

Queer Newark Oral History Project
Interviewee: Marc “Marc Sir Dane” Sedane
Interviewer: Beryl Satter
Date: July 7, 2016
Location: Sedane’s apartment, East Orange, NJ

Female Voice: It’s recording.

Beryl Satter: Okay, [cross talk 00:00:05]

Female Voice: I would definitely recommend—

Beryl Satter: Turning off the air conditioning.

Female Voice: - turning off the AC.

Marc Sir Dane: Okay. When we get hot, we turn it back on.

Beryl Satter: Yes.

Female Voice: Yeah.

Beryl Satter: Okay, so it’s July 7th, 2016. I’m sitting with Marc Sir Dane, who is—we are doing the second half of our interview. We’re just checking something.

Marc Sir Dane: See if we can get—

Beryl Satter: How’s it feel?

Marc Sir Dane: It’s hot. What do you think?

Female Voice: I think any air is good air.

Marc Sir Dane: All right. I’m gonna open this one, too, then.

Beryl Satter: All right. Well, give it a shot. Hot summer night in July. Okay.

Marc Sir Dane: I’m gonna keep that one on.

Beryl Satter: Okay. I think, together, we’ll be all right. I was here, I think it was up to two years ago, and we were talking. You had this amazing story about growing up in Savannah, at Grace’s church. We stopped right when you were getting into your career. You told me about how you started Sparky J’s, and then you went independent. Then, you went to—you got the gig in New York. Then, that’s where we stopped, as far as your professional career. Could we pick up from there? It was the late ‘70s. You had met James Baldwin at that place.

Marc Sir Dane: Oh, at McHale’s in New York.

Beryl Satter: At McHale's in New York. I don't know how—I'd like to hear about how you got—you mentioned meeting Mtume, and he heard you at Sparky's.

Marc Sir Dane: Sparky J's in Newark.

Beryl Satter: At Sparky J's in Newark. He was impressed.

Marc Sir Dane: Yes

Beryl Satter: He helped you produce your first album.

Marc Sir Dane: Well, he didn't help produce. He produced it.

Beryl Satter: He produced it, okay.

Marc Sir Dane: Yeah. They were big time producers, him and his partner, Reggie Lucas. A lot of people just say Mtume, but it wouldn't have been the project without Reggie Lucas. And in fact, on the second album, they were not working together, as a team. Mtume produced me on the west side of Manhattan, at Sigma Sound Studios, and, what, five blocks away, Reggie Lucas produced me, in Penny Lane Studios.

And the funny thing about that is the Reggie Lucas tune that he produced on me has been the sole surviving song of my career, after 35, 40 years. *One Minute from Love* is the one that Reggie produced, by himself. And It had a major impact on me, from, what, 1982 to 2016, mainly in Europe. But it's just amazing how that happened. Mtume discovered me, and we have hits with Mtume and Reggie, but the major hit that I will say was the hit, for me, was done by Reggie.

Beryl Satter: Was it like they did it song by song? Cuz you had your album. You had the first album.

Marc Sir Dane: Yeah, the first album. *One Minute from Love* came out on the second album.

Beryl Satter: All right, but when Reggie Lucas produced it, was that part of a whole album that he produced?

Marc Sir Dane: No. They- Mtume produced me, and Reggie produced, in separate studios. But they still got credit for, as a team, on producing that album.

Beryl Satter: Right. Okay, I see. I see. What was just—did you know other people who were getting album contracts and producing stuff? What did it mean for you?

Marc Sir Dane: The first big thing, before we got to the Mtume days, the first big break, for me, that happened, but didn't happen, was through a producer by the name of Fred Petrus. He was a major contributor to all of the recordings for the group Change. I got a chance to not audition, but I got a chance to, yes, audition for the group Change, before there was a Luther Vandross and Change.

Beryl Satter: Ahh! Okay

Marc Sir Dane: A very dear friend, who was somewhat of a promoter and trying to help me out, Wayne Garfield, was a local PR rep and manager in the New York area. And he started hanging around and wanting to be involved with me. He was the one that called me and told me to come to the city for the audition, for Fred Petrus.

I did two auditions, and it was mine. The third time I came back, I was in the studio singing, and the door opened, and there was Luther Vandross. And I said to myself, "Self, get your lunch bucket, and go home because Luther is going to be the one that they choose."

Beryl Satter: How big was he, at the time?

Marc Sir Dane: He was a big studio musician, and jingle musician. So he had a major, major track record. I was a little disappointed, but when I really thought about it, I hadn't been out. I had no records. This was before the records. And Luther was, you know, a foundation. He was solidified with the public, and with the industry. Marc Sedane was a newbie.

But I'm grateful that, in his autobiography, page one—I'll get the right page—he mentioned me, about that incident, and said that I was a protégé. He thought that I should've gotten it because I was young and coming up, and that I was a protégé of Phyllis Hyman, Peabo Bryson, and Teddy Pendergrass.

Beryl Satter: What did it mean to be a protégé of those guys? They were- they actively mentored you?

Marc Sir Dane: Well, protégé means those are the people that I really—

Beryl Satter: They were your inspiration.

Marc Sir Dane: Phyllis was a dear friend and inspiration.

Beryl Satter: Right. I heard that—did Luther Vandross sing on one of your—

Marc Sir Dane: He's on my first album.

Beryl Satter: He is on your first album. That's what I thought.

Marc Sir Dane: Yes. Luther, Tawatha Agee, who was a major part in the Mtume group. Who else? Tawatha, Cindy. I can't remember all of their names. I had the best—I had the best people from the industry on my project, the top.

Beryl Satter: That was organized by—

Marc Sir Dane: The Mtume Lucas Production Company.

Beryl Satter: Yeah. They pulled that together.

Marc Sir Dane: Yes. They put all the—Tawatha was there, background singer, coordinator.

Beryl Satter: Yeah, it's pretty fantastic to have Luther Vandross as your background singer.

Marc Sir Dane: Well, when I found out—132—when I found out, I found out by walking in the studio. I freaked out. Yes, it's on page 131, in *Luther: The Life and Longing of Luther Vandross*, by Craig Seymour. He just says—he's talking about doing the album for Change.

From what I'm hearing, Wayne was working closely with the producer. And instead of following the producer's advice, he went through other vocalists, but he couldn't get the sound he wanted: smooth, fresh vibe that was desperately needed. The producer name was Jacques—J A C Q U E S. Desperate, he decided to completely regroup. He moved from The Hit Factory—you ain't gotta write all this down. I'm just trying to read, so that we can get the right—Rebus the church incident on the street, Luther [mumbling 00:10:42].

Luther would sound great on the record. He had heard his work and was familiar with him. This is what Luther quoted. Recording the album continued, and yet another vocalist was chosen for the *Glow of Love*. That was the major song. This time, it was Marc Sedane, a protégé of sultry singer, R&B, jazz artist: Phyllis Hyman.

And then, I said Sedane was in the recording booth with Wayne, teaching him the song, when suddenly, Luther walked in to the control room. Wayne watched, as Luther traded words with Jack for a few minutes. Then Wayne called me into the studio room. Jack has told me Marc was out and Luther was in.

And that was because Luther wanted credit, not as a ghost writer. I mean performer. Meaning, it'd be just Change, but you wouldn't—you would know who the singers are, but they wouldn't get the PR. And that was the hold-up with the Luther. I would've never been in there, if Luther had agreed to that, at first. So Luther- the producer agreed, okay, we're gonna put your name out there. And that's the only reason that I was out the door.

That was an experience. The producer said he wanted to produce me later, but of course, he was murdered many years after that.

Beryl Satter: The producer was?

Marc Sir Dane: In Europe, yeah, the producer.

Beryl Satter: What was his name again?

Marc Sir Dane: His last name is Jacques, the last name I gave you. I'll have to think of it. Oh, I'll call one of my friends, who used to be in Change. Email him and get the correct name. Fred Petrus.

Beryl Satter: So you are- did it ever matter that you were living in Newark when these things were happening in...

Marc Sir Dane: No, because Mtume lived in Newark.

Beryl Satter: Okay, so there wasn't a Jersey-New York split, at this point.

Marc Sir Dane: No. No.

Beryl Satter: All right, that's important.

Marc Sir Dane: No, it was all just—no, it didn't matter the city.

Beryl Satter: Okay. Because I hear a lot about New Jersey sound being a little bit distinctive, and I don't know if you feel—

Marc Sir Dane: Well, back in the day, there was a certain sound, and people were doing their thing, back in that day. But it's a different scene now. You don't have to be anywhere to- like all my producers from Europe, they'll send the music. I write it, arrange it, arrange the backgrounds, and bring them in, and then send it back to them. Saturday, if everything goes well, we're dropping the club mix from the UK. We're just waiting on one little thing to happen, and I hope that happens tonight, between tonight and tomorrow.

But no, there was never—no. My band was from Jersey, when I started doing my life performances. My first couple of bands were from Jersey.

Beryl Satter: You start putting bands together yourself, after the Tungsten Steele. Yeah, after them, you auditioned the musicians. You picked it. You made it.

Marc Sir Dane: Yes.

Beryl Satter: Okay, and you got them from New Jersey.

Marc Sir Dane: From Jersey, yeah. One of my friends, who was a percussionist, used to come around to my shows all the time. He happened to be there the night that all this broke down. He was like, “Yo, give me a call. I’ll help you get some cats.” In two days, I came over to Jersey—I was living in New York then. Came over to Jersey. I stayed over here three days. I went as far as Trenton. Within two weeks, I had a band, and we were rehearsing in Cliff’s house. His name was Clifford Brown. His mom and dad opened up their home for my regular rehearsals. Wow.

Beryl Satter: This is still—let’s see. This is—

Marc Sir Dane: ’80.

Beryl Satter: Around ’80-ish, basically.

Marc Sir Dane: Yeah, ’80-ish. This was before Mtume came and saw me in Sparky J’s. These are the earlier days.

Beryl Satter: Right. When you were pulling together musicians and just launching, just getting ready for the first album, was there a—was there a gay music scene and a straight one, or was it really mixed? Did gayness come up, that people were—who was queer and who wasn’t? Were you working with straight musicians? I don’t know. I’m just wondering how all that played in because you had—

Marc Sir Dane: You know what? I don’t think I ever even gave a kitty. I was very well-known in the Jersey area because, back then, a lot of the local clubs did live entertainment. Once I came out, I got the opportunity to do just about all the clubs because of my show. When I went around to check out these musicians, all of them knew of me. Some of them had never seen me. But, I had long fingernails.

Beryl Satter: Painted?

Marc Sir Dane: That I really don’t know why I had, but I had long—

Beryl Satter: You know Daddy Grace had long fingernails.

Marc Sir Dane: Yeah, but mine weren't like that.

Beryl Satter: They weren't like that.

Marc Sir Dane: Oh, no.

Beryl Satter: All right, but I'm just saying could've been an influence.

Marc Sir Dane: No, I don't think it was that. I think it was just that I wanted my hands to look pretty, and not knowing that that would possibly represent that I was gay. Neither did me dyeing my hair different colors.

Beryl Satter: What colors were—

Marc Sir Dane: Blonde, red, mostly blonde or red. I always had different hairstyles, until I started wearing hats.

Beryl Satter: You were basically pretty flamboyant, really.

Marc Sir Dane: I was flamboyant. That's what people would consider it.

Beryl Satter: That's the word, yeah. Which is good for a lead singer. You want that.

Marc Sir Dane: Yeah, and that's why they hired me, because I was a performer. I stood out. It didn't bother them, and it didn't bother me. I wasn't interested in any of them, on any other level but their musicianship. I carried myself that way, so they wouldn't get it confused and disrespect me. Therefore, I had to have that amount of respect and business savvy, to not cross.

Beryl Satter: Does that mean not flirting, just being like this is business, this is where we're at? They were like, yeah, we got it, that's where it's at?

Marc Sir Dane: Yeah.

Beryl Satter: Yeah, like that. Yeah.

Marc Sir Dane: It was never like a discussion, even when I did McHale's. I was into my LaBelle frame of mind, and I sprayed my boots gold and made me a jumpsuit, and found a gold belt, and had gold braiding around the sleeve, and open top, and even a headband in gold. I saw some pictures. I was like who did I think I was? I felt—

Beryl Satter: Do you have those photos? I really wanna see those photos.

Marc Sir Dane: No.

Beryl Satter: Ohh man.

Marc Sir Dane: But I got some pictures somewhere somebody sent me. I was what they would consider flamboyant.

Beryl Satter: Right, and that's a long time way for gay artists to do whatever they want. You just call it that word, from Liberace, everybody, not to mention, like I said, some of the religious leaders. You can always get away with that. You did that. You had the respect. In the music scene that you were in, in terms of producing music and stuff—because there's this huge gay influence on that style of music, but it sounds like, once people got to working, that wasn't explicit.

Marc Sir Dane: Well, it wasn't. To me, it wasn't—I guess they all knew—there were those that knew, and of course there was conversation. There were those that didn't care. There was a lot of acceptance. And it was mainly, I think, because of my voice, and the talent that they saw.

Beryl Satter: Right, because with Tungsten Steele, there was like—they wanted you to sleep with some women that they were sleeping with. There was that whole thing about being a man and everything, in that group. That sounds like that group was a little more of a—less of a business—

Marc Sir Dane: Well, see, they hadn't been exposed. See, everybody from the McHale days and the Sparky J's days, all these people had been exposed to gay people. There was a group of people from New Hope Baptist Church, which is the church that Whitney grew up in, and her mother was a minister of music in one of the choirs, and her aunt. They used to come to my matinees, drove of them, after a service or whatever, because the word was out. I could sing. I wasn't gonna say I was polished because I still had those seeded gospel roots in me.

When I saw people enjoying what I was doing, I was a dresser on stage and off stage, and it was— I wasn't- I don't think I ever worried about those that didn't get me. It bothers me more now than it did in the '80s and '90s because a person like me, especially in Newark, I guess because I'm not in the gay scene, I'm not asked to do anything in Jersey, unless it's free, like at a park.

If you look at the history of gay life in Newark, there are very few that were in the limelight of the arts that are still living. You have the new breed, but we're talking about the real culture of Newark, when there were different spots designed and dedicated just to—not just to, but for. Because, in our clubs, we had a lot of straight people that had gay friends.

That the straight people loved to drink. They knew they could get a good drink in Murphy's, or wherever. And they would come and socialize.

I had peers in the gay community and the heterosexual community. But now, I get nothing back from the gay community. You look at Lincoln Park. They use the same emcees every damn year. Change up. It doesn't have to be me, but you have other artists that are qualified to emcee. They have the fundraiser for Lincoln Park. I'm never invited. Somebody called me this week. Said, "Are you going up to Indigo Blue on the roof?" No, I'm not invited. I'm not even mentioned, to say, "Marc, we're doing this." I think that that's a major, major problem in Newark.

Beryl Satter: Are the people organizing that, gay people? Are they...

Marc Sir Dane: Gay people.

Beryl Satter: They're gay people. They're younger generation. They don't know.

Marc Sir Dane: But you have, you have people like the- people in charge of Lincoln Park that are younger than I am, that grew up under my umbrella—and I'm not talking about me, personally, I'm talking about the gay umbrella—that know me, that have their hand on the pulse. Do you think they would invite? No. You have people that involved with Robert Treat that are in position—not calling names.

Beryl Satter: Well, maybe I'll ask a name. Like, Miles Berger.

Marc Sir Dane: No, not Miles. I'm talking about gay people.

Beryl Satter: Oh, okay, but it seems—

Marc Sir Dane: Like Ms Theresa, if I have to bring her name up. You understand? She came up under me. None of these people will say, Marc, we're doing this, or Marc, think about do—no. And that is just ignorance, on their part. If you wanna be somebody, be knowledgeable. Know the truth. Don't forget people that created the pathway and opened the doors, for you to be working for Miles Berger, or you to be working for Lincoln Park.

The main thing I find out, in Jersey—and it's a word that comes from my religious upbringing—I never allowed myself to be a part of a clique, which is a group of people that surround themselves only with themselves, and perpetrate the history of gay life. How can you perpetrate it, if you don't recognize the past?

Beryl Satter: Right, which is—

Marc Sir Dane: I didn't mean to go that way.

Beryl Satter: No, it's totally fine because part of what went on, I think, is that so many people did die. Shelton Hayes, and—

Marc Sir Dane: Yes, my mentor, one of my mentors.

Beryl Satter: Your mentor, and Al Murphy, of course.

Marc Sir Dane: Al Murphy, my mentor.

Beryl Satter: I guess they were ahead of you, but was there—I guess we could talk about the—it's funny because your musical career got big, right as the AIDS crisis hit. How do those things intersect?

Marc Sir Dane: Well, at that time, it was very scary because the only people that you heard about being infected with this was gay people, and those that might be bisexual and undercover. The primary focus was on the gay community.

When it hit our community, and especially if it was somebody that we knew—say, the Albert Murphys of the world—we would all be saddened and hurt and scared, but you had to just keep going at your same pace. A lot of people changed their ways, and a lot of people didn't. But the effect made us come closer.

Beryl Satter: Because I'm trying—it just sounds like just a very intense time because, here you are, again, making your big breakthrough, at the same time as the people you love—

Marc Sir Dane: Well, it didn't affect me until my dear friend, Keith Barrow, who was an outstanding artist back in the day. His main hit was You Know You Want to be Loved.

Beryl Satter: Who produced that?

Marc Sir Dane: I don't know who produced that. You just look at Keith Barrow.

Beryl Satter: Yeah, I'll look it up.

Marc Sir Dane: He was a flaming—and you can look him up online. It'll tell you more.

Beryl Satter: Yeah, I will.

Marc Sir Dane: Him and Sylvester—it was Sylvester, Keith, and myself. At that time, it was only three black, gay artists out. Sylvester was primarily disco and

slow songs. Keith was slow songs, a few ballads. I was R&B. They were considered R&B, rhythm and blues, but I was.

Beryl Satter: Were you guys friends, the three of you? Well, Sylvester's in San Francisco.

Marc Sir Dane: Yeah, but that was my dear friend. You know that.

Beryl Satter: You were dear friends.

Marc Sir Dane: That was my dear friend.

Beryl Satter: I've seen the photos.

Marc Sir Dane: Yeah, that was my dear friend. I talked to him three or four days before he passed.

Beryl Satter: How did you stay—given that he was west coast centered and you were east—

Marc Sir Dane: Well, we did gigs together. We did a couple of gigs together. I think the first one was at Le Joc (00:30:33).

Beryl Satter: Unbelievable. Wow.

Female Voice: How did you meet? Sorry, I didn't mean to interrupt.

Marc Sir Dane: What'd she say?

Beryl Satter: She asked how you met Sylvester.

Marc Sir Dane: At a gig. At a gig.

Beryl Satter: Right, so performing, yeah.

Marc Sir Dane: No, the first gig was at—oh, my God, on Central Avenue, where I introduced him. This attorney, Ron, had a club right there, off of Central Avenue, on Central Avenue, right off of South Harrison. Oh, my God. It was a beautiful club. Sylvester was in town to perform, and I was the emcee.

Beryl Satter: Was it a straight club? Cuz if it was a gay club, we might know the names. I can give you—it wasn't Docks.

Marc Sir Dane: It was mixed like Docks. Docks was downtown Newark. This was up here in East Orange. And I can't—Ron- give me till Monday cuz I have to call

people. Ron was an attorney. He was a gay attorney, well known in New Jersey. He lived in Seven Oaks. He had fabulous parties. He opened up this club on Central Avenue, right off of South Harrison Street, and it was called—I can't think. The elite of the gay community, the jewelers, the florists, the Al Murphys—in fact, Al was running the club for Ron. What is the name of that club? Anyway, I'll get it.

Beryl Satter: Was he running it before the Le Joc, or after?

Marc Sir Dane: After. I have to—I have to email Darryl Rochester. He'll give me all of that. They asked me to emcee, and I did. After that, Sylvester gave me his number. He said, "Marc, I've heard about you. Keep up what you're doing. Here's my number. Let's talk." The next three days, he was over in New York, staying with the people that he stayed with, on the west end, and I went over for dinner. They invited me over for dinner. It was two lovers. One was a actor, and one was in government. That's where Sylvester lived, when he came this way. After that, that was it. We just became friends and communicated. Always talked about doing something together. Keith Barrow was local. He was in New York. We socialized together.

Beryl Satter: Was Keith the one whose mother was involved with PUSH?

Marc Sir Dane: With PUSH.

Beryl Satter: That was the one.

Marc Sir Dane: Reverend Barrow, that was his mother.

Beryl Satter: Not in Chicago, though.

Marc Sir Dane: Yes.

Beryl Satter: In Chicago?

Marc Sir Dane: She was living in Chicago. That's where Keith was originally from.

Beryl Satter: Okay. I'll check into that.

Marc Sir Dane: Yes. His mother was Ms. Barrow, Reverend Barrow. Yes, indeed.

Beryl Satter: The three of you all knew each other.

Marc Sir Dane: We were all friends, yeah.

Beryl Satter: The attorney, Ron, was he white or black?

Marc Sir Dane: White.

Beryl Satter: He was a white guy. The people who would hang out at the club, was it a mixed race kinda thing?

Marc Sir Dane: Mix.

Beryl Satter: Mixed race, but yeah—

Marc Sir Dane: Predominantly black, African American.

Beryl Satter: Some straight people.

Marc Sir Dane: Oh, yes. Always.

Beryl Satter: Yeah, cuz it's a mixed scene. You three are totally hitting this mood and power of sound at a very critical moment. I'm trying to remember when Sylvester's—I'm thinking of him as same period, late '70s, early '80s.

Marc Sir Dane: Oh, yeah. I can't remember the exact date.

Beryl Satter: Yeah, I could look it up again.

Marc Sir Dane: In fact, they just showed that a month ago, on *Unsung*. They gave the year, and seeing him in the wheelchair, in the parade.

Beryl Satter: Right, which was a very iconic moment.

Marc Sir Dane: Yeah, so that should be able to easily pull up.

Beryl Satter: Yeah, it would be. You guys are creating a sound that's national and international, actually, it seems to me.

Marc Sir Dane: Well, Sylvester was the biggest, outta the three. Keith had been in the industry longer than me, so he has a name, and he had major hits. My music didn't kiss the lips of the gay kids, like Sylvester and Keith did, mainly because of who produced me, and the type of music they had me singing. Because I did a lot of Teddy, and a lot of Peabo Bryson and people like that, they were strictly R&B, and geared toward women. Then, I changed things, and toned it down, after the record deal.

Beryl Satter: Yeah, I was gonna ask about that, exactly, because it seemed to me that you were marketed as very much the hetero sex symbol. Yet, you were one of the trio of out gay musicians. I was wondering who was behind that.

Marc Sir Dane: No one, except that's why—see how time is? The PR picture that I showed you. I always loved suits. I was a—I am a chameleon. A friend of mine hadn't seen this since I came back, and she was like, "You are a chameleon," because I don't like the same. It's not energetic. With me coming back out, now that there's no Jheri curl, now that there's no hair to dye, the little bit that I do have, I'm coming to a age of my maturity, in knowing who I am. I have to live for myself, and people have to accept me or not.

I had a questionnaire that was sent to me, from London. One of the questionnaires was, "You're very fashionable. Is this a thing for outer side, or stage, whatever, but it all seems to coincide." I said no. I said, when I go to the store, I plan what I'm going to wear. It doesn't have to be dressy, whatever. It's just that, when I walk, I get compliments. That's what he asked me, "Do you get compliments on the regular?" Every day. (38:10)

Then the question was, "You seem to be a very spiritual- religious person. Does that affect how people act toward you?" I corrected him. First of all, I'm not religious. I was born in a religious upbringing, but over the years, and studying the Bible, and traveling the world, and meeting all type of people from all different walks of life and religions, I found out that the universe, and for those that believe in God, is too massive for us to be one-contained in one thing, and use our gifts, whether it be in fashion or the music, the writing. It's yourself that you're expressing.

When he asked—and I had to let him know I'm a spiritual person. Because of all the things that I've gone through in my life—thank god I was raised up in an environment where your spirituality—but it was religion, back then—was the forefront of your existence and your belief.

That core will always be because, if it wasn't for my spiritual life—not my religion—I could've been dead. I could've given up the dreams. I could've been a—let myself go, and just be a bum. The core of your existence, if people—see, I search, daily, through my prayers, and through my meditations, and through my conversations, and through the media, through my family. I'm daily searching, to be fulfilled and be who I'm supposed to be. Because you don't get a second chance.

Beryl Satter: Right. How far is it from how you were raised? I mean, you said it was religion, not spirituality.

Marc Sir Dane: No, no dear, I'm still—

Beryl Satter: It's the same.

Marc Sir Dane: Me, personally?

Beryl Satter: Yeah, yeah.

Marc Sir Dane: I'm still, you know, I look at pictures, and I think about situations, and I say, the only difference is that I don't have to answer to anyone. Back then, I had to answer to my grandmother, god bless her soul, my mother, and everybody in the church. Especially because I was a key factor in my organization, in the musical department, and in the art department.

Beryl Satter: But I wonder if that training of being in a community, to whom you were answerable, sort of transferred to when you came here, and you had another set of mentors that you were answerable to, you know Shelton Hayes, and Al Murphy, and you could tell me others, Barrow, Keith, I'm not sure if he was a friend or a mentor—you could explain exactly the relationship. But, there's something about being in a community of artistic, creative-seeking people, both then—in both cases. I wonder if it felt like a continuation, or if it felt like a break.

Marc Sir Dane: It, it- for me, let me see. We're talking about going from the '80s, going into—

Beryl Satter: Well, I'm talking about '70s into the '80s more, cuz you left Savannah, and you came up here, and you threw yourself into music. For a little while, the music that you were working with, even up here, you were still doing church music. Right?

Marc Sir Dane: Well, I didn't go into music right away.

Beryl Satter: You were doing FIT.

Marc Sir Dane: I went into the off Broadway. Well, it's still music, but not—I wasn't conceiving myself as—I just wanted to be in the arts. I didn't know where it was leading me to, until my cousin, who was in the band—that's in the first part of the script—introduced, just said, “You need to try it.” At that time, I was getting some dissatisfaction in the religious organization that I was in.

Beryl Satter: And what was, what was—

Marc Sir Dane: Well, first of all, there were a lot of people that ridiculed and tried to demonize gay people, in the black church, which is well documented throughout history.

Beryl Satter: In your specific church, though, Daddy Grace's church specifically.

Marc Sir Dane: Yes. At the same time, they lift you up because of your gifts.

Beryl Satter: Right. Isn't that funny?

Marc Sir Dane: If you- I was in the display committee, creating waterfalls, and making steps to meet each other, to go up into the ceiling, like you're going into the heavens, and doing crepe paper and signs, and then doing the music. So they boost you up, but you still felt secondary, when it came to certain aspects of your organization.

Beryl Satter: Yeah, that would be frustrating. It's a strange double message all the time.

Marc Sir Dane: It was confusing. It was very confusing. Until, like I said, I had that little breakdown. And when I came up outta that—and my mother said she loved me as—and she was one of the people going back and forth. She said she loved me for who I was, and she wanted me to be healthy. After that, that was it.

Beryl Satter: When was that, the breakdown period?

Marc Sir Dane: In the '70s.

Beryl Satter: That was in the '70s.

Marc Sir Dane: Oh, yeah, that was when I was still in the church, and still in Savannah.

Beryl Satter: You didn't tell me about that exactly. Cause- you told me—I remember you told me you had trouble with your mother, and I remember your sister would watch out for you when other kids hassled you. The moment when your mother told you she accepted you, when was—so, what was—do you wanna tell me—

Marc Sir Dane: That's not in our first part?

Beryl Satter: I don't think it's in there. Wanna tell me about it?

Marc Sir Dane: Yeah. It was just one of those periods.

Beryl Satter: You were in high school then?

Marc Sir Dane: I was in high school. It was just my mom, myself, and my sister. I was going through a very heavy spiritual breakdown because I wanted to not be gay because of the teachings, because of the organization I was in. I really did not want that, but that was because of ignorance, being young, never having anyone to talk to about the lifestyle, and to let me know that

it wasn't my fault. Because how would a kid have feelings for things—how would anyone have feelings for things, at a certain age, and you don't know what those feelings are about? You just know that you feel these things. That's how it was.

I went to bed very heavy. There had been a revival. I had been seeking for salvation, to deliver this from me. I must've went to bed with it, and I couldn't move the next morning. My mother had to talk to me. The doctors had to talk to me. They said it was all psychological.

Beryl Satter: How long were you in bed?

Marc Sir Dane: About a week. When my mother came and said that, I was like, okay, body. First, brain, lock in what she said, and get yourself better. Once I came out that coma—that's what I call it. I wasn't in a coma, but I was in a lukewarm coma, dealing with my life and my sexuality.

Beryl Satter: This was like—

Marc Sir Dane: In the '70s.

Beryl Satter: - junior year of high school, something like that?

Marc Sir Dane: Yeah, so we talking '72, '73, somewhere around there.

Beryl Satter: Right. She came and she told you she loved you however you were, and that brought you back.

Marc Sir Dane: Well, it was my grandmother. My mother made the statement, but the core of my existence, other than the church, was my grandmother. She was a very stubborn, strong, little, petite woman that didn't take no crap. I moved on.

Beryl Satter: Well, how was it—but, your mothers weren't—so, what role did your grandmother play in bringing you out of the—

Marc Sir Dane: Well, my grandmother was never against me, in anything, as long as I wasn't doing wrong, the normal wrong. When it got out in the church that I was having relationships with boys, my step-dad, my mother, my dad—my step-mother didn't show up—came over to my grandmother's. I think we went over there. We gonna check our—and they wanted—my step-daddy was disgusted by it, and it was a shame. They whipped me, as a child. I was living with my grandmother, at the time. When the step-father, the mother, and my dad came over to do this family—what would you call it?

Beryl Satter: An intervention kinda thing.

Marc Sir Dane: Yes, that's the word. My grandmother said that she didn't have to stay there and listen to nothing. She was going to church that night. She said, "That's my child. I don't care what he is. I want him to be healthy. Don't hurt nobody. Don't steal from nobody. And he's gonna be all right," and she left. Then they discussed taking me on hunting trips, and doing this, and staying with my father a certain time, and staying with my—and the next two nights, I was having a boy, from the church.

So it didn't matter, to me, what those three people thought, because they didn't show me any kind of love or affection or understanding. My grandmother, who was and who is, will always be my heart, never, ever faltered from assuring me how much I was loved, being who I was.

Beryl Satter: That's beautiful. When you had the time when you couldn't get outta bed, she was someone you were already secure with. So that was an underlying thing. Then, when your mom came in and said she was also gonna be there for you, you began to come out of it. Is that right?

Marc Sir Dane: I began to pray, but pray differently. That was to open up myself to the Lord and said I don't understand it. I don't know why I feel this way. I've tried. I don't wanna be this way, according to what I'd been taught. So I'm just gonna go on and do my work, in the religious organization. Then I started dealing with it on a spiritual level, of just me and God, not anyone else.

When I did that, I released a lot of anxiety, from fighting with myself. And that made life even harder.

Beryl Satter: Oh, it did. Why?

Marc Sir Dane: Because I wasn't—now that I was trying to find out who I was, the world had already established what fags and gay people were. Then, being black, and being from the south, I knew very few gay people, until I guess, in my teens, kids in school, some of my teachers.

Beryl Satter: Were gay?

Marc Sir Dane: Were gay.

Beryl Satter: Yeah, of course. They looked out for you a little?

Marc Sir Dane: Oh, yeah.

Beryl Satter: Like the drama teacher kinda thing?

Marc Sir Dane: I had my dram- my main person was Peter Smalls. He was a little short, old sissy queen. He was the music department head of my A.E. Beach High School. He was the one that saw my potential, musically. You know what? I don't think I've ever said this, that I have to give him the credit. Peter James J Smalls, the music director, pianist of A.E. Beach High School, because during my senior year, I was voted most talented. I was in the chorus, and I had lead parts. I had speaking parts, under- on top of the chorus. My favorite was I think that I shall never see a poem as lovely as a tree. He pulled me out of 300 kids. That was the very first time.

Many years later, when we, at my religious organization, received the second bishop of our organization, which was a younger man, McCullough (00:54:39), he was wanting the organization to come up out of some of the layman parts that we'd been in so long. He wanted to have a professional choir to sing anthems and hymns, not just gospel music. Then, once the people in Savannah came together, all the musical people, the first thing was we need someone from the outside.

The first name came up was Mr. Smalls. And he brought- once they hired him, he brought us sheet music, which was very new and difficult for gospel sanctified people. One night, he was having such a difficulty. He said, "Marcus, come up here. You know this song, right? You know how it go." I said, "Yes." He say, "I want you to direct these place."

I was like—he was like, "You do it in school, in plays. You do it in your church. Now get up. First, we're gonna go to the altos. Stand in front of the altos. I'm gonna teach them their part. You teach them when to sing, and how to sing, and when to stop." Then he sent me to the sopranos. Then he sent me to—and before I knew it, I was a director.

The bishop gave me great praise because I was still, what—I wasn't 17 yet. Because I was already involved in the music department. I had my own little group. Then I was over the young people's choir. He saw that I never really—that has to be in my book. It was Mr. Smalls.

Then, after we got to know each other and I became almost time to graduate, then I was invited to his home. That's when I saw other gay people, but these were professionals, doctors and musicians and schoolteachers. In fact, my first boyfriend was a school—we ain't gonna put that in. He was older than me.

Beryl Satter: Well, we can keep that in.

Marc Sir Dane: He was older than me. Then, I was taught by—

Beryl Satter: That was your first boyfriend-boyfriend like?

Marc Sir Dane: No, the first one was in my church.

Beryl Satter: Your first boyfriend.

Marc Sir Dane: Yes. He was older than me, and he lived in Augusta, Georgia. He was a major music force in that House of Prayer, in Augusta. As we traveled, and as I got older, he approached me. That was the love of my life.

Beryl Satter: Really? What was his name?

Marc Sir Dane: Sammy Wimberly (00:57:47). Everybody knew. He was married. He had kids. In fact, his oldest- his youngest son is my godson.

Beryl Satter: Oh man.

Marc Sir Dane: His wife and I talked last week. She's been ill, and I found out, so I called her, in Augusta. They did send me a—cuz I was outta the country when he passed, and they had his funeral at the House of Prayers in Augusta.

That next year, I was director of my choir in New York House of Prayer. This woman was in the congregation, waving at me. And I was like, I knew the face. She said, "I'm coming down." She was up in the balconies. She said, "Marc, I was told to give you this." It was a CD of his homegoing [fading voice 00:58:34]. That was my first love, yeah.

Beryl Satter: Did his wife—what did she think was going on? Did she just—

Marc Sir Dane: I often wonder about—even with me, I have women that are sexually attracted to me. Some don't care. They'll just push the issue. My best friend now—in fact, she just moved in the building—the girl that I was gonna marry, Kim, she's on the ninth floor now. But, she wanted me.

And I just was never really attracted to women that way. I was attracted to beautiful women, and that was because of their style and their fashions, because my mother and her group of people she grew up with, in my grandmother's era, they were all fashionable people, women. My mother just told me that—I'm going home for three weeks in September, the Lord bless, cuz I got to work on the house. She's saying that the nurses are saying, "When is he coming home? I wanna smell him."

I don't try to be anything but myself. However, people come at me, and want to accept me is all right with me, as long as I'm respected, because I give up that.

Beryl Satter: With this story with your first boyfriend, how long were you guys together, lovers? Did it go on for years? Was it a big, long—

Marc Sir Dane: Up until I left Georgia. We're talking about from the '70s until—my first album came out in '90, so we got to say '86.

Beryl Satter: Wow, so from when you were in high school to after you became a performer and a star.

Marc Sir Dane: Yeah. We were still—and then, once I moved—once I moved and became Marc Sir Dane, and he knew of it—you know what I'm saying—he told me to be happy. Because he was still in the church. He could've made it out. He was one of the superstars of our church, vocally. He was a handsome man. His wife knew about us. She couldn't help, because everybody else did. I even- when I would go to Augusta, at first I used to stay in hotels. After a while, I would be staying in the house.

Beryl Satter: (Laughs) it's kinda wild because here, again, here's this church that's preaching all this stuff, and meanwhile—

Marc Sir Dane: See, this is the thing about it. Certain people could get away with things. He wasn't flamboyant. You know what I'm saying? He was a man-man. But they knew. Of course, he had a wife and kids, but that didn't make—and he was bisexual. It wasn't that he was a gay man. He was bisexual. The same time he was having me, the next night, if we were somewhere in a convention or something, he would be having a girl. The wife knew about everything. But she never- she only went off once, and that was because I think he embarrassed her while I was there, at breakfast. She stormed away. I was ready to go home then, but he told me no.

Beryl Satter: Yeah, so here's, under—again, under the surface, there's a lot of flexibility. I guess it sounds like you were kinda part of the family, if the child is your godchild.

Marc Sir Dane: Oh, yeah. The organization, people that loved each other loved each other. Then, like I said, certain people could get away with certain things. It wouldn't be a big thing, for me, but it might be a big thing, for me, because of who I was.

Beryl Satter: Yeah. He had the wife and kids.

Marc Sir Dane: He had a wife and kids.

Beryl Satter: That's wild.

Marc Sir Dane: Isn't that?

Beryl Satter: Yeah. I keep losing my place because these stories are so interesting. Let me go back, cuz I was gonna ask you about something. That was your first boyfriend. You had to leave him to come—well, no, you didn't, really, cuz—

Marc Sir Dane: No. He was living in Augusta.

Beryl Satter: Yeah, and you were in Savannah, but when you moved to New York, that's when you—

Marc Sir Dane: He was in Augusta, and I lived in Savannah. When I left Savannah, came north—

Beryl Satter: That's when you stopped seeing him sort of, except for when you had the conventions.

Marc Sir Dane: Yeah, when we would—when I would go home.

Beryl Satter: Yeah, then you still—so, it went on for several years.

Marc Sir Dane: Oh, many years. I was very young. I'm gonna say I was 15.

Beryl Satter: When you started with him, at the beginning.

Marc Sir Dane: But I had been messing around prior, of course.

Beryl Satter: Sure. Did the spiritual crisis that you had—it was a little after you started with him?

Marc Sir Dane: The what?

Beryl Satter: The spiritual crisis, where you had to—

Marc Sir Dane: No, that was before him.

Beryl Satter: That was even before him, so that gets you—

Marc Sir Dane: Oh, yeah, that was way before.

Beryl Satter: That was when you were—

Marc Sir Dane: That was when I was in school.

Beryl Satter: Yeah. Well, cuz you were 15 if you started with him, so maybe it was when you were first starting high school.

Marc Sir Dane: Yeah, definitely.

Beryl Satter: By the time you were into high school, you were already over that, which is fabulous.

Marc Sir Dane: Yeah, because I was dating football—not dating, but having, by that time, football players. I was one of the first males—and I think this is in our—in the home economic department. I stood out. I was in the chorus. I was this. I was in the art department. Undercover, before we knew about on the down low, of course I had my share, in high school, and still was having them in the church, too, and those not in the church and those not in high school.

Beryl Satter: It's the thing. It's like, if everybody just owned up, it would be like half the city.

Marc Sir Dane: Even in the church—you know what I'm saying—they'll tell you that the core of the black church is gay people. Then, you have those ministers. The thing that I don't like about religion now, and in my organization, is that you have people up there that are blatantly doing openly sinful things, with no record of their position. Yet, they're boosted, in all that they do. Some are married, and some are not. That is what made me withdraw—and leadership not teaching what I think I need to be taught. When money comes in as a focal point, more than your salvation and your spirituality, then I have a problem. That's what I have, with my upbringing, where I came from.

Beryl Satter: Yeah. Was Mr. Smalls a black guy or white?

Marc Sir Dane: Yes.

Beryl Satter: He was a gay black man. It's a mixed high school.

Marc Sir Dane: Yeah. He had been there for many year—I don't think my—no, cuz my mother didn't graduate, but he had been there for years. Peter Jay, everybody knew him. He played for other churches. I don't know if I was the one, or maybe somebody—I don't know, maybe I did mention him because I loved to be around him. Everybody knew that he was—it wasn't no secret because he would read you and say the child thing. Everybody knew. It was no—it was no undercover.

Beryl Satter: And he wasn't married.

Marc Sir Dane: And he wasn't married. It was him and his mother. Of course, when his mother passed away, it was a big thing. All of the gay community of

Savannah, Georgia was there to support him, cuz it was one of the major funerals of the city. Yeah, he was very close to his mom. She raised a sissy, and that's what he was.

Beryl Satter: Yeah. Was the scene at his house interracial, or was it—

Marc Sir Dane: Is his what?

Beryl Satter: Interracial. When you said there were all these gay professional type people—

Marc Sir Dane: Oh yes. I would say, if we have to say, ten percent African American, and five percent Caucasian. Because he was a focal point in the educational system in Savannah. In our high school, at that time, there were no white teachers. His foundation was around, but he had other educators from outta states, a lot of his white friends, like Statesboro and Clarkston, Georgia, because they were a little more progressive, I think. Yeah, it was Mr. Smalls that started that whole thing. Although, I was in school plays, but to nurture it, that's the word, it was he.

Beryl Satter: Wow, that's amazing.

Marc Sir Dane: I never brought that—I never thought of that.

Beryl Satter: You did not say that last time.

Marc Sir Dane: How did I actually get started? I said the church, but—what was the word I just used?

Beryl Satter: Nurture.

Marc Sir Dane: The nurturing came from him. Then, it fell over to the church because then they saw the talent.

Beryl Satter: Right. Wow, yeah, so, in that direction.

Marc Sir Dane: That's how it happened.

Beryl Satter: He's the one who taught you how to direct, which is amazing.

Marc Sir Dane: Yes.

Beryl Satter: Oh, man. This period of life, when you were sneaking out to the clubs with your cousin Marvin, that was, again, after around 15, 16. That's when you got the older boyfriend in the church. You'd been through your

spiritual crisis, and you've resolved it through love and prayer. Now, you are living this way.

Marc Sir Dane: Living with my grandmother.

Beryl Satter: Living with your grandmother, who's also loving.

Marc Sir Dane: Who was my rock. She fought my mother, when it came to me. That was her daughter.

Beryl Satter: Do you have photos of her?

Marc Sir Dane: Hmm?

Beryl Satter: Do you have photos of your grandmother and your mother, too?

Marc Sir Dane: Oh, sure.

Beryl Satter: We'll see those. Just this picture of her as this—especially since she's the one who brought you into Daddy Grace's church.

Marc Sir Dane: This is my mama.

Beryl Satter: Let's see. Oh, wow. God, that's a great photo. Oh, I like your grandmother's—

Marc Sir Dane: That's when my mother was a young girl. That's my grandmother and that's my grandfather.

Beryl Satter: She's wearing cowboy boots and a—

Marc Sir Dane: She was in the church majorette team. That was the majorette, cuz they had different auxiliaries: the ushers, the majorettes, the choir.

Beryl Satter: Yeah, and somebody had to make all of this. I wanna take a picture of this with my phone, when I'm done. Yeah, it's something. Now, I'm starting to get—it's starting to fill out here. Then, I was trying to get back to—let's see, you came up here. You were finding your way, musically. I guess, yeah, it was back to why you said that, of the three of you, Keith and Sylvester, that your—it sounds like maybe your stuff seemed the straightest.

Marc Sir Dane: It was.

Beryl Satter: Because, when you look at that photo of you, again, when you tell me that you're doing spray-painted boots, and body suits, and all—

Marc Sir Dane: By the time—

Beryl Satter: In that photo, you would never know it.

Marc Sir Dane: By the time we got to the photo—by the time we started working on the album—and I would hear people say things, and some I took to heart and some I didn't. Most of them, I took to heart.

Beryl Satter: By people saying things, you mean?

Marc Sir Dane: Like he's flamboyant. He's gay. They may not know what to do with him.

Beryl Satter: These are the music producers type people.

Marc Sir Dane: People in the industry.

Beryl Satter: The industry people.

Marc Sir Dane: Yeah. It could be a producer. It could be a singer. It could be anybody.

Beryl Satter: It wasn't like Mtume. It wasn't those guys.

Marc Sir Dane: No. They got into me because it was a good rolling time for them, far as making money. I really don't think he really took the time to get into me, as an artist. I had stage presence. I had voice. At that time, money was very lucrative, so they got the deal.

Beryl Satter: Right. They weren't the ones who were having these talk. Was it more higher-level guys? I don't know if you were involved with [cross talk 01:13:40]

Marc Sir Dane: No. Just say, if I'm out somewhere—say a bunch of musicians, or artists—well, I can't really say that because I was hunted down by some major people, back in the day. It was this business never fell into place, at that time, cuz I had people that were producing Earth, Wind, and Fire, Skip Scarborough. He's deceased now. We met at the Waldorf, back in the day. He wanted to produce me. Then there were other people. Phyllis group of people wanted to produce me. Then there was the Mtume group. Then there was the Fred Petrus from the Change. I was out there, but the management I had wasn't really doing a good job to put me with the right format.

Beryl Satter: Who were they? Who was your management?

Marc Sir Dane: Her name was Pat McHale. Her and her husband owned McHale's, which was a jazz spot, 96 and Columbus. It got to the point that people were saying, "Well, we'll pay you to step out the picture." That's how that happened.

Beryl Satter: They had to get rid of her.

Marc Sir Dane: Yeah, they got rid of her.

Beryl Satter: You're really being shopped around, to some extent.

Marc Sir Dane: Yeah, leading up to the first album release, in 1980.

Beryl Satter: The rumors, there were some rumors that maybe you're too flamboyant. Maybe it won't work because you're doing R&B and they want you to be a heartthrob, a ladies' man.

Marc Sir Dane: Right. I think that's partially my fault, too, because, in my live shows, during the time that I was doing all of that, and Mtume discovered me, that's what I was doing. I probably had toned it down. I think this is when it happened. When I organized my own band—

Beryl Satter: That makes sense.

Marc Sir Dane: - that transformed me into another mental thing. See, I joined something that was established, Tungsten Steele. But now, to come out on my own, you don't want to offend. I still was me. I still designed my clothes. I still did the sewing. I had stuff that people didn't know where—like everybody's wearing florals and all these. I did that stuff in the '70s. I'm thinking about getting me a machine and start doing some sewing for myself again.

Beryl Satter: You should.

Marc Sir Dane: Because I want—there are things that I wanna do that I see that I can't afford to have somebody do.

It was a mixture of the timing, where I was, as a person, myself, and the music industry.

Beryl Satter: Right. Because you said—so, because you said with Tungsten Steele, you were doing the ladies sexy thing. Then, when you were on your own, you toned that down less so, but you kept some of it.

Marc Sir Dane: Because I still did LaBelle's What Cha' Gonna Do with My Lovin', Can I Speak to You Before I Go to Hollywood. Those were dramatic, theatrical

things. When I moved away from that kinda stuff, leading up to the album, once I listened to the music, I was like this doesn't match. Wearing this type of outfit does not match what I'm singing.

Beryl Satter: The total wild disco stuff doesn't match what you're singing.

Marc Sir Dane: Right.

Beryl Satter: Yeah, that sounds right. You're doing that at the same time as people like Sylvester are going all the way out. You're crossing that way.

Marc Sir Dane: Yes. The androgynous- Keith was in that, too. He was more of a little prissy boy. Sylvester was all glam and all femme. Keith would do makeup and little eyes, and a shirt with a little bow tie, and pleated pants, stuff like that. I wasn't far behind that. Then, I got into Phyllis Hyman, and it was the hat thing, so that's where the hats came in.

Beryl Satter: Tell me about your relationship with her, how you met.

Marc Sir Dane: Well, Phyllis started out where I got my start in New York, which is, again, at McHale's. McHale's was a social hanging out spot, for (1:19:24) musicians. Big names would come, Rod Stewart, Earth, Wind, and Fire, Donny Hathaway, although Roberta was from New York. It was a place that musicians came. Say, if Rufus did a show at the Garden, you can guarantee that McHale's would be packed after the show, with the regular patrons that patronize it, and the overflow of artists. Then, people would get up and jam.

Phyllis got her start at McHale's. She frequented it. Then, I was doing a lot of Phyllis Hyman songs. Of course, the word got back to her. She came out one night. We came downstairs afterwards and say, "I had to come see who you were because I heard that you were the male Phyllis Hyman."

In fact, I played one of my songs that we posted, It's Just That Good, the slow version. And a friend of mine was here, over the holidays, and he was like, "I had it turned down real low." We just started chilling. He said, "Is that something I never heard by Phyllis?" And all my friends say, "We told you. It's in you." I wrote the song. I arranged it and everything. Now I hear it, the influence that she had on my life.

After meeting her, she was the first person, her and her husband manager wanted to manage me. They were the very first. Of course, I had meetings with them, and dinner with them. Wherever she was, I was there, wherever she performed.

Beryl Satter: But were you already being represented by Phyllis McHale, at that point?

Marc Sir Dane: No.

Beryl Satter: They tried to get in there first.

Marc Sir Dane: They tried, Phyllis and Larry. Larry Alexander was his name, her first husband. He was her producer and husband. Phyllis, her—

[Extraneous conversation 01:21:55 - 01:22:52]

Marc Sir Dane: Yeah, it was good, during that time.

Beryl Satter: She and her husband wanted to—

Marc Sir Dane: To manage me.

Beryl Satter: Then, how did it end up that they didn't, that you ended up with the other producer, instead?

Marc Sir Dane: Because her career was blossoming, and she was focusing on her.

Beryl Satter: Right. How did the—you were pretty close with her, so did your being gay have any—you were open with her, and was she—

Marc Sir Dane: It was never discussed. It was just nothing. Some people, it's just nothing. During that period, again, I said I had the opportunity to meet and sit in counsel, is what I call it, with James Baldwin. He was a motivating force of me realizing the struggle of being a black, gay man in America, because he knew about it all so well.

Beryl Satter: He told you to leave the country, right?

Marc Sir Dane: He told me that, eventually, he couldn't see the future, but he said that I would make it out of this—out of United States. I would be accepted, not would make it. I would be accepted.

Beryl Satter: Did you just meet him—was it just once?

Marc Sir Dane: His brother was the manager of McHale's. Whenever he was in the states, of course he stayed with his brother, and his brother lived a block from the club. Whenever he was in town—and he loved to drink—that was his spot. I had many, many counsels with him.

I remember one afternoon, I had a rehearsal at the club, and he was in passing. We had ended the rehearsal. I said, "Well, I'm not going back to Jersey. We go on at 9:00." He said, "What are you gonna be doing?" I

said, “Well, I’m gonna go get something to eat,” blah, blah, blah. He said, “Well, let’s get something to eat and go to the park,” which is Central Park. That’s my first introduction to Central Park and its splendor.

Beryl Satter: You went to The Ramble?

Marc Sir Dane: Yes. We wended up on this bridge, wooden bridge, over water. It had seats around it. That’s where he talked about his struggle being gay, and the difference between the United States. First of all, the segregation and discrimination thing was major, major. It’s still there, but it was back in the day. People like him and Langston Hughes and all of these people, the Harlem Nights, who were gay people, a lot of them had to leave the country.

Beryl Satter: You just—did he—are you talking about just—so, you have this time in the park with him. Did he show you cruising spots, or was it looking at—did you guys do cruise—did you cruise with him in Central Park?

Marc Sir Dane: Oh, no

Beryl Satter: No, it was just the beauty, literally.

Marc Sir Dane: No. It was all about being black, being gay, in America, your gift. Whether you can multiply or not, it’s up to you. There’s so many people, men and women, but primarily women- men that I know, that know what they are into and what they like and what they enjoy, but because of society, they are on the down low. The pressures of being gay is a thousand fold. Why would I try to not accept who I am, and live double standards, and have more aggravation, turmoil in your life? It’s turmoil.

Just being Marc Sedane is turmoil because Marc Sedane doesn’t have a lover. A person like me should. It’s not me because I know what I have to give, but people aren’t honest, people aren’t truthful, and some people like to get involved with Marc Sedane because he’s Marc Sedane. Marc Sedane is not a millionaire. Get involved with me if I’m a millionaire. I’m still struggling to just keep my head above water, being aware of myself, how I was created. There was no mistake.

Beryl Satter: Do you know what Baldwin—there’s a tape of him on YouTube, where some TV guy says, “Boy, Mr. Baldwin, you’re both black and gay. That’s really- that must be so hard.” He says, “Yeah, I’m twice blessed.”

Marc Sir Dane: Right. Right.

Beryl Satter: And it’s a really beautiful moment. When in the end the interviewer just—that wasn’t what he expected to hear, but it’s what—

Marc Sir Dane: You want a paper towel? You hot?

Beryl Satter: I'm all right. It's just—

Marc Sir Dane: You sure?

Beryl Satter: Yeah, I think I'm okay. Just for a second I was a little hot.

Marc Sir Dane: No, it wasn't cruising. I didn't know it, at the time, that I was entertaining a genius, someone that I will be able to talk about for the rest of my life, when many, many people can't. I had that opportunity. Even when he was away, his brother would say, "James asked about you. How you doing?" That was rewarding.

Beryl Satter: Well, you had James Baldwin as a mentor and a guide.

Marc Sir Dane: Yes. Then I had—well, everybody knew she was gay—another mentor, female. And that- oh, my god. I know you're in your grave, sleeping, and you're gonna kill me. Oh, my god. When I did *Your Arms Too Short to Box with God*. Big dyke. Now, who can I call to remind me?

Beryl Satter: I should look it up on a computer or a phone.

Marc Sir Dane: Not Armstrong.

Beryl Satter: *Arms Too Short to Box with God*.

Marc Sir Dane: Yeah. She was the creator of *Your Arms Too Short to Box with God*.

Beryl Satter: Well, I could look that up.

Marc Sir Dane: Please.

Beryl Satter: I will, and we'll find it.

Marc Sir Dane: She got me started.

Beryl Satter: She passed away recently?

Marc Sir Dane: Yeah, she passed away.

Beryl Satter: She got you started. How's that?

Marc Sir Dane: In Broadway, and off Broadway. I went to Paris. She was the one that had me to come back three times because Theater Children didn't have respect

for people in the recording industry. They thought we had it easy. I guess I was in that thing, until the third day, she slapped me because she wanted to get the—I was singing, but there was no connect. There was no spiritual. Cuz Your Arms Too Short to Box with God is about the beatitudes, and it's all spiritual. I guess I was too proper or whatever.

My friend who was the pianist and music director, Michael Powell—he's since deceased—he called me. He said, "Boy, they love you, but it's something"—he said, "Don't wear that Burberry coat tomorrow. Don't wear no fur coat. You got any jeans?" I was like, "I don't have no jeans." He said, "Tone it down." Not that it was colorful, but I had my fur on, and I had slacks and suedes and all that. I toned it down, as best as I could.

That's the day that she told me to come off the stage, and come up all these steps. She said, "Look me in my eyes and let me feel what you're singing." I don't know if it was This Little Light of Mine, but it was something. She said, "Close your eyes. Close your eyes." Vinnette Carroll.

Beryl Satter: Okay. I'm glad you remembered.

Marc Sir Dane: I started just going back and looking at her.

Beryl Satter: Sure, and then you remembered (1:32:28)

Marc Sir Dane: Vinnette Carroll. All I saw was jeans and a tank top or t-shirt, most of the time. She was there. A lot of gays was in the cast, and everybody called her mother, and she loved it. She slapped me, and when she slapped me, my eyes came open. Then she said, "Feel what you're singing. Feel what you're singing." Of course, I went into my church thing. That night, I got the gig. That was to go to Paris.

Beryl Satter: Wow. Now, what year is this?

Marc Sir Dane: Your Arms Too Short to Box with God, my album was out, I was still doing McHale's, so we're gonna say '85.

Beryl Satter: Wow, that late. The arms—I don't know the musical. I know I've heard of it.

Marc Sir Dane: Yeah, Your Arms Too Short to Box with God.

Beryl Satter: Yeah, but I didn't realize it was about from the beeitudes [sic], and that it's a spiritual thing, and a lesbian wrote it?

Marc Sir Dane: Yes, she did.

Beryl Satter: That is so cool.

Marc Sir Dane: Yeah. She had a lot of plays out, but this one was the biggest of her career because it was on Broadway for a long time. Then, they started the touring company.

Beryl Satter: I wonder if the whole religious—that there was a theme about religion is partially why there was a lot of gay people in the cast, just because, again, there's just a closeness.

Marc Sir Dane: Well we were the artists.

Beryl Satter: Yeah, well, that's it.

Marc Sir Dane: That's the bottom line. You know what I'm saying? They had straight people in the play. When it came to the ambiance of whatever you were doing, the flair, the beauty, the heart of whatever, it's gay people. I'm sorry.

Beryl Satter: Let's see, trying to stay in order again. Keith passed away, and Sylvester, both, before that, basically. It was before even that. You were starting to say just what that did.

Marc Sir Dane: Well, it scared me because, at the very beginning, when I went to see Keith, nobody knew what it was until after he passed.

Beryl Satter: Wow, so he was one of the first.

Marc Sir Dane: He was one of the first. A lot of people didn't even change, in the early days, their habits because, until it became known and had a name, we were still just doing us, enjoying what we were doing. I guess, as it started happening closer to home, meaning your surroundings and your friends, and then national attention came out, then that's when people started trying to change their lifestyle, their sexual habits.

Beryl Satter: Not just condoms, but just beyond that, to being—yeah, just, well, also people getting older, too, to some extent. You saw someone you cared about die, a few people, quite a number, it sounds like. It scared you.

Marc Sir Dane: Yeah, especially when Albert and Shelton, Larry Levan from the Garage—those are names that people will know—and many others.

Beryl Satter: How were you all—were you trying to—it sounds like, again, it was a confusing time, but were people trying to look after each other?

Marc Sir Dane: Oh, yeah. It was a very sad time. I had to visit many people. I had sang over many people. It was just scary. What would you do? Change your habits, go on with your life, and pray that the unwanted visitor doesn't sneak in, from your past. That was my whole concern, was my past, up to that point.

Beryl Satter: Right, because it sounds like it was just lucky that you lived.

Marc Sir Dane: It was blessing— cuz I don't believe in luck. It was a blessing because we have a old term that we can't put in this, but I was a yard dog, out there, you could say. But then, people that you would be with were conscious, most. Those that weren't, if you were conscious and you presented condoms, a lot of times, you had to insist. A lot of times, they came off. When I look at all the people that I've sang over, all those that I had a relationship with, professionally, in my church and outside of my church—cuz I saw how they dealt with it in the church, too.

Beryl Satter: How'd they deal with it in your church?

Marc Sir Dane: It was who you were. Same thing that it is today. It doesn't necessarily have to be about sex. You know what I'm saying? It was just anything. If you weren't in the mix, or you weren't straight—because I know there was a very dear person I was very close to, and he was one of the artistic people, doing what I did, in Georgia. He was up here, and he was—

Beryl Satter: In the United House of Prayer.

Marc Sir Dane: House of Prayer in New York. He was over the display. He was a master of ceremony. He did this. He did that. Single, everybody knew, but he was on a pedestal.

Beryl Satter: Did he get sick?

Marc Sir Dane: Hmm?

Beryl Satter: Did he pass away, too?

Marc Sir Dane: Yes, from the virus.

Beryl Satter: From the virus. When he did, they—

Marc Sir Dane: Not from the virus. He passed from AIDS.

Beryl Satter: From AIDS. And w hen he did—

Marc Sir Dane: The church was busting out with the seams, what, four-hour funeral, five-hour funeral. Nothing to do with his sexuality, but when it came to a Marc, there was a difference, and I didn't understand why. We did the same things in church, the identical jobs.

Beryl Satter: Do you think it was the presentation that—was he, again, a little more masculine, or a little more—played it slightly more under the radar than you did or something?

Marc Sir Dane: Well, it was never under the radar.

Beryl Satter: At all, with him.

Marc Sir Dane: With who?

Beryl Satter: With the other guy, the man from New York. What was his—do you wanna say his name?

Marc Sir Dane: Which one?

Beryl Satter: The one who you were telling me, who had the big funeral when he died, and they held him up, even though everyone knew that he was—

Marc Sir Dane: Oh, yeah. No, I don't wanna use his name. No.

Beryl Satter: Yeah, that's okay. But do you think that was part of the difference, that he just hid it a little, just slightly—

Marc Sir Dane: No, there was no hiding. His name was Charles.

Beryl Satter: Oh, first name is okay.

Marc Sir Dane: Everybody knew. That's what I'm saying. You know what I'm saying? From what I was told, he grew up in the House of Prayer. He was older than me. He grew up in the House of Prayer, just like I did, with his grandmother. She was a pillar of the church. He was just one of them little boys, but everybody knew.

Beryl Satter: Right. It must be some way he made them comfortable to know, but not know, or know, but never speak of, in a way that—

Marc Sir Dane: Yeah. I was against the grain.

Beryl Satter: Yeah, and you didn't do that.

Marc Sir Dane: I was against the grain. Charles would've never thought about dyeing his hair. He would've never thought about wearing orange or pink. You know what I'm saying?

Beryl Satter: Right. That's what I was thinking.

Marc Sir Dane: Yeah.

Beryl Satter: Yeah, so he—so you could—people could know, but they had to know, in the way that was acceptable to them to know.

Marc Sir Dane: For them to know.

Beryl Satter: Yeah, whereas you were just like this is who I am.

Marc Sir Dane: This is who I am.

Beryl Satter: That they wouldn't accept.

Marc Sir Dane: He and I were close. We were in a group together. Everybody knew we were sissies. My little sissy was different, I guess.

Beryl Satter: Yeah. The orange hair might've—

Marc Sir Dane: Yeah.

Beryl Satter: So it's hitting everywhere, the virus, AIDS. People, HIV positive and dying of AIDS, are ultimately was happening, both in your really intimate circle of friends. It's happening in the church world, too. It's probably happening obviously in the music world, more broadly.

Marc Sir Dane: Oh yeah, definitely, definitely.

Beryl Satter: It's just like—so, all that is going on, while—and you go to Paris in the middle of all that, it sounds like.

Marc Sir Dane: Yes.

Beryl Satter: That might've been a good thing for you, somehow, to just get out of the pressure cooker, maybe. I don't know.

Marc Sir Dane: I don't know, because we eventually found that one of our cast members was sick, in the last—cuz we were over there like a month—like in the last few weeks.

Beryl Satter: You were there for about a month, right in the mid '80s.

Marc Sir Dane: Right in the middle. My godson, who was an actor from the church, from the House of Prayer, and he was one of those that his cut was against the grain. He did commercials and all of this. That's him up there, the second, as you come in, by that lamp, right under the lamp.

Beryl Satter: Oh, handsome young man. Is that your—

Marc Sir Dane: My godson.

Beryl Satter: That's Sam's son? What's the name of his parents again? His father was—his father your boyfriend?

Marc Sir Dane: No.

Beryl Satter: That's a different one. Okay.

Marc Sir Dane: No, this was—no, he wasn't even born then. My boyfriend's son wasn't even born then. Curtis Worthy was my godson.

Beryl Satter: You have a few godsons.

Marc Sir Dane: Yeah, but that was my first. When I came to New York, he adopted me. I was his idol, in the church and outside.

Beryl Satter: Wow. What's his name?

Marc Sir Dane: Curtis Worthy.

Beryl Satter: Is he still performing?

Marc Sir Dane: Oh, no. This is all leading up to—he went over to do a play, two years after me, and became ill over there. That was during the epidemic. They didn't ship him back. That's when they weren't even shipping bodies back.

Beryl Satter: Wow. Was that in France that he went?

Marc Sir Dane: Yeah, Paris.

Beryl Satter: He died Paris and they wouldn't even send his body home.

Marc Sir Dane: No.

Beryl Satter: He, like you, had been in the House of Prayer, and he became a musician.

Marc Sir Dane: Yeah, he was- I was his protégé—I mean he was my protégé. Everything I wanted to do—if I said choir rehearsal at seven a.m., he was there, watching my every move, wanting me to teach him how to direct, teach him how to sing. The sad part was that we had to funeralize him without a body, in Harlem, at the House of Prayer.

Beryl Satter: He was younger than you. A couple years, or a lot?

Marc Sir Dane: A lot, yeah.

Beryl Satter: You're losing people above you and younger, both. It sounds like you were just in the middle of a—

Marc Sir Dane: Then, every time you would go out somewhere, you would hate somebody to say, "Did you hear about," cuz then you knew what was next.

Beryl Satter: Right, yeah. How many years did that last, would you say, that intense feeling of losing so many people all around you? Did it go the whole—did it go from early '80s to mid '90s?

Marc Sir Dane: I don't think it ever left—I don't think it will ever leave you because it's still prominent today. It's not as rapid, and there are treatments. But at that time, you just tried to make sure that you could do the right thing towards yourself. I can't say that I've gotten over it because there are too many people that were personal, that left here because of it.

There were those that left—that could have lived, but never changed their ways. It didn't necessarily have to be a sexual thing because, if you were doing drugs and that lowered your resistance, and then you did a sexual thing, a lot of people—and then there were those that found out that, at that time, there was no cure, there was no medicine, not even a word of a cure. There's no cure now.

When these people left from here, you never knew who was next. There's the old saying, "There by the grace of God go I," and that's what I always used to say, when I used to have to sing over people, cuz it could've been me.

Beryl Satter: It was a lot of funerals that—many funerals a year, just going all the time.

Marc Sir Dane: Period, but majority men, yeah. I sang at some females, but 100 percent of it was males.

Beryl Satter: Right. Young men, too. That had a huge—must've had a huge effect on everything, obviously, but just how did the—how did it affect, I guess, on one hand, your music, and on the other hand, your world?

Marc Sir Dane: Well, it didn't affect the music.

Beryl Satter: You would continue to put out albums.

Marc Sir Dane: During the '80s, yeah, we had two albums out, with Mtume and Lucas. By that time—cuz, see, when Keith died, it was the early stages, so that had to be late '79. My first record album came out in '80. Did Keith die after my record came out?

Beryl Satter: It must've been a little bit after.

Marc Sir Dane: It had to be after.

Beryl Satter: I wanna say—yeah, because I remember personally, the first time I heard about HIV/AIDS was '81.

Marc Sir Dane: Okay, so my—

Beryl Satter: That could be that it was happening before, but I knew a lot of people. I was in New York, and people sudden—in '81, it was like literally fall of '81 that I remember hearing people saying there's something really bad happening. The worst thing you could ever imagine is happening, which is that gay people are dying because of what makes them gay, which is sexuality. It's like it couldn't be any—it was just incomprehensible. I remember it was '81, so my guess that he probably died a little after. I could look it up. All right, so whatever. It's doesn't—it's around there, okay.

Marc Sir Dane: It didn't affect my music because I had these heterosexuals involved. The topic never came up, about anybody, except maybe Keith and when Sylvester passed.

Beryl Satter: For all the gay people in the music industry, the one you were working with most directly were mostly straight.

Marc Sir Dane: Straight, yeah. I had no—there was nobody, nobody. Cuz see, I went into that Mtume camp, and all of that band was—all the males were heterosexual, that I know of. Of course, Tawatha was the only female. But they knew Luther. Everybody knew that Luther possibly was gay, back then.

Beryl Satter: Was he bisexual? What was his story?

Marc Sir Dane: No, he was gay.

Beryl Satter: He was totally gay, Luther. Did he finally come out? I just don't remember. Not really, huh?

Marc Sir Dane: No, but everybody knew.

Beryl Satter: On the one—yeah, but everyone knows, but he doesn't—but he's the big hetero heartthrob, also, just like Rock Hudson. It's so traditional. But the gay people they do have are quiet, at best.

Marc Sir Dane: Yeah. Even in the hip hop world, look at Eazy-E. He was supposed to be straight. But we don't know if he got it from a female or a male. He was one of the first big black artists to have been announced that they passed from AIDS related. That was in the gay—as far as the gay community know, he wasn't gay.

Beryl Satter: Right. Well, Magic Johnson, there's all kinds of people. It's fine if you say slept with 20,000 women, but he won't admit to one man.

Marc Sir Dane: Yes. Isn't that something?

Beryl Satter: Doesn't make any sense, to me.

Marc Sir Dane: Yeah. When I look at the football player, Michael Spinks—not Michael Spinks, that's the boxer. The gay guy that was on Dancing with the Stars, and he had a major problem, once he came out gay. What's his name? It is Michael.

Beryl Satter: I don't know.

Marc Sir Dane: Anyway, he was in major league football. When he came out, it ruined his career.

Beryl Satter: Yeah, so was that—there was still—for all the—on one side, you do have the Sylvesters, who are making their career on the total over-the-top flamboyance.

Marc Sir Dane: There's never been another, in the black community. You have the Elton Johns. What's his name? He's the tall child that looks beautiful, when she's made up. RuPaul, you have him. But RuPaul wasn't out back then. He was out, but he was up and coming.

Beryl Satter: RuPaul is also not a musician.

Marc Sir Dane: No. He does his little singing, but that's not his thing.

Beryl Satter: No. It's not like—

Marc Sir Dane: We're talking about real musicians. I can't think of any.

Beryl Satter: Frank Ocean.

Marc Sir Dane: But that's today.

Beryl Satter: Yeah, that's today. You're right. You're right, yeah.

Marc Sir Dane: I was on Internet a couple of nights ago, and I just thought about this group that had this flamboyant queen, with the eyelashes, and the makeup, and the long fingernails, who had a soprano voice. I just found out that he died recently. He was a flaming queen from D.C., singing with a all-male group, called the Dynamic Superiors. Legendary. Could out-sing Russell from The Stylistics, but went nowhere. Sylvester made it because it was a novelty.

Beryl Satter: Right, and it probably didn't hurt that he was in San Francisco.

Marc Sir Dane: Oh, that was the plus. That was the plus, San Francisco.

Beryl Satter: Cuz it's flower child, all this. You're supposed to be strange in San Francisco. So it's intense. That must've added something to the pain of it, to be—

Marc Sir Dane: I just wanted to live, have a career, and remember those that died in the early spectrum of this epidemic. Well, it was a epidemic, back in the days when it was a epidemic, before there was medication, before they really knew how to get a handle on it. It was just devastating. It wasn't something that you could overlook because it was every day, every minute of the day, you're being reminded, from your personal to the news media, once it became known and they gave it a name.

In Newark, people were conscious, and people were aware, but they didn't—I can say I never felt discriminated upon, but you always felt that moment, when you come in contact with people, of them realizing that you were gay. Should they shake your hand? Should they kiss you?

I used to look at people that were into me, women, especially women and men in my church and outside my church, that would just—and they still do—kiss me on my mouth. One thing I found out about the situation back then is that you had to take care, even if you were diagnosed. A lot of people just gave up, that I know of. They continued to do their heavy drugs, and saying, “Well, I'm gonna die, anyway.” That was sad because they could've lived, for many reasons.

I have a friend. They started in my little five or six. Then it was two. Thank god he's still alive now. He's the only one.

Beryl Satter: You still have some old friends who lived long enough to benefit from the medications.

Marc Sir Dane: Oh, yes.

Beryl Satter: That's wonderful.

Marc Sir Dane: Oh, yes.

Beryl Satter: You're not alone in your generation.

Marc Sir Dane: Oh, no. Then, there are people that are my generation. We don't know if we're carriers or what because they're saying some people just a carrier. Just try to take care of yourself. That was all I could tell anybody.

Beryl Satter: Did it make you stop—was there a—did it make you stop with drugs? Did you clean up your act, to some extent?

Marc Sir Dane: Well, I didn't do any—you know what? I didn't do—did I smoke weed before I came to New York? I'm trying to think. I can't remember. I'm only gonna say I started smoking weed, once I came north. Did I? I have to ask my cousin [fading voice 01:58:42]. Were we smoking weed before I left? I only did weed. I didn't even snort cocaine until I came up north. That did nothing for me. Weed enhances me, sexually, if I'm stuck in writing music.

Beryl Satter: Same thing with me.

Marc Sir Dane: If I want to listen to music and hear every note, every phase, I'll smoke a joint. It relaxes me. If I'm tired, if I don't feel good in my body, if my mind is running a thousand miles a minute, it brings me to a relaxed state. I never got—I did spits with the coke. I never got caught up in it. I was around it. When I did dinner parties and certain people were there, it was just there. Entertainers would bring it.

I never got caught up because I was too scared to leave home, with people saying that I shouldn't leave, not because of the drugs or anything. It's just that I'm coming to the big city. I'm needed, in my church in Georgia. I shouldn't go. Being right out of—well, no, cuz I left—I didn't really—I think I stayed in Savannah two years after high school, before I left, or maybe a bit longer than that.

I wanted to get escape. I wanted to experience—and I can't say the gay

life. It was just the things that I saw on TV, the people that I came in contact with that came from New York that would come home to Savannah every summer. I was intrigued by the way they dressed and the way they talk.

When I came here, my eyes was wide open for everything. When the epidemic came through, and I was able to escape that, I don't think I let it bother me anymore. After a period of time, and it became of the norm for you to find out that somebody was gone that you knew, or to see someone suffering, those were the days that I don't try to remember because it was the early stages.

People would be transformed right in front of you, because of the ignorance of the doctors, and the disease itself. Some people died in solace because they could not allow people to see them in that state, from whence they were. A lot of people, you never was able to see them because the family requested or they requested closed coffins. It was just sad.

Beryl Satter: Yeah, I know. Everything—I've talked to a lot—a generation of people, who—the ones who are around to tell and... yeah.

Marc Sir Dane: The people that were not gay, and all the stigmas, they didn't know how to deal with you. But I'm grateful that I live through the epidemic because it still exists today. You can still be infected today.

Beryl Satter: Sure.

Marc Sir Dane: I'm just blessed that—the least little thing. I had this fever blister, but I was going to Europe, and I had to get rid of it. It would not heal. I was so self-conscious. I didn't want that pimple to be seen. Now, I went July 9th I left from here—this is—I mean June. This is almost a month. This is several—almost a month, and it's just healing.

Because I saw how people infected—the different things people went through. I had a very dear friend, young guy, and his body was just still the same, but he lost his eyesight. It had different effects on people. So therefore, every minute, you didn't know what to expect.

Beryl Satter: Yeah. It just adds to the stress.

Marc Sir Dane: It was a very—oh, it was sad. It was sad.

Beryl Satter: It sounds like it changed the scene, in terms of once Al Murphy's gone, a place like Zanzibar, and some of the—

Marc Sir Dane: It changed the whole universe because we had more places to conjugate and socialize. We had outlets that are no longer existing, like the bath houses. You could have five or six gay spots in the Newark area.

Beryl Satter: Just in the Newark area.

Marc Sir Dane: And never again. I was just thinking about that. Where, in Newark, can a gay person go, on a regular basis, and feel comfortable, feel unity?

Beryl Satter: Yeah. We've talked to some of the young kids, and yeah, it's hard on them. Some of them go to the church, Reverend Janice Jackson's church.

Marc Sir Dane: Okay. I know about that.

Beryl Satter: There's that. For the kids who—

Marc Sir Dane: We don't have—

Beryl Satter: - don't wanna only go to a church, they wanna go to a club.

Marc Sir Dane: No. Even the kids today, they—where we had multiple places and different outlets, they don't have that.

Beryl Satter: Right. Yeah, I was gonna ask, also, about the pavilion apartments that you were in. You said it was like these gay center, just like the apartments near Zanzibar. I was wondering—

Marc Sir Dane: You mean the Colonnades?

Beryl Satter: Colonnades. That must've all—you don't live there anymore. When did you leave that, and did that have to do with the changing scene, or what?

Marc Sir Dane: No. Colonnades was the place to be. It was fabulous. A lot of gay people, professionals, straight professionals, it was just a place to be. It just so happened that a lot of the people that were gay that lived there knew each other, and would say, "Oh, you need an apartment? You should come over here." That's how that happened. It was—

Beryl Satter: But did you—why did you—did it change and stop being that—

Marc Sir Dane: Stop?

Beryl Satter: Stop being a gay—place where there are a lot of gay people, stop being a fun place?

Marc Sir Dane: Where, you talking about the—

Beryl Satter: The Colonnades.

Marc Sir Dane: The Colonnades?

Beryl Satter: Yeah, did you—

Marc Sir Dane: Well, when they started getting murdered—

Beryl Satter: People started getting murdered at Colonnades?

Marc Sir Dane: Yeah.

Beryl Satter: Because of just general—

Marc Sir Dane: Well, back in the day, trade—some trade was really ruthless.

Beryl Satter: So some gay people got murdered.

Marc Sir Dane: Yeah, by those that wanted to steal from them and got caught in the act, or getting high off of drugs, and the person flipped out. Because people were professional. People had fabulous apartments, great jobs, cars. And the boys that were really up to no good, to get money that they thought you might have, or steal your jewelry—I went through that. I fell asleep and had things taken. That’s why I said I’m so blessed, not only because of the making it through the heart of the AIDS epidemic, but you didn’t have to have AIDS to be brutalized, back in the day, and as it is today, and especially with transgender children today. You hear more about them getting murdered now than you do about gay men or boys. Or you know, but, we went on with our lives.

Beryl Satter: But that started to happen, and that began—people started saying I don’t really wanna move there, and that turned the tide of it being a fabulous place where people wanna live.

Marc Sir Dane: Well you know, you had whites there, straight people. You had retirees. But a lot of them respected gay people. Back then, you couldn’t be just anybody and move in there. You had to have something going on. Albert lived there for a long period of time. There were couples, females, males. But it also had to do with the mentality of the people. When you would bring boys in, and they would hurt you, or kill you, or leave you in there to rot, what could we do?

[Extraneous conversation 02:10:06 - 02:10:21]

Beryl Satter: Would you say it was around the late '80s that that started to—was it by the '90s, was that over at the Colonnades, as far as it being a cool place where people really wanted to be?

Marc Sir Dane: I don't think it ever stopped.

Beryl Satter: It's still going, to some extent.

Marc Sir Dane: I think that it's not as formidable, with us, as it was back then. Formidable, meaning the elegance of being gay and living in the Colonnades.

Beryl Satter: When did you move from there?

Marc Sir Dane: I moved from the Colonnades to here, I think—well, over there. We're gonna say—no, I came back here. I left the Colonnades and went to the Hallmark, which was another den of thieves. That was a true—but it was more straight, with a handful.

Beryl Satter: Where's that place?

Marc Sir Dane: That's right across from city hall.

Beryl Satter: Oh, that's where it is, okay.

Marc Sir Dane: Yeah, on Hill Street.

[Extraneous conversation 02:11:37 - 02:13:10]

Beryl Satter: What was going on at the Hallmark?

Marc Sir Dane: The Hallmark was another building, predominantly black, professional people. They had just started letting airline people live there, groups. There were gay people up in there. Elderly gay men and women, and then there was the young'uns. There was us. We all knew each other. If I had a party, I'd invite every gay person in the building. If they had a party, it was the same thing. And at the same time, there were straight people in the building that loved to party with the gays. Every time you look around, regardless to whose apartment you was in, there was some straight person up in there that enjoyed being around.

I was out in West Orange, at Shoprite, and this couple kept looking at me. I was like I know that face is from somewhere. Of course, time has changed, and they're changed. The male came to me. He was like, "Are you still singing?" I was like, "Yeah, I am." He's like, "You don't remember us, do you?" I said, "Us?" He said, "Yeah, that was my girlfriend back in the day, and we used to live in the Hallmark." I was like,

“That’s where I know y’all from.” It was just beautiful. We just hugged and started talking about a few of the good days. They went their way, and I went my way.

Beryl Satter: So you had a good knack of finding a nice place to be, where there was community.

Marc Sir Dane: Oh, I worked at it. I made sure. Especially when I moved from New York to Newark. I was around people that were not my family, from New Hope, that encouraged me to come over to Jersey. The rent was less. My band was, by that time, in Jersey. And I was going back and forth to the Bronx. I stayed with a girlfriend of mine that went—she lived in Baxter Terrace. She had five kids, and she made room for me. I stayed there at least a couple of months, until I got into the Colonnades.

Beryl Satter: Until you got in. It’s the kinda place you have to get in. It’s not like I just—oh, I just decide to rent apartment. I had to—

Marc Sir Dane: The reason I got in quickly was because the guy that was the tenant’s association president was friends with my girlfriend, who I moved in with, and her children. They rode to school together. They were very tight. He was gay, and he lived there. He was definitely trying to get gay people in. He wanted a certain type. That’s how I got in. My first apartment was down on the Broad Street side. Then I wanted a larger apartment, and I moved up on Clifton Avenue.

Beryl Satter: Wow. Was there a—you said it was right across from Zanzibar or something. It was some—was there some relationship between the people at the Colonnades and Zanzibar?

Marc Sir Dane: No. It was just that the party people, whether they were straight or gay, in Colonnades, straight or gay, it was just accessible. That’s where they went.

Beryl Satter: Right. It’s nice.

Marc Sir Dane: A lot of—a lot of people, their bisexuality came out, between the Colonnades, Murphy’s and Zanzibar.

Beryl Satter: Right, cuz there was opportunity, and it was open.

Marc Sir Dane: Oh, my god, yeah.

Beryl Satter: Wow. Just a few—I think it’s getting late, and I just wanna ask you just two more questions, maybe. We can always come back for a third one.

Marc Sir Dane: Well, whatever you feel. Because you know what I told you when we first started, what this is gonna lead to.

Beryl Satter: This is gonna be your book. Even though you went over some things we talked about before, you told different stories about them. It's starting to really fall together. I still feel like the later years, I'm gonna have to talk to you more. I wanted to ask you about your second boyfriend, cuz you said your first boyfriend was that guy—

Marc Sir Dane: From Augusta, Sammy.

Beryl Satter: Yeah, and who was the second? Was that the teacher who was older or something?

Marc Sir Dane: Yes.

Beryl Satter: What was the story? I'm just curious (mumbling).

Marc Sir Dane: I'm not gonna give his name.

Beryl Satter: Okay, that's fine.

Marc Sir Dane: He was one of my teachers. By that time, I was living with my mom and step-dad.

Beryl Satter: One of your teachers in high school?

Marc Sir Dane: This was high school, junior high. What was he, a history—well, anyway. I just knew that something was up with this man, by the way he dressed, which was outstanding, nothing feminine, but a dresser. Most schoolteachers back then, and men, they weren't—they just—but he was very articulate. He had a fierce sports car.

And to get in, he said that I wasn't up to par with my ability, in his class. Then, he started saying, "I have to come and talk to your parents." And he did. Then, in between the school year, something went down with my step-father and I, so I left and moved back to my grandmother, who I know was my support system. He would be buying her flowers, cuz she loved the greenery, taking us out to dinner, coming over, helping me with my homework, and eventually touching.

Beryl Satter: So you had two, at least, gay men at your high school that helped you—that were involved with you, one being the fabulous music teacher—

Marc Sir Dane: Yeah, Mr. Smalls.

Beryl Satter: Mr. Small, and then this gentleman, who became a lover.

Marc Sir Dane: Well, it was—you know what, I was so—I was still in school. He was a married man. He lived outside of the city limits. It got to the point, he was coming to my house, taking me out. Then, the sexual stuff started.

Beryl Satter: He could've got in a lot of trouble, taking you outside of the city, underage.

Marc Sir Dane: This is what I'm—because he was an educator. He was older man. He was married. I think the marriage, from years past, I heard that eventually ended. Wow. And he was good-looking. He was just—but my mother got a drift of him, and then the church people started talking, so he backed away.

Beryl Satter: How long were you involved with him, do you think?

Marc Sir Dane: A couple of years.

Beryl Satter: That's a long time.

Marc Sir Dane: Yeah, a couple years.

Beryl Satter: Did you feel good about it mostly, or completely?

Marc Sir Dane: I was scared.

Beryl Satter: You were scared?

Marc Sir Dane: Yeah.

Beryl Satter: Because of his status?

Marc Sir Dane: He was married. He was a schoolteacher. He was an older man.

Beryl Satter: But you were—did you feel like he took advantage of you? Did you think, for all that, that you—it was something you wanted?

Marc Sir Dane: No, cuz he wasn't the only schoolteacher. When I get in high school, then that's another story. You're bringing up stuff I have almost forgotten about. Yeah, I had another teacher, who was in my high school.

Beryl Satter: Was this guy when you were in junior high?

Marc Sir Dane: When I went with Hatcher, that was junior high. By the time I was in high school, what can I say? I was in high school.

Beryl Satter: But there was another teacher you were involved with.

Marc Sir Dane: Yeah.

Beryl Satter: Cuz I know about the—there was the other kids.

Marc Sir Dane: Yeah. He was a older teacher of mine. Did I know—had I heard about him? I think I had, because he had siblings working in the school. I was very smart, in his class. I can't remember what it was, math or history. And he would always tell everybody, "Get over there and let Marcus show you how it's done." One day, I came in class late, and he's like, "I wanna see you after class." And that's how it started.

Beryl Satter: Wow. How did you—so, did—I mean, no, did you—

Marc Sir Dane: He offered finance. Being that I loved clothes, that was enticing.

Beryl Satter: It felt more like not—less like a boyfriend situation than a sex thing, and you got a little—

Marc Sir Dane: Right. Then I found out that he was dealing with a friend of mine that lived right down the street from me. Evidently, he was more the type he was looking for cuz he eventually bought him a car and all that kind of stuff.

Beryl Satter: Wow.

Marc Sir Dane: And then, he lived right next to one of the public libraries that we, as black people, had to go to. That was easy access.

Beryl Satter: To kids, for him.

Marc Sir Dane: For him, for me to come to the library, and I can easily go to his house, before or after. Then, he would always give me finance. I'm just thinking about none of that—ooh, any of that had come up—and I used to date the—ooh, I can't put him in there.

Beryl Satter: Are you sure?

Marc Sir Dane: No, because I would have to say his particular—he wasn't a schoolteacher. If I even give his real profession—there's some things, I don't wanna tell you. He was the head of the NAACP.

Beryl Satter: In there, yeah.

Marc Sir Dane: I just don't wanna—and he's deceased now, but I wouldn't—but he's the one that started me in the collecting music. He was a avid Billie Holiday, jazz, and he had thousands and thousands and thousands and thousands of records. I used to just go there. He's the one that turned me on to Billie Holiday. He was a great, great man, in his calling. He was another one, lived him and his mother.

Beryl Satter: Yeah, these guys are all—sounds like some of them are a little bit mentor-ish, as well as sexual.

Marc Sir Dane: Yeah, they were mentors first, and then that turned into—

Beryl Satter: Sexuality.

Marc Sir Dane: The schoolteacher and this other person, his name was in Jet and stuff like that, so that's why I don't wanna.

Beryl Satter: But that's history. He's gone now.

Marc Sir Dane: He was in the political and segregating part of my youth, during segregation.

Beryl Satter: You did anti-segregation stuff, like activism?

Marc Sir Dane: Oh, yeah. He was the cause.

Beryl Satter: You talked about that just a little bit in the last interview. You talked about, I don't know, segregated busses in Savannah. You didn't really tell me the work you did, what you were doing.

Marc Sir Dane: Well, it was with the NAACP. I worked in the office, in the youth groups.

Beryl Satter: You must've been busy. You're in the church. You're doing all this artistic stuff, and you're doing political—

Marc Sir Dane: This was the time that I was finding out myself, beyond my church, beyond my religious organization. Being in the school choirs and the plays and stuff, you traveled. I was always a person looking for newness, difference. That's why I got outta Savannah, when I came north.

Beryl Satter: Sure, that makes sense to me.

Marc Sir Dane: It was just—it was like another world.

Beryl Satter: You worked in the office of the NAACP, and that was your experience. You weren't necessarily—you were in an organization that was doing—

Marc Sir Dane: Yeah, youth. The adults were really in charge. We just did what little things they suggested we do.

Beryl Satter: Like what was—what would be one?

Marc Sir Dane: Youth organizing, church choirs. I set up—what would you call it—engagements for guest speakers coming to Savannah, in different churches.

Beryl Satter: You helped spread the word, basically, is what you did.

Marc Sir Dane: Right. Then, it got to the point that they knew I was from the House of Prayer, and they would request why don't you sing a song at a meeting, or why don't you do this. I started doing that, outside of my own church.

Beryl Satter: Yeah. You were mainly with older guys, at that point. Well, it doesn't sound like you were even—you had some older men involved, but you also had young—your own age, too.

Marc Sir Dane: Oh, yeah.

Beryl Satter: Yeah, so it wasn't just the older guys.

Marc Sir Dane: Yeah. That's when they had the meeting on me. It was no older men. It was the young guys. Being that I was messing with people in the church, that's how that got out.

Beryl Satter: Right. Through you, one could get a picture of this whole gay life going on in this little town that was all under the radar, but all very—

Marc Sir Dane: Even when we had older people—we had singers that come from outside, into our church. And they would be gay. That would be the conversation, until they came back the next time. If they didn't come back for six months—ooh, you see how that sissy sang? That was the word, sissy. I didn't know anything about gay. I didn't know any—it was sissy and fag. Those were the words.

At that time, the gay guys in these choirs used to come in robes. See, in my church, men didn't wear robes, and especially if it had a little swing to it. That's all they talk—but they would get up and sing with them, and applaud to them. They'd take up the offering for them. Then, when the people would leave, oh, my god. Then, you would be frightened to be yourself, or try to be different, because you heard the disdain in the talk of adults.

I guess it never—I don't know anyone that can say that they've been gay, and because of their life experiences, whether it's religion or family, are not gay, if they're being truthful. How can that be possible? My thing, after I got myself outta that little nervous condition, was that I never wanted to be sick because of who I am. People would have to, like I said, like it or not.

I would have to say I've had, say, 90 percent like, and maybe 70 percent dislike. Cuz there were people that dealt with me, put up with me. Then there were people that dealt with me and loved me. Those are the people that gave me the insight on whatever's going on with me. I'm a believer, so I take it to the Lord. I don't worry about man no more. I stopped that a long time ago.

Beryl Satter: Yeah, it sounds like you more or less stopped that, when you were—had that breakdown. That's how you got out of it, was by skipping—

Marc Sir Dane: Cuz the Lord doesn't love me any less. If anything, he loves me more because I am true—I had nothing to do with my creation. I didn't put these things in me. If there's a god that people believe in, that they say they believe in, that I grew up believing in and understanding his word, and as I got older, more of a understanding, it's between me and God.

In his word, he say so many different things to make me breathe. No one can judge me but him. Have a pure heart. That's what I go before God with every night, is my pureness in my heart, so I won't be a hypocrite to who I am. I have a better chance of getting in, if there's a heaven, than some people who are living a lie. I just wanna do—be a person on this planet, to do good, be a instrument of good, help people, lead people, show people how precious this thing that so many take for granted.

And they waste their time being untrue to themselves, untrue to their feelings, living a lie, having to watch their back, having to watch what you say, when it comes to the truth about yourself, cuz it could come back and bite you. And I never wanna be one of those people. As lonely as it is, as hard as my music career has been, being—the being that I am, using the gift that he's given me, and all the other attributes that he's given me, to me, it's my respect and honor to the creator. They say God don't make a mistake, so okay. So what? What about when it comes to me?

Beryl Satter: Yeah, it's great. You've got a—

Marc Sir Dane: Every time I get with you, you just take me.

Beryl Satter: You've got a theology here that's very beautiful, that people should know and hear, and that was—I'm just so glad it's taping it, so we have it.

Marc Sir Dane: We are still taping.

[Extraneous conversation 02:36:56]

Beryl Satter: In the '90s, was there—there was a time when you weren't making music, and then you—or were you always—

Marc Sir Dane: Not at all.

Beryl Satter: You kept going? Cuz it feels like now, there's some kind—

Marc Sir Dane: No. There was a long period that I did no music, no recording.

Beryl Satter: That's what I meant.

Marc Sir Dane: What I did keep happening was my live shows.

Beryl Satter: Okay.

Marc Sir Dane: Even after the albums were dead. It was my live shows because, again, it wasn't the songs that made me. Because, if the songs had made me, I would be maybe major and super. But it was my person, and my gifts that I brought forth to the stage that made Marc Sedane, more than the music, much more than the music.

Beryl Satter: So where were you performing in those—was that in—

Marc Sir Dane: Newark, all of the local clubs, the Bronx, Atlanta. You know what? I have never did a show in my hometown.

Beryl Satter: That's interesting. You were cruising around and doing these shows, live shows. Now, it sounds like there's—there's always been interest in you—but it feels like there's some kind of—

Marc Sir Dane: Well, Europe didn't know whether I was alive or dead. That was the thing.

Beryl Satter: Cuz you weren't recording—

Marc Sir Dane: I wasn't recording.

Beryl Satter: - and you weren't going there.

Marc Sir Dane: I never been there, during the Mtume music. Of course, I knew nothing, that Marc Sedane was somebody to people in Europe. Then, like I said, after—I'm doing local gigs, and I'm doing shows here and there. What

happened was that—well, Colonel Abrams called me, to let me know that people want me in Europe.

Beryl Satter: Who's Colonel Abrams?

Marc Sir Dane: Colonel Abrams. You know Colonel Abrams, from back in the day. How can we forget? Look him up, the name, and then you'll know. You know him. He was one of the major voices in the club era, in the earliest. He had major, major, major hits. Then, he went over for shows, back and forth.

This particular year, 2010, he went over. And it's a tradition, after you do your time there, you got out—all while you're there, they take you out different places. The last night, especially if it's a majority of a black entertainers, the promoter takes you to a soul food restaurant. They sit around the table. They lollygag. They eat. They have fun.

At the end, he says, "Okay, I have a list here of people that I need to know if they're still alive, if they're still singing." When they came to Marc Sedane, Colonel Abrams was the only one able to say, "I have that number. That's my friend." When Colonel got back to the states, he called me. I thought he was joking, until I got the emails and the calls from my first promoter in France.

Now, we're talking. That was 2011. This is 2016. I've been four times. My last trip was last month, June, 2016. I was in England, landing in Newcastle, and a two-hour ride from Newcastle to the resort. They had my names on t-shirts. I had three radio interviews, three to four radio interviews, about six magazine interviews.

Beryl Satter: You have anybody managing you now, or are you just handling it all yourself?

Marc Sir Dane: Hmm?

Beryl Satter: Do you have a manager now, or are you handling it all?

Marc Sir Dane: No, I'm doing it all.

Beryl Satter: Yeah, that's intense.

Marc Sir Dane: I don't trust nobody, especially when it comes to my money. Because I grew up under people like the Mtumes, Pat McHale, under people like Phyllis Hyman, under people like Luther, you always in conversation. Like I said, I was always—in everything I did, I was yearning and longing to learn. And I learned the hard way. And who knows me better than I know myself? All I need is money, to be able to do the videos that I wanna

do, and any other media outlet that you need money to really make things happen for you.

But thank god I'm involved with people, some people that have been in my life, and my music life, for years. Through the European transactions, I've been introduced to producers from Europe, producers here in the states that I never knew about that didn't know of me, through the contacts from Europe, because I have a new song coming out in the UK first, with a group from Philly and Trenton, that the promoter from this last event introduced me to. I been in Philly on three trips. They sent me a track. I wrote the song. The promoters in Europe wanna put it out over there. I have new music coming out from producers and co-producers here in the states.

The interest definitely started. I wouldn't say interest in Europe. The rebirth started in Europe, whereas, if you ask somebody do they remember One Minute from Love in the United States, you may have a few. But if you go over to Europe, I'm here in the states, they come over once a year, from France. Twenty-five of them get on a plane and come over, and just do the states, do all the clubs that have entertainment, like [inaudible 02:44:22] Ashford and Simpson's club. They go to places like that, BB King's.

Last year, I got a call, saying, "We're gonna be in New York. Can you come hang with us?" I'm saying, "I hope I can." The day comes. I forget. They're calling me. "We're taking you to lunch. We're taking you to dinner. You gonna hang?" I can't do lunch. I'll do dinner. Not knowing, they plan a treat for me, to take me to see one of my idols, which is Jeffrey Osborne, going backstage. They're getting me backstage to see one of my idols. All of them couldn't go, but I was one that the promoter chose to go back. I took pictures with him, told him I used to sing his songs.

Then, it's 1:00. We're going into another part of BB King's, just to have cocktails. They don't want me to leave. We leave there. Let's go to the hotel. They're taking me to the Marriott marquis, which I have never been in, getting me wasted. And he floor's spinning, and I'm saying I feel like this floor is spinning, not knowing that it actually is moving. To get on the elevator, and have a person from France to start out singing, "One minute from love, every minute"—in the elevator.

The love and the affection that they have for artists from the states is just unbelievable. Those are the things that keeps me going.

Beryl Satter:

It's great. I know there's this—like I said, I have to check in with this Red Bull thing from Germany—

Marc Sir Dane: Please.

Beryl Satter: But I know that they're very interested in your kinda music. I'll see if—

Marc Sir Dane: Okay. Make some kinda contact, any kind.

Beryl Satter: Yeah, anything I can. I'm just writing it down to do it. That's where it's at now, right now. We'll see how it goes on this side of the Atlantic.

Marc Sir Dane: Well, with the new—hopefully, we're gonna drop it this weekend, the remix of Don't Come for Me, which was done by Cool Million. They're from Denmark and Germany. It's two guys. In fact, one of them, the person that communicated with me through everything, Frank Ryle, R Y L E, was the DJ playing after my set in France. And I forgot, because they gave you the list of your night.

That first night, I sang my show, the Mtume stuff. The minute I'm getting through singing, here's this music I'm hearing behind me, that's saying that's Don't Come for Me, and it's Frank. He stops, and he comes behind the—I'm exiting. He comes from behind his equipment, and we hug. We gonna talk later. Then, they tried to keep me out all night, after. He even said, "We got more work to do." I said, "Well, I hope so." It's just different over there.

I'm hoping that, with the new music, the dance music will catch on here. But I'm also going back into the studio now, at this time, to really concentrate on the R&B stuff, because that's the beginning, for me. The dance stuff is good, but R&B, rhythm and blues, soul, is slower, more melodic. It's a communicating skill that I love.

Beryl Satter: It just strikes me that Baldwin said, years ago, Europe is a—

Marc Sir Dane: Isn't that something?

Beryl Satter: Yeah, and then—

Marc Sir Dane: Then, while I was here in the states, living at the Colonnades, down at the pavilion, now, a very dear family of mine that I used to live in the same building for, I had been away, nothing musically, but I came home, and notes were under my doors, cuz I was gone for like two weeks. When I came back, I called—the news was out that I dropped dead, on stage, in Europe. I had never been to Europe.

Beryl Satter: That's so strange

Marc Sir Dane: I just thought about that, when you mentioned Mr. Baldwin. People were in tears. People were coming to my house, say, “Oh, they were saying you were dead.” People were on the phone, crying. It was ridiculous.

Beryl Satter: That’s really crazy.

Marc Sir Dane: If I had my way, if it wasn’t for my mom’s illness and her age, and my dad’s age, if it wasn’t for those two things, two individuals, and a part of my life—they created me—I would probably be living in Europe. That I know. The way they treat you, it’s just un—I didn’t know this man, and for him and his friend to have—this, alone. Then, they copied the new stuff.

Beryl Satter: I saw. They have all your publicity stuff.

Marc Sir Dane: You know what I mean? This is the next PR headshot.

Beryl Satter: Nice.

Marc Sir Dane: There is a purpose. This is another thing, going back to the spiritual end of it. I pray for it. Too many people tell me that I have gifts, and that my life has a purpose.

Beryl Satter: I think this is gonna help get that out because this is a lot of great, great stuff. It really is. Look how much notes I took, by the way. Did you see that?

Marc Sir Dane: I see you.

Beryl Satter: I just do that cuz it helps me concentrate.

Marc Sir Dane: Once we start talk—see because, before you come, I don’t think about nothing. My first thing is I just wanna see her, meet your friend. But far as trying to think about—because if you pull something, then I’m gonna follow. It brings out so many things that take me a back.

Beryl Satter: Yeah, they’re quite the stories. There are more. I know there are more. I think I’m gonna stop now, just because my hand—I don’t think I can keep writing. We’ll get this transcribed, and then we’ll do it all again. I think we just keep going.

Marc Sir Dane: Yeah, I think we should.

Beryl Satter: Why not?

Marc Sir Dane: I think we should.

Beryl Satter: Even if I ask you about some of the same stuff next time, I think, if I have slightly different questions, you will tell me different things. And there's still more about the music, and there's still—there's just some stuff that would be exciting. It's really fabulous. I'm really delighted. Then, the other thing I wanna do, the next time I come, is look at more pictures. Maybe I'll take one right now, of my camera, of that one of your mother and grandmother and grandfather. It's just lovely, cuz she's wearing that cute little uniform. Maybe I'm gonna take this one right here, which is the one, the original publicity one, the one that that guy made for you, which is—that had been lost, and that he—

Marc Sir Dane: Oh, this one.

Beryl Satter: Yeah, I think that's—

Marc Sir Dane: Yeah. I'm gonna have some made up.

Beryl Satter: Yeah. I think that's pretty amazing.

Marc Sir Dane: Because I just can't—I didn't know what he had. I didn't know what he had.

Other female voice: Can I stop this now?

[End of Audio]