually, did I tell you I'm a PhD student at City University?
[00:01:34]	Lynch	No.
[00:01:35]	Interviewer	Okay, I'm getting a PhD in history. So they have a requirement that if I talk to live subjects just basically you have to sign saying that it's okay to be recorded.
[00:01:47]	Lynch	Okay.
[00:01:48]	Interviewer	And that you can always contact me or my advisor if you ever want to know about the project.
[00:01:55]	Lynch	Okay, great.
[00:01:56]	Interviewer	If you just want to sign this one you can keep that one.
[00:01:59]	Lynch	Okay.
[00:02:00]	Interviewer	And I'll keep one. It's kind of a bizarre thing they designed this for people who are doing doctorates in things like biology and psychology that are doing experiments.
[00:02:12]	Lynch	Oh okay. What's the day today? The 16th?
[00:02:13]	Interviewer	Today's the 16th, yeah.
[00:02:14]	Lynch	Okay. So is this going to be a book?
[00:02:17]	Interviewer	I hope so. If I can get enough people to tell me enough information, yes.
[00:02:20]	Lynch	You know, I have a wonderful picture of Marsha and myself.
[00:02:23]	Interviewer	Great.
[00:02:24]	Lynch	In London, when we were doing The Heat, 'cause I'm not at my apartment, I'm at my mother's house.
[00:02:28]	Interviewer	Your mother's, right.
[00:02:30]	Lynch	So, if I could go over there I could get it, but I can get you a copy of it.

[00:02:34]	Interviewer	Yeah okay, great, yeah. When the time comes I'll definitely ask you about that. Now I have a list of people here and we can just look down and then we'll talk about Marsha. These are all people I got through Marsha's stuff. Do you know Alvin Balfet?
[00:02:50]	Lynch	No, I don't know him.
[00:02:51]	Interviewer	Jorge Babon, that's not a problem, I know who he is. Bambi, well you wouldn't know Bambi. Penny Arti.
[00:02:57]	Lynch	Yeah, I know Penny.
[00:02:59]	Interviewer	Okay, I assume these people Jimmy can give me.
[00:03:03]	Lynch	Yeah Jimmy, right, Amy.
[00:03:04]	Interviewer	So this is the whole crowd here.
[00:03:06]	Lynch	Betty. Bet's gonna be here January 5th in New York City to do a workshop and a show called Resident Alien, about the life of Chris.
[00:03:15]	Interviewer	Okay.
[00:03:16]	Lynch	It starts January 5th.
[00:03:18]	Interviewer	So, I should be able to get in touch with her.
[00:03:20]	Lynch	Oh yeah. Yeah at her New York City workshop. Ron Jones. Just go through The Bar.
[00:03:27]	Interviewer	What's that?
[00:03:28]	Lynch	That's the place, The Bar.
[00:03:29]	Interviewer	Oh, he works there?
[00:03:30]	Lynch	No he's always there.
[00:03:32]	Interviewer	Oh [<i>Laughs</i>], sitting at the barstool?
[00:03:34]	Lynch	Yeah.
[00:03:37]	Interviewer	Okay, the bar. That's in East Village right?
[00:03:39]	Lynch	Mhm.
[00:03:40]	Interviewer	Yeah okay. Okay, Jimmy.

[00:03:43]	Lynch	Chrysis is no longer with us. Fish, he may be in Puerto Rico but he lives on [address redacted].
[00:03:50]	Interviewer	Okay. Great, Julia—
[00:03:56]	Lynch	Julia. Yeah Julia Diaz, I don't know where Julia is.
[00:04:00]	Interviewer	That's great. Mark, yourself, your sister. What's this other guy's name, Tony Longo?
[00:04:06]	Lynch	Joe Longo.
[00:04:07]	Interviewer	Joe Longo.
[00:04:08]	Lynch	He was Hot Peaches, also a founding member.
[00:04:10]	Interviewer	L-O-N-G-O?
[00:04:11]	Lynch	Uh-huh.
[00:04:14]	Interviewer	Oh okay. I just got to deal with Mark Anay? Okay great. The family, that's not an issue because I talked to them. They're helping me out.
[00:04:21]	Lynch	There is another transgender person who lives in the Bronx that was with Hot Peaches years ago, Lola Star.
[00:04:34]	Interviewer	Lola Star.
[00:04:35]	Lynch	Lola, you can ask Jimmy about Lola. Lola lives in the Bronx and she would, you know, know Marsha from the streets and all.
[00:04:42]	Interviewer	That's great. Perfect, really that's great. There's always people and family helping me out.
[00:04:51]	Lynch	Oh they are?
[00:04:52]	Interviewer	Yeah, they are going to tell me everything.
[00:04:53]	Lynch	Oh good, good.
[00:04:54]	Interviewer	About Marsha's childhood, who they call Mikey. Let's see, any of these people? Emilio.
[00:05:04]	Lynch	Emilio, I know of him.
[00:05:08]	Interviewer	Okay okay. Let's see. Jeremiah Newton. Micheal Sporklow?

[00:05:16]	Lynch	No, I don't know who that is.
[00:05:17]	Interviewer	Gill Doves?
[00:05:19]	Lynch	No.
[00:05:21]	Interviewer	Susan Warren, does that name sound familiar? Okay. Chelsea, I think I can get in touch with. Bob Lee?
[00:05:28]	Lynch	I've heard Bob, I've heard of Bob.
[00:05:32]	Interviewer	Okay. Daniel Brand? Marcus [Unclear]?
[00:05:37]	Lynch	You know Andy Warhol did a picture of Mark?
[00:05:39]	Interviewer	Yes. Do you know anything about, that's one of my questions, do you know anything about when that picture was done?
[00:05:47]	Lynch	Jimmy would know all about that because aside from Marsha, Wilhelmina Ross was another person that did the pictures. Wilhelmina died and ended up in this retrospective at the MET or whatever it was.
[00:05:59]	Interviewer	They did? Okay.
[00:06:00]	Lynch	And I, Jimmy wrote a whole big piece about Wilhelmina.
[00:06:02]	Interviewer	Oh great.
[00:06:03]	Lynch	And Marsha was one of those people that posed for Andy also.
[00:06:05]	Interviewer	I contacted the Andy Warhol Museum in Pittsburg and, I don't know, I think they had this huge collection and they hadn't figured out anything yet.
[00:06:12]	Lynch	Who's who?
[00:06:13]	Interviewer	Yeah, and they couldn't help me. They said they have pictures and they don't even know who they are. Let's see. Shayla McCal? Sheila.
[00:06:22]	Lynch	Yeah, she died.
[00:06:24]	Interviewer	She did? Okay. Was this a transgendered person?
[00:06:28]	Lynch	No, she was a woman.
[00:06:29]	Interviewer	A woman, okay.

[00:06:30]	Lynch	Augusta Machado. I just got a card from Augusta. I had—
[00:06:33]	Interviewer	Great.
[00:06:34]	Lynch	His address, yeah, and everything at home.
[00:06:37]	Interviewer	Okay.
[00:06:38]	Lynch	He's a wonderful person, he could tell you great stuff.
[00:06:44]	Interviewer	Oh, that's great. Alright. Mark P. from Hoboken? I don't think you'd know them, this is all Hoboken. Barbara Yoshita?
[00:06:56]	Lynch	No, I don't know who.
[00:06:57]	Interviewer	Okay. Okay, that's alright. Also, your sister mentioned there was somebody that she thought was named Linda Stein that—
[00:07:07]	Lynch	Oh, Linda Stein. She's a friend of Jimmy's also.
[00:07:09]	Interviewer	Great.
[00:07:10]	Lynch	Linda Stein.
[00:07:11]	Interviewer	Because she was doing a thesis or something.
[00:07:12]	Lynch	Oh okay. Yeah Linda Stein, yeah, she's another person that was affiliated with the Hot Peaches.
[00:07:18]	Interviewer	Oh, she was?
[00:07:19]	Lynch	Yeah, these are all Hot Peaches people.
[00:07:21]	Interviewer	Oh good. You've been really helpful here. If you could just, why don't you start off telling me a little about yourself. You're from the Bronx?
[00:07:28]	Lynch	Yeah, I'm from the Bronx. I've been performing for the past 35 years. I started when I was 14-years-old.
[00:07:36]	Interviewer	See, you should say you started when you were two. <i>[Laughs]</i>
[00:07:40]	Lynch	<i>[Laughs]</i> Yeah, I started very young and I was a professional actor for quite some time. I did a lot of the commercial things, a lot of kid shows. I was on the Infinity Factor, this was a program for math that originated, the metric system that originated out of Boston. I worked with [unclear] Public Theater and grew up and always knew that I was gay. I was playing the kid part—I was always able to play the kid you know. So

		<p>when I got around 18, 19, I was in what we in the business was between what we call between ages. I knew I didn't want to play this game anymore because it was in the late 70s and a lot of Blacks were having significant roles on television or in theaters or in movies and I knew I wanted to act, I knew I wanted to do something significant and I wanted to do something that involved me, being me. So I called myself and went Underground, and I went to an audition—I found an audition for one of the off-off-Broadway plays called Street Theater, which was about the Stonewall riots of 1969 and was written by a man named Dark Wilson. He was also [unclear]. He wrote a character by the name of Boom Boom, in the play, which was a Black transgender individual who lived on Christopher Street. Boom Boom and Seal, they were two drag queens. Boom Boom was based on Marsha P. Johnson.</p>
[00:09:06]	Interviewer	Okay.
[00:09:09]	Lynch	<p>So it was very interesting when I first came into contact with Marsha on my second, last performance at the Mine Shaft, this is where the play was. Have you heard of the Mine Shaft? This is where the play was, at the Mine Shaft, the Mine Shaft Bar and Marsha came to see the play and talked throughout the whole thing and I was like—</p>
[00:09:26]	Interviewer	Do you remember what year that was?
[00:09:28]	Lynch	This is 1982.
[00:09:29]	Interviewer	Okay great.
[00:09:32]	Lynch	<p>This play was just recently, it's trying to be produced now. We just recently did a reading out of it last year because it was lost in the sauce and you know, right at 1982, we had the onset of AIDS. And this was a big comedy, you know, it was a comedy so no one wanted to laugh in a theater anymore. So this play just recently, they've been trying to do it again. Before Boom Boom was one of a very proud Black transvestite who says anything that's on her mind. She's the one who actually started the riot in the play. Marsha, and you know Marsha was there, at the Stonewall riots.</p>
[00:10:12]	Interviewer	Yes.
[00:10:13]	Lynch	And was very much a part of it.
[00:10:16]	Interviewer	So you didn't know her at all when she showed up this night in—
[00:10:20]	Lynch	<p>I said, "Who is this queen that just won't shut up in the audience?" And they said, "That's Miss Marsha." And as a matter of fact, Tony [unclear]</p>

		<p>was in the play and Marsha was sitting with his daughter that night, who's now a grown woman with a family of her own. And Tony's always helped Marsha, always been a very good friend of hers. She was very outspoken, she was, "That didn't happen. This was that." [Laughs] You know? "I was in the back." 'Cause it was very historical, it was a very historical thing, and point and like, there was one part where it was like, "Okay I'll take you to Julius', and they're going to help us out. Tell that to Bruno [unclear.]" And Marsha's like, "That's right! Tell it to Bruno." I was, "who is this person?" So that was my initiation to Marsha. Years later, some people, years later I got a call from Jimmy Kinesia to come down and see his cabaret show. He was thinking about taking over and joining the company. And I went down with a friend of mine and I was impressed by what the company did. But most of all I was impressed by this person that got up on the stage and did a poem called, "It Doesn't Really Matter if You Ain't Got Soul." You should ask Jimmy about that poem because she read it, the whole thing, from the paper in her hand and couldn't get through it and the audience was on the floor by the time she finished. This happened all, this happened in London also, in London it was the same thing, and Marsha went with us. They got into the queen's garden and picked flowers and put them on her hair—in her hair—</p>
[00:12:11]	Interviewer	She like went in on a tour? Was that—
[00:12:14]	Lynch	No, she went into the gardens on her own. [Laughs] And we, back to the hotel, and someone was asking questions, the news people, and here goes Marsha on TV, asking her questions about the queen and she's answering it. And I'm like, oh my god.
[00:12:29]	Interviewer	Really?
[00:12:32]	Lynch	Oh my god, yeah.
[00:12:33]	Interviewer	So that, I think, well that was probably just the same trip to London that Amy Coleman told me about?
[00:12:37]	Lynch	Yeah, that, Amy was there. Yeah yeah.
[00:12:39]	Interviewer	Okay.
[00:12:40]	Lynch	Oh you talked to Amy already?
[00:12:41]	Interviewer	Yes, yes.
[00:12:44]	Lynch	Oh okay. Yeah it was us, that was us, that was that famous Hot Peach trip where we did The Heat and Marsha was with us.

[00:12:50]	Interviewer	‘Cause Amy told me about an instance where Marsha, out of the blue, just went wild and went running out of the, I guess, some sort of theater and running down the street, but I guess you weren’t there.
[00:13:01]	Lynch	I remember one incident where she, where I wore a pair of red spackled shorts in the show. And I remember an incident where Marsha in the daytime in London had those shorts on, and one of the buses in London almost careened and crashed when [<i>Laughs</i>] she was coming down the street in it. Yeah, there were a lot of incidences with Marsha. My thing was, you know, with Marsha and everything about her was, you know, she had her unstable moments. And I was very afraid that you know, being in another country, and you know, she got through immigration quicker than any of us, you know. I think she just flew past the person in immigration. I think they asked her something and she said something and let her walk on through, and they didn’t even want to go through it, so they just let her go. But my thing was, I was, I was hoping that she would not have one of her breakdowns in London, and had to be, you know—
[00:13:55]	Interviewer	Yeah.
[00:13:56]	Lynch	Put into a hospital and they wouldn't have known how to deal with Marsha or—
[00:14:00]	Interviewer	Right.
[00:14:01]	Lynch	You know, or what. You know, that was my biggest concern. You know for her, but she got through it and—
[00:14:10]	Interviewer	Now, when you, you met Marsha in 1982.
[00:14:11]	Lynch	I met her in ‘82.
[00:14:13]	Interviewer	And then you didn’t have contact with her for a long time?
[00:14:14]	Lynch	I didn’t have contact with her. The only contact I had with Marsha was going down to the Village every once in a while and seeing her, you know, seeing her on the corner and seeing her say you know, “Spare some change?” There was a famous speech, “Spare Change for Dying Queens.”
[00:14:32]	Interviewer	Yeah.
[00:14:33]	Lynch	That’s the only time. I had heard she joined Hot Peaches again and then became pretty close to her, you know, in London and stuff. And I’ll never forget I answered the phone in Europe when we got that call that Marsha had been found dead here in New York. It was on my birthday. I had turned 35 and we were in Hamburg, Germany, I’ll never forget it, staying in a brothel. And I was so excited, it was my birthday, I was 35, and I was

		<p>in Germany, I was performing, I was doing what I really wanted to do, and I was just happy, I was absolutely happy. And I picked up, the phone rang and they said it was for Hot Peaches and I grab it and they said it was Betty Warren on the phone. And I was like, “Betty how you doing?” You know I was just happy to hear her and you know, we’ll get to London soon and she goes, “I want to talk to Jimmy.” And I was like, “Well Jimmy’s not around.” She says, “Did you hear?” I said, “No.” She said “Marsha’s been found dead.” [Unclear] And I just absolutely lost it. And up the street there was a wax museum, some kind of wax museum, and I didn’t know what to do. You know I’m in a strange place and I’m crying. So I go up the street and go into the wax museum and there’s a statue of Charles De Gaulle and I’m standing there crying in front of the statue. Now I got braids in my hair, like huge braids and I’m in Hamburg, Germany. So people are like, “Who is this Black queen crying over Charles De Gaulle?” Then I turned to another famous German figure [unclear]. So, they asked me to leave, you know. I said “Alright.” You know, “Maybe you would be better outside.” [<i>Laughs</i>] Maybe I would. So I went up the street in [unclear] Square and cried in front of there. So it was pretty much [<i>Laughs</i>], you know, a mess. But I’ll never forget that night because Marsha had given me a dress before we went on that European tour. Beautiful, beautiful dress and I wore it and sang [unclear] to remember her. I’ll never forget how angry I was because here we were somewhere else and we couldn’t be here to be part of the protest, to be the part of the memorial, to be part of anything that was happening here for her and we just absolutely felt like we were the lost people of the world. But I knew it was very hard for Jimmy, and for me I think I got angry at Jimmy ‘cause he didn’t show, to me, didn’t show any of the emotion that all of us were having, you know.</p>
[00:17:17]	Interviewer	Yeah.
[00:17:18]	Lynch	<p>You know, but as I learned later that Jimmy must have hurt the most because, you know, he knew Marsha, he knew, and he knew the struggle and he knew the story and he knew everything. So I guess as the leader of the group, he had to really keep himself in some kind of a check. But for me, our relationship deteriorated on that trip because I felt like, “Oh well, you know, let’s just go and do, you know.” We eventually got it back together. Eventually, oh yeah, I love Jimmy [unclear], you know. It was a hard trip and he’s a very hard person to know but I think Jimmy has seen a lot. He’s experienced a lot and, you know, been on the forefront of a lot of things as with his writing, as with his songs, you know. And so I respect him, absolutely but I think sometimes when people, when two very strong people—</p>
[00:18:16]	Interviewer	Yeah.

[00:18:17]	Lynch	You know, [unclear] and carry on.
[00:18:19]	Interviewer	I have the, I got a copy from Randy, I got a copy of the, of the memorial service here in New York for Marsha and someone put it on video tape.
[00:18:26]	Lynch	Oh.
[00:18:27]	Interviewer	And there's hundreds of people there.
[00:18:30]	Lynch	Really?
[00:18:31]	Interviewer	Oh yeah! It's really beautiful. It was a beautiful ceremony.
[00:18:33]	Lynch	Yeah, I'm sure.
[00:18:35]	Interviewer	The family spoke and friends also, beautiful stuff.
[00:18:39]	Lynch	Yeah, yeah, and no one really still to this day knows what happened.
[00:18:42]	Interviewer	Right.
[00:18:45]	Lynch	No one knows. I'll never forget when I started to do my solo piece, my performing arts pieces, and I did a thing on WBAI and I did "Spare Change for a Dying Queen." And I always did it from Marsha's point of view. And I did it in the Bronx, the third time I did it it was in the Bronx, and I had 12 gowns which we have, uptown with the poor girls [Unclear] up.
[00:19:16]	Interviewer	That's good.
[00:19:17]	Lynch	It's become this huge thing.
[00:19:18]	Interviewer	Oh really?
[00:19:19]	Lynch	Yeah. It happens every summer at Hillsborough Community College.
[00:19:23]	Interviewer	Okay.
[00:19:24]	Lynch	All of us from the Bronx in that first year that I did it. The second year I did the show there and I did Spare Change for a Dying Queen and I talked about Marsha and talked about the people they came from at the forefront, you know, and how they've been forgotten, you know. this whole butch queen phenomenon that came along. Queens were being, that too transgender people were being shunned and pushed aside, and not wanting to be seen or heard, you know, not chic, not fashionable. And it actually made me very angry and I talked about it, you know, and that's

		when I went into Spare Change for a Dying Queen.
[00:20:00]	Interviewer	What kind of reception did you get when you talked about that?
[00:20:03]	Lynch	Well, you know, a lot of people in the audience was like, “Yeah, yeah.” You know, because my thing was, and I made a joke of it, you know, “Oh, you know, butch queen, looks like a man, feels like a woman.” <i>[Laughs]</i> And I talked from a point of view of us as a people, you know. Who came first, who did what, I mean Spare Change tells you exactly, I mean you would not be sitting here in all your liberated glory had it not been for those people that put their lives on the line. They had to be out there, they had to be out there like that in the trench, you know. And I did not appreciate it as a gay man of African descent myself and coming from an urban environment, I experienced it you know even on a double edged sword, you know what I’m saying? You know, because there is so much conflict between where I come from and you know I know who’s who, and that people sneak around and they <i>[unclear]</i> and they do all this stuff and they call you <i>[unclear]</i> and the next thing you know they <i>[Knocks on table]</i> . “Hi.” “What are you doing here? Didn’t you just curse me out?” <i>[Laughs]</i> So even from a standpoint of people who are out, you know, gay people of color who are out, you know, “Oh I don’t want you around. <i>[Unclear]</i> But we are not like that anymore.” What’s that about? You know what I’m saying? So, in memory of Marsha, because you had to be out there like that.
[00:021:26]	Interviewer	Marsha wasn’t hiding anything. <i>[Laughs]</i>
[00:21:28]	Lynch	Marsha wasn’t, no no! Marsha was <i>[unclear]</i> . As was Chrysis, as with Lola Star, as with, who’s the other queen that you definitely should talk to? The spanish—
[00:21:44]	Interviewer	Sylvia Rivera?
[00:21:45]	Lynch	Sylvia Rivera.
[00:21:46]	Interviewer	Yeah, I’m talking to her all the time.
[00:21:46]	Lynch	Yeah.
[00:21:47]	Interviewer	Sylvia’s helping me—
[00:21:48]	Lynch	Yeah.
[00:21:49]	Interviewer	With this project.
[00:21:50]	Lynch	As with Sylvia, you know, those were the people who were out there, who

		put their lives directly on the line.
[00:21:58]	Interviewer	Speaking of Sylvia, Marsha and Sylvia started a group called S.T.A.R.
[00:22:03]	Lynch	S.T.A.R., Street Transvestite Activist Revolutionaries.
[00:22:04]	Interviewer	Yes, what do you know about that either from Marsha or just in general?
[00:22:07]	Lynch	I don't know a lot about it. I've heard stories about it, Joe could tell you a story. Joe told me a story once that, and Jimmy too, about they gave this huge benefit for S.T.A.R. and they raised this money. And S.T.A.R. took the money and gave it to the queens outside or something like that. And they were like, "We just—" And they went something like, "It was for the queens, doll." [Laughs] But yeah as a matter of fact Jimmy wrote a play called, what was it called? He did it in '84, it was a play about that and there was characters in it from the whole S.T.A.R. group.
[00:22:46]	Interviewer	Oh really?
[00:22:47]	Lynch	Yeah, S.T.A.R. Silver and they had this big meeting, and trying to, it was a play about trying to get out of New York. It was the whole AIDS thing [unclear]. Yeah, ask him about it, it was a very good play. It featured all of the people from S.T.A.R.
[00:23:04]	Interviewer	Oh great. So you know that Jimmy's around, he's not like traveling anywhere for six months?
[00:23:08]	Lynch	No, Jimmy's here.
[00:23:10]	Interviewer	Oh good, good.
[00:23:11]	Lynch	Jimmy's here.
[00:23:12]	Interviewer	'Cause he seems to have a lot of information that would be really useful.
[00:23:15]	Lynch	Oh yeah, yeah. Jimmy's the person you would want to talk to.
[00:23:21]	Interviewer	Great.
[00:23:22]	Lynch	My stories with Marsha was so, Marsha was so sweet to me she really really was, you know. We did an interview in London with Marsha and this BBC television crew. And we were in the theater and Jimmy was talking about, well you know, if you're a S.T.A.R., what have you got? You know, I mean, you become a S.T.A.R and all you got is the big house and the water in the back. And Marsha was like, "Well, I'd rather have the water in the back." [Laughs] So put that in perspective, sorry.

[00:24:00]	Interviewer	Did Marsha ever talk to you about Stonewall or her experiences there or anything like that?
[00:24:04]	Lynch	Not that I really remember and I really didn't ask her about it, you know. No, she didn't. She would always say, what was interesting about Marsha was she would always say, if you really questioned her about a lot of things she was like, "Oh child please, my computer can't take all this. Calm down." You know, "Leave the computer alone." You know, she was very protective of her not being overloaded. And I understood that because Marsha was holding a lot, you know.
[00:24:36]	Interviewer	Yeah.
[00:24:37]	Lynch	At the same time, you know, she would become, you know, it would become very sad at times, you know.
[00:24:47]	Interviewer	Well the, from the 70s there's references to Marsha mentioning, "husband," "my third husband," "my fifth husband."
[00:24:53]	Lynch	Uh-huh.
[00:24:55]	Interviewer	So when you knew Marsha was there anything about relationships or people—
[00:24:59]	Lynch	No, I knew there wasn't, there wasn't. And I remember her talking mentioning husbands and stuff. I think at the time I got to her, she had just gotten rid of one, you know. But no, she never, she never talked about husbands to me. No, never did.
[00:25:18]	Interviewer	So you went to London together.
[00:25:21]	Lynch	We went to London together.
[00:25:22]	Interviewer	Was it the same tour? Did Marsha come back and you went on to Germany or was this a different tour?
[00:25:25]	Lynch	She came back and then like a couple years later we went on another tour.
[00:25:28]	Interviewer	Oh okay.
[00:25:30]	Lynch	This was the Christopher Street Columbus Tour.
[00:25:32]	Interviewer	Okay.
[00:25:33]	Lynch	And we did all of Europe and stuff like that but Marsha, when we went, that was The Heat. Jimmy did a retrospective of his work.

[00:25:39]	Interviewer	Right.
[00:25:40]	Lynch	And we just went to the drill hole for a month [Unclear].
[00:25:44]	Interviewer	I have some of the scripts for those that I got that were either Marsha's belongings, also Amy sent me a couple of things.
[00:25:53]	Lynch	Oh okay.
[00:25:53]	Interviewer	So—
[00:25:54]	Lynch	There's several reviews, there's one review with Marsha right there.
[00:25:57]	Interviewer	Oh is it?
[00:25:58]	Lynch	Yeah. <i>[Laughs]</i> With the crown on her head and this white wig. I think it was, "It Really Doesn't Matter if You Ain't Got Soul."
[00:26:08]	Interviewer	Was Marsha also an M.C. in one of these things? Because what I have from her belongings is this big sort of cardboard thing.
[00:26:15]	Lynch	That was the thing that she read her—
[00:26:16]	Interviewer	And it had like names. Oh that was—
[00:26:19]	Lynch	<i>[Laughs]</i> That was what she read stuff from. A big card kind of thing, this <i>[Unclear]</i> she had her stuff on that.
[00:26:27]	Interviewer	'Cause I also have a video tape of both good and bad. The good thing it is, that it's various performances of Marsha and Hot Peaches, but unfortunately whoever made the tape just did a tape of Marsha so you don't get to see—
[00:26:41]	Lynch	You don't get—
[00:26:42]	Interviewer	You.
[00:26:42]	Lynch	Oh okay.
[00:26:42]	Interviewer	Marsha, I guess she would sort of come out and introduce—
[00:26:44]	Lynch	Introduce. Yeah.
[00:26:46]	Interviewer	Everything and towards the end she'd come out and say something. So it's just a collection of edited—
[00:26:52]	Lynch	Oh okay.

[00:26:53]	Interviewer	Of Marsha coming and going.
[00:26:55]	Lynch	Well Jimmy has all of that stuff.
[00:26:56]	Interviewer	He does?
[00:26:27]	Lynch	Yes, he has all of that stuff 'cause it was his group.
[00:26:29]	Interviewer	Right.
[00:27:00]	Lynch	He has, I'm sure he has, he, he has all of the stuff. Because when I saw the Peaches, Marsha would only come out at one point and do, "It Really Doesn't Matter if You Ain't Got Soul," and the thing that was so amazing about Marsha was it took her ten minutes to get to the stage and it took her another ten minutes to get herself together to do her part [<i>Laughs</i>]. So the audience was beside itself when she started to read and then you could, you could, [<i>Laughs</i>] so it was just this whole big performance that cultivated into this great thing.
[00:27:33]	Interviewer	Yeah. I also have a, a portion of the tape where she sings, "Climb Every Mountain."
[00:27:39]	Lynch	Oh, right, right.
[00:27:41]	Interviewer	Did you, you experience that?
[00:27:44]	Lynch	Yes, yes, yes. Oh my god that brings up memories. Oh yeah, "Climb Every Mountain" Marsha. A lot of people at one point, I think that people at one point criticized Jimmy, like, "Why would you put her on the spot like that?" You know, "Why would you do that to her?" And like Jimmy was like, "That's Marsha. Marsha wants to do this. This is what Marsha does."
[00:28:06]	Interviewer	She wouldn't have done it if she didn't want to.
[00:28:08]	Lynch	That's right. She wouldn't have done it. You know, you can't use Marsha. You know what I'm saying? Marsha came out the better of us, you know? Anything else?
[00:28:20]	Interviewer	Well, anything you have to say.
[00:28:23]	Lynch	Well, she was a wonderful person. She taught me a lot. I mean as a Black person, as a Black queen from an urban environment just like she was, it taught me to really go on, it really taught me that, you know, you owe [unclear] who you are and that's who Marsha was. And the mere fact that Marsha stood there and she fought the fight by standing there, by just being her, showed me, you know, I had to give a lot to transgenderism and

		for people who stood up there to show they were who they were. It meant a lot to me that somebody did that and she, who was a martyr for it, you know, she died for it, you know.
[00:29:06]	Interviewer	Do you think it, she's, she's been dead for eight years now, do you think in that time, do you think people know who she is and people—
[00:29:13]	Lynch	No, I think they do not.
[00:29:14]	Interviewer	Know the history or appreciate, no?
[00:29:15]	Lynch	No, no, they don't. I think that's what I try to do in my shows and I try to tell people to remember because, what is that little expression, "If you don't remember you're damned to repeat it"?
[00:29:28]	Interviewer	Right.
[00:29:29]	Lynch	Or something like that. Here we are in this MTVH, where these kids, and like I said, they're emulating Britney Spears, and they're doing, you know, Christina Aguilera, they're lip syncing to this stuff, these young queens, these young gay kids. And like when I go and when I do "Spare Change" and when I do some of Jimmy's other pieces, or when I do a piece that I do, it's coming from a place of history, of historical facts, and I think that's what needs to happen. You know these kids don't know. They don't know. A lot of these kids were born in 1982. They do not know that the clock stops in '82. They do not know that the hands of time turn back in '84. They do not know that an entire race of performers, artists, gay people who stood up, were gone. So when they were gone there was no one to stand in so the ones that were left, others fled. So you had two or three people standing there going, "There was this person, there was that person, there was this person." And everybody is going, "No we want to move on, and we don't want to know about those, let's move on." But they're moving on without the historical facts. Now I don't think you can do that because, like we said, Sylvia Rivera and stuff there are people who don't even know. There was a situation that happened the other, a couple of months ago. I was in, at the Point, in the Bronx and this young queen, she was talking to me and she was like, "Do you know so and so?" I said, "No." She goes, "Do you know so and so?" I said, "No." "Do you know Marthy Russell?" I said, "No." I said, "But do you know Judy Turner?" She goes, "No." And I go, "Mm mm mm." You know, it's the same thing. It's like, do you know Marsha Johnson? Do you know Sylvia Rivera? These queens don't know that.
[00:31:21]	Interviewer	Really?
[00:31:22]	Lynch	I think they, yeah, they're at a loss. They are truly at a loss because

		historically they don't know there's a chunk of it that was left out and there's not a lot of people who can tell it because they're not here.
[00:31:35]	Interviewer	Right. That's why I'm interested in Marsha's story.
[00:31:38]	Lynch	Yeah.
[00:31:39]	Interviewer	'Cause it's almost a universal story.
[00:31:41]	Lynch	Uh-huh.
[00:31:42]	Interviewer	And I'm trying to piece it all together.
[00:31:44]	Lynch	Yeah.
[00:31:45]	Interviewer	But of course, with the kind of life that Marsha lived it's difficult to—
[00:31:46]	Lynch	Right.
[00:31:48]	Interviewer	Get it all together but it's happening, I mean—
[00:31:51]	Lynch	Yeah.
[00:31:52]	Interviewer	I'm talking, everybody seems to know some other person.
[00:31:54]	Lynch	Oh yeah.
[00:31:55]	Interviewer	You know?
[00:31:56]	Lynch	It's like a [Unclear] cut-the-line, you know? [unclear] And it's important that it's told, and it's important that her life story is told. Whatever you put together about her is good enough because it's more. We don't have, you know, when, like I said, when we start emulating and getting our heroes from TV, you know, as gay people, I think, you know, there's something missing. And just like with Black folks with slavery, orally I think the history is passed on and a lot of times now, you know, no one wants to orally pass it on. No one, 'cause every one is too fabulous to even care or hear it, you know.
[00:32:43]	Interviewer	Well, one of the reasons why I'm taping this, first of all it's easier, I don't have to take notes—
[00:32:46]	Lynch	Uh-huh.
[00:32:47]	Interviewer	And I can just then transcribe it, is even if I can't get what I need to really put it together as a book or something, I will put all the tapes and all the information I have in the Gay and Lesbian Archive.

[00:32:59]	Lynch	Uh-huh.
[00:33:00]	Interviewer	Where in the future people who might be doing research about Stonewall—
[00:33:05]	Lynch	Right.
[00:33:05]	Interviewer	The tension, the movement—
[00:33:06]	Lynch	Right.
[00:33:06]	Interviewer	The gay movements, all different things that Marsha was involved in—
[00:33:07]	Lynch	Right.
[00:33:07]	Interviewer	Will be able to go and find the information—
[00:33:12]	Lynch	Good. Good.
[00:33:12]	Interviewer	So, because up to now Marsha's life is really not documented—
[00:33:16]	Lynch	Right.
[00:33:17]	Interviewer	People mention her but no one really knows—
[00:33:19]	Lynch	Yeah.
[00:33:20]	Interviewer	That Marsha was in the naval reserve. I mean, how many people knew that?
[00:33:25]	Lynch	I didn't know that.
[00:33:26]	Interviewer	Yeah. So I'm piecing these things together—
[00:33:28]	Lynch	Yeah.
[00:33:28]	Interviewer	To try and see how his life was lived from birth until death.
[00:33:33]	Lynch	Uh-huh. That's really wonderful.
[00:33:36]	Interviewer	The family is very helpful but I've told them that I wanna talk to other people first before I get into the whole childhood and all of that but, his sister Norma, her name is, she still lives in Elizabeth, New Jersey.
[00:33:51]	Lynch	Uh-huh.
[00:33:52]	Interviewer	She very much wants to help out with any kind of information.

[00:33:55]	Lynch	I understood the family was very supportive.
[00:33:57]	Interviewer	Yes.
[00:33:58]	Lynch	Very supportive.
[00:33:59]	Interviewer	Very supportive, yeah.
[00:34:00]	Lynch	Marsha was a loving individual, you know? Marsha was a loving individual and I'm sure she ended up, I mean she got out of Elizabeth so, I mean, you gotta get out of Elizabeth.
[00:34:10]	Interviewer	Marsha's sister Norma told me a funny story that the only thing Marsha's mother said was, "I just don't want you wearing women's clothes here."
[00:34:20]	Lynch	Uh-huh.
[00:34:20]	Interviewer	That's the only rule. I don't care, you're gay, whatever—
[00:34:23]	Lynch	Right.
[00:34:23]	Interviewer	But no women's clothes. And Marsha of course didn't abide by the rule, and one of Marsha's nephews was playing I guess in front of the house with some friends. And Marsha was coming up the street all dressed, you know, the whole deal and somebody made a comment and the nephew said, "That's not a woman, that's my Uncle Mikey." [<i>Laughs</i>] I mean the other kid was like, "No, that's a woman." He goes, "Uncle Mikey." [<i>Laughs</i>]
[00:34:59]	Lynch	[<i>Laughs</i>] That's great.
[00:35:00]	Interviewer	So, Marsha was open—
[00:35:02]	Lynch	Yeah.
[00:35:03]	Interviewer	To her family and, you know, they were very—
[00:35:04]	Lynch	Yeah, that's the same with me, just letting you know. And that support, 'cause that gave her the chance to go on.
[00:35:12]	Interviewer	Right.
[00:35:12]	Lynch	That gave her, I think, you know, who she was. I just wish, I don't know when the situation started, when she started to have the episodes.
[00:35:24]	Interviewer	Well that's the question and maybe Jimmy could help me because the family told me that in childhood, you know, the sister said, you know,

		there was no problem. And then somewhere along the line Marsha was having breakdowns, she was receiving treatment, she was in hospitals, so I'm going to try to, I do interviews, I'll meet somebody along the line.
[00:35:43]	Lynch	But you know that can come with life itself.
[00:35:44]	Interviewer	Yeah, I know.
[00:35:45]	Lynch	Just being who you are and in that period, you know, there's just so much [Unclear].
[00:35:52]	Interviewer	Yeah.
[00:35:53]	Lynch	And just like now you I work, I work with retarded adults. I work for the Department of Development of Disabilities and it's a [unclear] to me because when all of [unclear] are in the room talking to theirselves, I can talk to myself. <i>[Laughs]</i> You know, I act up along with them.
[00:36:13]	Interviewer	Is this like a group home or something?
[00:36:14]	Lynch	Yeah, a group home.
[00:36:15]	Interviewer	Oh nice.
[00:36:16]	Lynch	You know and there's always something. One, I did, I was, one time I was talking to someone and I went, "Ahh!" And they're like, "What's the matter?" "Oh nothing, I was just remembering something from my childhood." He said, "Where were you?" So I think as a gay person who was out who lives in an urban environment as Marsha was and who come from a Black family we had a lot situations that we deal with, you know what I'm saying, that traditionally are very different from, I think, [Unclear] traditionally white gay people, I think, lean on and become and come out. Whereas Black gays are right there in the house with it, you know, cooking in the kitchen and all that and eventually become. Because I think that we as, we, myself and a lot of my friends who grew up [unclear] our aunts and mothers and, you know, and things like that. Jimmy used to always tell me, "You know your drag is so tired, you always want to be like your aunt from church." I'm like, "But she was fabulous." <i>[Laughs]</i> So, you know so, we'd always do that, you know, we know traditionally go towards other you know, [unclear] that emulate, you know the emulation starts from the home.
[00:37:37]	Interviewer	But it makes for good characters doesn't it?
[00:37:38]	Lynch	Oh, yeah! You know, I was being an Aunt Velma and, you know, they'd go, "Go ahead, baby, sing baby." You know, and I'd stand up on the chair, "Animal cracker in my soup." So it was just always natural until

		somebody told me, “Stop. No, cut it out.” You know, so, so I can understand what Marsha went through. We’re always just ourselves you know and [Unclear] “You’re gay?” [<i>Gasps</i>] “I am.” So yeah, Marsha I’m sure, her whole family and everything, you know.
[00:38:16]	Interviewer	Yeah, yeah. Alright, well I have a few more minutes.
[00:38:20]	Lynch	Oh okay.
[00:38:22]	Interviewer	Do you want to walk over there?
[00:38:23]	Lynch	Yeah.
[00:38:24]	Interviewer	Alright I’ll turn this off and—
[00:38:24]	Lynch	Oh great.