

JACK PIERSON: Sorry this is all so messy.

RYAN McGINLEY: This place is organized, it's super organized.

J: You think?

R: Yeah.

J: It's straightened at the seams. I was gonna give you a lecture on how to store prints devising some new way to allude having all this.

R: (Laughs) I just gave a lecture at The New School (for Social Research) today.

J: You did? What did you say?

R: I don't know. I think I'm getting better at it. I gave one at the ICP last week and it went a little bit too long. The one thing that they didn't give me was a watch, and I just kept going, and my friend came up and she was like—"Yo Ryan, you better hurry the fuck up, you're approaching 2 hours, man."

J: I did the same thing at the same place.

R: At ICP?

J: Really rambled on.

R: Did you have that guy, Phil, Phil Bickerton? He organizes the lectures.

J: I think so.

R: He kind of shouts out questions to you through the lecture.

J: Maybe he did, yeah.

R: What was I gonna say?

J: Plus, I might have gotten a little sauced that night.

R: (Laughs)

J: And I can turn into total blah blah blah.

R: (Laughing) My friend gave me some Adivan, so like, I think it made me really into my own world. But this was better cause I had all this shit written down for the ICP thing, I really over prepared for it. I was like throwing out quotes from William Blake and shit like that. It was ok, but there was too much stuff going on. So, yesterday I did it at the New School and it was for this class for all

these old Continuing Education, so there were all these old women and men. It's a class about contemporary art and they go see exhibits and then they try to get some of the artists from some of the exhibits in. So, I went in there, I was given one of those detachable microphones, so I felt kind of like Ricki Lake or something. I was just walking through—"What do you think about this picture?"

J: (Laughs). It's funny how we're all so suited to that now. Although the other day-there's this kid who's been documenting-I shouldn't say kid, but I tend to say kid all the time, it just means equal. I consider myself a kid still. And he's been videotaping everything that has been going on at American Fine Arts for the last few weeks. Sort of constantly. And I've been consistently watching reality shows. And I've been thinking—what's with these reality shows, how did they get so used to being taped all the time? It kind of unnerves me. I was wondering if it's a generational thing. All of the sudden he's there and I change everything. I can't be down.

R: Maybe it is. I always say, I mean, when I talk about my work. I guess you know, I grew up watching-our generation is so aware, especially a lot of people I photograph are so aware of themselves in photographs, or in video and they-it's almost like you perform more or something.

J: I always believe these people on the reality shows, they seem like they're just living it and they've forgotten they're being photographed. Every once in a while, I think it ups the ante for drama. Basically, they can go about walking through the house and yellin' back and forth and one's in the shower, and they're just living with a video camera.

R: You pretty much get used to it. My roommate, you know Kid America.

J: I don't. I just met him last night.

R: His ex-girlfriend is Rosalee and I think he stayed at your place.

J: Oh yeah. They didn't introduce him as Kid America.

R: Frankie.

J: Oh yeah, Frankie.

R: I live with Frankie and he has a public access show and he's always filming. He's always constantly filming.

Yeah. You just get used to it after a while. But um, there was this article about my show at THE WHITNEY IN THE NEW YORK PRESS, and this woman fuckin' tore me a new asshole.

J: Well, at least you got a NEW YORK PRESS review. That seems really chic to me.

R: Yeah, it is. It's like so trashy that it's chic.

J: Well no, I sort of relate to that paper. I don't know why. It communicates something to me.

R: It's like the other VOICE.

J: But sometimes there is some really smart shit in it.

But, I keep wondering—who are these people? Where do they get money to do this? But, the back page is genius.

R: Of the PRESS?

J: Yeah. Do you know it?

R: Yeah. But this woman (from NEW YORK PRESS) was relating my photographs to SURVIVOR. I was like geez, if you're gonna go there with reality programming, at least say THE REAL WORLD.

J: (Laughing) Right, I know.

R: SURVIVOR?

J: She totally didn't get it. (putting paper down) I just blew up this ink jet of the back page.

R: Of the **New York Press**?

J: Yeah, because everywhere you land your eye is like you're the most depressed loser on earth. Every ad is like something like—eczema, penile dysfunction, erectile problems, AIDS, do you have psoriasis from AIDS? Are you depressed? Do you need drug detox? It's all really depressing. Then, there's always one little ad, all the time that says "Are you funny? Tired of putting off your dreams of stand-up, call now." That's the one little redeeming thing. "Yeah, you know what, I am funny!" So, I sort of think it's chic that you got it, but I'm sorry that she—does it play with your nerves? It does with me.

R: What?

J: When they write really mean things?

R: I kind of like it actually. I really enjoy people being mean, cause all the articles are like all the same shit, and she did a pretty good job of it. I mean she didn't really

talk about the art that was the thing that kind of depressed me. She talked about my after party and just like what a hipster heaven it was, and how disgusting that was. That's cool. I understand where she's coming from too.
J: Right.

R: Whatever. But it was good, she was just comparing it to reality programming.

J: Well, that's a fun take then.

R: Yeah, but I was like, mad because she said SURVIVOR and not THE REAL WORLD.

I was like, man I grew up watching THE REAL WORLD, that's why I wanted to move to New York. THE REAL WORLD was filmed right over here on Broadway, man. So, I don't know.

J: That's interesting. They always get it wrong somehow. And then what will happen is in 10 years, someone will find a way to be like, and in his early work, which is based on the show SURVIVOR...

R: (Laughs)

J: That will continue.

R: So, I guess I should ask you questions.

J: All right.

R: Where are you from?

J: Plymouth, Massachusetts, America's Hometown.

R: America's Hometown, why is it America's Hometown?

J: Because you know, the Pilgrims landed there.

R: Oh, that's where Plymouth Rock is.

J: Yeah, that's where Plymouth Rock is.

R: I think I've been there actually.

J: You must have, it's a good—

R: Are there Amish people there?

J: No, but they have a little village where they live as if it's Pilgrim time.

R: O.K. When I grew up my mom and dad were fascinated with the Amish and the whole idea of the old country. And we would go down to Virginia. I don't even know where, but some town where people were living in the past. I think I did make it to Plymouth Rock at one point.
J: A big disappointment right?

R: Yeah. I hated it. It sucked. I mean, when you're a kid you don't want to go through Plymouth Rock, you

wanna go to like Great Adventure. So that's cool, so you—

J: And that's exactly it. It's another town that's easy to get out of. Where did you grow up? In New Jersey?

R: New Jersey, in Ramsey, New Jersey. Which is about half an hour away from here.

J: Well, that's not so far. So, you were comin' into the city at an early age too.

R: Yeah, super early. I mean, my brother and his boyfriend lived here, so I would always come to visit them. Then I came in for concerts and then skateboarding. Skateboarding is the thing that got me in to see the street and just hang out with skater kids.

J: People who were like-minded.

R: Yeah, and just to see it all. My town's so white suburban—it sucked. Like, I mean if I stuck around there was nothing going on and I wanted to see what was going on.

J: That's cool. And so, how old was your gay brother?

R: He, at the time, I'm the youngest in my family.

J: And you're 24?

R: I'm 25 now. So. I guess when I was born he was like 17 or 18 already.

J: So, that's the same thing as me. I had one that's about that age.

R: That's right, we both had gay brother's who died, right?

J: Yeah.

R: (Laughs)

J: It's so compelling to me.

R: It was cool having a gay brother for me though because when I grew up I never got that sense of discrimination. I never knew that it was bad to be gay or anything.

J: It's so apparent with you and so charming too.

R: Oh thank you. Cause that's just how it was, you know. From an early age you know, all my brothers and sisters were—it was weird for me because I had all these people around right, and then they all totally fuckin' left. So, I was like an only child. But, then they'd always come back for someone's birthday or family get together.

J: And you have a big family no?

R: Yeah, five brothers and two sisters.

J: Wow, that's so amazing.

R: And then it would just be my brother and his boyfriend, my brother and his girlfriend, one of my sister's with her boyfriend. And my brother's boyfriend was a Barbara Streisand impersonator.

J: That must have been really fun.

R: (Laughs)

J: Did he do it at family parties and stuff?

R: Yeah. He would do other stuff. He'd do the Wicked Witch of the West. It was always just like, what's up with that? That's cool. He's just havin' fun, but I didn't really think of it at the time like a drag queen, or something like that.

J: Exactly. See, it's just sort of fun to chart. You had a closer proximity to New York, but we both grew up with a gay brother. I didn't realize he was gay, but I guess I should have known. It wasn't out in the open; it was very puritanical and sort of quiet, waspy. Nothing was really discussed.

R: Yeah.

J: But, still the family nonetheless. And he did have his place and he'd show up with his gay friends. There was no drag or anything, but it was a whole different scene that people seemed to be relating to, so I grew up with—

R: How much older was he?

J: Like 17 years older, so it was the same thing.

R: Oh shit.

J: And it was the same thing.

R: From the same parents?

J: I was the youngest. I was the youngest and there was 13 years between me and the next older brother. And it went like straight, gay, straight, gay.

R: Really?

J: And so, but mine was sort of a fuck up so once he died even come out, the whole coming out was a result of suicide and he was a really massive alcoholic. And he basically died of alcoholism.

R: Oh wow.

J: Even at that time I was like—what fucks him up so much? I don't know, just goes to show you, somehow it's a slower process for people. Like you said the other day

about hanging that picture in THE WHITNEY of your friend jerking off. Just like, it is true, it is a step.

R: Like what?

J: Well being natural and showing that you're gay.

Although, THE WHITNEY has always housed that kind of thing.

R: That picture—

J: Has it attracted a lot of attention?

R: Um, sort of. Not really though. But, that's kind of what I wanted it to do.

J: Just deflect.

R: I wanted to make a photograph that was so, like overtly sexual, that it became almost non-sexual.

J: Right.

R: It's really kind of funny because the guy's name in the photograph is Donald Eric Cumming, and that's what I call the piece. And everyone reads it and thinks—

J: He's really not coming.

R: He's not really coming, but his name is Eric Cumming. Which is really kind of funny. Titles are kind of weird like that, because they can really throw people off.

J: Exactly.

R: I have this one photo of this guy, it's called "Sam at Ground Zero." It's just a picture of a guy riding his bike, but then you look at the title and you're like Wow! Like, that's the day the World Trade Center fell down. So, tell me more about growing up in Massachusetts.

J: It's not that interesting. I wound up coming to New York at an early age compared to most people that had to wait. Cause we made friends with these people, because Plymouth was also a summer town. There were people who would come from New York to live and we met these people that were like, ya know, exotic New Yorkers. I was really into them. Around the time I was 15 even, I can remember being in New York by myself for a couple of weeks in the summer. And I can remember going back to live at their house in Queens. I'd get to come to New York by my own.

R: What attracted you about New York?

J: I don't know, I guess just everything that everyone gets attracted to.

R: Just the glamour?

J: Yeah, it just all seems here.

R: Were you taking photographs at an early age?

J: I was, but probably not the way—

R: I mean, did you like study photography in high school or something?

J: No, but in college. Not deeply, intently, but I did all the kind of classes. You didn't right?

R: I went to Parson's to study graphic design.

J: You studied graphic design. That's what I did too initially, but it seemed too yuppyish once I got there. I just wanted to do cool rock and roll posters.

R: I never really had a camera. I um, went to Parsons. I used to film skateboarding, so I guess that was initially, when I was younger we used to make these tapes of all of us skating around the city, and all that shit. And I remember I was a lifeguard one summer and I saved up all this money and I bought this like \$1,000 camera. Before digital cameras came out it was like this really cool hi-8 camera, and I made all these skateboard tapes with it. But um, I started taking pictures, I guess the first picture I took was like a self-portrait, and it was to get into Parsons. And it wasn't for the reason of taking a picture, it was because the way I got into Parsons was— I got a full scholarship there and I took all these pictures out of magazines and life drawing books and I photo-copied them, shrunk them and projected them, and that's what I did with the self-portrait as well. Then I kind of passed them off as these were my great drawings and I'm a really great artist. And Parsons was like "this is great, you're such a good artist."

J: Oh really?

R: Yeah. "And you should come to our school." And I guess I totally thought I was getting over on them, but now I think about it and I think it makes perfect sense now. It totally was art. But, at the time I was like, these people are so fucking stupid. They don't know.

J: Right.

R: I created this whole portfolio from other artists work pretty much.

J: That's interesting. And they didn't take back the

scholarship or anything?

R: They never questioned it. So you went—

J: To Mass Art.

R: You went to Boston.

J: Yeah in Boston.

R: And you're from The Boston School.

J: But, there is no real Boston, but you know that, you get that right?

R: No, I don't get it.

J: It's just that—

R: Studying your work I was always -There's even books about it. I think I own a book called The Boston School.

J: Which is a great little book, but it's like, you know, the device of having a group show in Boston when all these people that had been in Boston over a period of time.

R: I mean, this is the idea that I have. I have this idea that you and Nan and Mark and Philip Lorca di Corcia are all like hanging out together and like partying.

J: No. I mean I think Mark and Nan hung out. I mean it's all a generational thing. She was the first one there. And basically The Boston School is sort of her. Ya know (laughs). And then Mark came and then I came and she was there with David and I think they hung out together. I never hung out with Nan until I moved to New York.

R: Oh really? That's so weird.

J: I mean I heard of her all the time. The first time I hung up pictures at art school it began the life-long thing that's like- Oh, Nan Goldin!

R: Oh, ok. So, how much older is she than you?

J: I think maybe she's like ten years older.

R: Oh really?

J: I think.

R: Oh, somehow I thought you guys were the same age.

J: Yeah, it's convenient. But, somehow she lingered cause when you inhabit a town well, you leave people who know you, so the next people who come in- I don't know, they knew her, teachers knew her. So, it was a name. And David I knew really well. I hung out with him in Boston. And PL just completely dismisses it. He's someone I didn't know till New York either. I didn't even know he ever went to school in Boston for that matter.

R: Oh really?

J: But, that show was just a neat marketing trick.

R: Wait there was a show?

J: There was a show called The Boston School.

R: O.k., when was that?

J: At the ICA in Boston, I don't know it must have been like ten years ago or something.

R: And that's how all you guys were linked together?

J: And you know we're friends of sort and it does make sense, the concept of it. There was a famous Boston School at the turn of the century,

R: Oh really.

J: Yeah, like John Singer Sargeant and people like that who were upper class Bostonian salon painters and poets, and writers, and people that were known as The Boston School. So, this was sort of cute and ironic to put this scruffy bunch of punk rocky people. But, sort of the sensibilities, good sensibilities at hand. The subject matter was very personal. But, there was the personal life of like endowed lavishness and ours was a sort of creative world of papier-mâché fantasy.

R: Ok. So wait, where did you go to school?

J: Mass Art, which was like the state school.

R: And there's another art school.

J: The other school is The Museum of Fine Arts, which is where all the rest of them went.

R: That's where Nan and David-ok.

J: That's a fancy school. Mark was there on a full scholarship too. That's how he got to know them. And Pat Hearn was also there.

R: Oh, all right.

J: You must have met her, right?

R: I met Pat, but I didn't really know her too well. Pat and Colin who just recently died.

J: That's been blowing my mind especially today. It's weird how when people die the first day it's like yeah it's sad, but it gets to you more as time goes on.

R: Like when you're going to walk over to AFA and he's not there or something. That sucks. I'm sorry about that. I didn't know Colin well, but I met him a few times and he seemed like a really nice guy.

J: Right. And you know his crowd. It's one of those things- you know people sometimes when you know their friends, you sort of know them.

R: AFA has that. It's a crew.

J: Yeah it's a crew. It's one of the great things he did for the city. How did your brother die?

R: He died of AIDS and he um, I don't know. He died in like the early nineties. And I was like super young, but it was weird cause it was before AZT and all that.

J: Oh it was?

R: Yeah. I think AZT was just coming out, so I guess he died the way people in the 80's died. Like carposi sacoma all over his body.

J: And did you deal with that?

R: Yeah, I-he was in the city and I guess it got to a point where he got too sick for his boyfriend even to take care of him, so he came home, back to New Jersey, and I guess I was like 13 or 14 at the time.

J: Wow. And it didn't blow your mind?

R: Well, it did. I mean, there were really crazy things that happened that I think about now and I remember.

I totally fucked up in school because he used to like try and kill himself all the time, so I mean it sounds kind of funny now, now that I think about it.

J: Your brother, no mine too.

R: Really? Me and my mom would have to set up guard in front of his door-

J: Oh, when he had AIDS he wanted to die.

R: I can laugh about it now, but we literally would sit guard like army soldiers in front of his door like midnight till 4 – 5 in the morning for like six months until finally he said “ok, you don't have to do it anymore, I promise I won't kill myself.” But, it was so funny cause he would like run in the kitchen and grab knives and try to kill himself. It was really kind of sad, but me and my mom would set up guard so I totally missed a whole semester of high school. And I totally failed every course. And it was really too weird being in the suburbs and he was in a wheelchair and everyone in the suburbs is so weird and I remember my mom told everyone he had cancer and it was really annoying. And I think that kind of ties in

with what I'm doing now, it's like growing up I was super Catholic and it was like just you know, hush, hush and don't talk about it and I fuckin' hate that. Now, I'm putting everything out there for everyone to see. But um, it was cool because I got to know him way better. And he told me these amazing stories about how he had sex with like 5,000 guys over his life and like the 80's and bathhouses and just all the really kind of interesting stuff. His appetite-he lost his appetite and I used to sell weed when I was younger, so we used to sit on my back deck and we'd smoke weed and just shoot the shit. It was really, really nice.

J: Yeah, that does sound nice.

R: And yeah, after a while he went to a hospital, an AIDS hospital and then that's it. He passed away.

J: Wow.

R: I remember, I was there it was crazy. He was really into The Wizard of Oz, and we would sit and watch The Wizard of Oz, I mean it sounds really depressing, but we would just sit and watch The Wizard of Oz like on repeat over and over and over. And he was like super into like stereotypical, like Judy Garland and fuckin' Barbara Streisand. I remember that would always be playing. I know every Barbara Streisand song because of him.

J: That's good though.

R: Yeah, it's totally good.

J: Some things shouldn't change.

R: I guess it was sort of traumatic, but like you were saying. At the time it didn't really affect me when he passed away. I remember I went snowboarding the next day. I was a snowboard instructor and the next day I went snowboarding, and I remember being on the mountain and kind of thinking on the chair lift going up the mountain, thinking- “holy shit, like my brother's dead. This is really weird. But, I don't feel anything, it's just another day.” But, now when I think about it, it affects me more. When did he pass away? In '93, so it's almost 10 years already. 10 years later.

J: And that's another thing. You can just switch the subject. We can just go on.

R: But, that's how it should be.

J: Yeah. I know. I guess it has to be. But, I was gonna say, you can switch subjects. Like, this town is so close that you can be a snowboard instructor?

R: Yeah. We had this mountain by my house called Campgaw. It was like this little mountain and I had been snowboarding since snowboarding began. And I was a snowboarding instructor since I was 11. Like, I was teaching snowboarding at this mountain next to my house, it's just a big fuckin' hill. That's just exactly what it is. It was amazing and I had this whole crew of kids, and still all my friends and some are in the city and some are in New Jersey and we were all snowboard instructors.

J: That's cool.

R: Having older brothers and sisters was cool. My brother bought me my first car when I was 16. I was pretty much raised by my older brothers and sisters. They're all over the place. One is like in the military, another one is a nurse, one is in retail, one of them is like a millionaire stock broker guy and it's crazy. And my dad's crazy too. He was in the Korean War and raised me since I can remember to be a tennis player. He was like, "you're gonna make a million dollars by the time you're 17 and I'm gonna make you a great tennis player." And I was like "this fuckin' sucks." And I'd just be out in the tennis court, hittin' the fuckin' tennis ball back and forth. And I—

J: And you didn't like it at all?

R: And I'd go from church, cause I had to go to church everyday when I was younger. My mom was super religious. And I'd go to church everyday and after church I'd have to go straight to the tennis court, for like hours. Then finally, when I was like 13, I was like "fuck this shit, I'm gonna run away if you keep makin' me do all this shit." So, that's when I started to listen to punk rock music and smokin' weed and being more rebellious.

J: But, they still took care of your brother—it wasn't a Catholic thing?

R: Yeah, I don't know. My parents were really cool about being gay. And now that my brother died, and I came out to them-when I bring guys home with me, they're like overbearingly nice. They're like "Hi, we love you!

You're Ryan's boyfriend! Come on, let me make you a big chicken dinner!"

J: (laughs)

R: And the guy's like "what's up with your parents, they're really nice to me." And I'm like "they're trying to make up for things in the past I guess."

J: That's sweet. My parents are good to my boyfriend too. Not that it's amazing how far they've come along. They're really old. But, your parents must be really old too.

R: My dad is 76 and my mom is like 67 or something.

J: Mine are both in their 70's.

R: When I was born, they thought I was going to be retarded, because my mom was 41 when she had me and it was this big controversy in the whole neighborhood. They said "Mary Jane, you can't have that baby, it's going to be retarded." And my mother said:"no, it's a gift from Jesus." Cause it's like 11 years later to have a kid, like that's insane.

J: Exactly. That's how it was with me. But, I think my mother was only 35 when she had me.

R: Yeah, I think once you get over 40, you shouldn't be having kids, if you're a woman.

J: But, they do all the time, don't they?

R: I think so. So tell me about Boston more. So you were dating Mark Morrisroe?

J: I wouldn't call it dating, being psychotically manipulated. Deranged by, dating isn't the word.

R: That was your boyfriend?

J: Yeah.

R: And how long were you together for?

J: I guess about 3 years, but 4 years, like all together. Then I knew him after that.

R: At school you were together?

J: While I was at school and we were together like 3-4 years.

R: And he was attending school as well?

J: He graduated the year- the first year we spent was his last year at school, was his graduate year at school. Part of The Museum School mentality was that they kept having contests for the kids and you could like, win money. The photo contest-enter it, do your photos,

enter and someone would win \$1,000 that month. And so, our school was really hippy it was like man, maybe you could do this and teach ceramics in high school. There was really , like the Starn Twins, it had all these motivational things. So, the last year they gave you a studio and it was like you make your work and if you win the 5th year program, you get like ten thousand bucks and you're supposed to travel with it. So, he worked this whole last year, which was the first year of our relationship on that, and he won. And that's still a lot of what you see as his work, is that student work. And that's finally why I ever came out to my parents, because we were living together at the time. Roommates in college, it never came up, but this is how square my mother is—his pictures, you know them?

R: Sure.

J: They're very romantic and soft and I guess if you can read the edges they look sort of seedy, but these were pretty classical, grainy nudes. Considering it was punk rock at the time, we were into more of the turn of the century. We wanted it to look old and crusty, stuff like that. So, they were really pretty nudes, they weren't hard. They were classical. And my mother came to see the show in Boston, because \$10,000 for someone to win who she knew, they were coming to see what it was. And so my father was there and she just looked and was just mortified and this was probably '81. And small town '81, this is pre-MTV and they just don't get it.

R: Totally man. Those are like people in the dark ages. I guess the 60's kind of revolutionized some things, but still.

J: And so my mother, I got to hand it to her on the one hand. She's pretty astute cause she was like, "so this is your life now, like dope and pills." And I was like "no, where do you get that." I was freaked out. She was like "you don't mean to tell me that these people just show up at your apartment and take off their clothes without being doped up?"

I wasn't even expecting that.

R: Was she saying doped up in the sense of like smoking weed?

J: She—dope in a certain—well in the 30's where dope

came from was, dope used to be a Coca Cola when it had cocaine in it. She's probably talking like that lingo which is part of what I love about having old parents. You're in touch with lingo from way back.

R: That's what my parent's call it, any drugs-dope.

J: Right.

R: I have a photograph of one of my friends and he has writing all over him and it's obvious that he's on drugs, and my mom said "is he doped up in that picture?" and I'm thinking she thinks he's on heroin. "No, he's not doped up." And she's like "he sure looks doped up to me."

J: And that means anything, any drug. They don't even know the difference. She was like, I had to explain to her—"what do you mean, I go to art school and the state pays for me to sit in front of the nude." And she says "well, I didn't know that as a matter of fact." And my father's like you in the background because he just thinks it's funny. So finally she turns to me and goes—"is Mark a homosexual?" And I said "I don't know if that's any of your business." I didn't know what to say and she said "well, you're my business, aren't you?"

R: And what did you say?

J: (Laughing) I think I said the lamest thing of all, which is like that "I may be bi-"

R: Bisexual! Oh man, that's the best. I remember when I came out there was a point, I think I was a bi-sexual for 2 weeks of my life. Telling my friends "yeah I'm a bi-sexual now" and then two weeks later I was like- "What?! Hey!" **J:** That sounds even better now. Bi-sexual sounds even worse.

R: I was just in Toronto and I was at this club and I was talking to this really cute kid, and I said, "are you gay?" and he said "well, I'm a bisexual." And I was like Yes! This is awesome! He's in the period where he totally wants to get down, but he's still skeptical about saying that he's a fag. And right after he said it he started making out with me. And I was like this is so fucking cool, man. Bisexual doesn't get any better than this.

J: Right. **Sk**