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 2 VOICES of the Oral History Project of GLHSNC  
 3 973 Market Street, #400  
 4 San Francisco, CA 94103  
 5 Telephone (415) 777-5455, #1  
 6 Interview with BILL BEARDEMPHEL  
 7 and JOHN DELEON  
 8 Date of Birth: Not stated  
 9 GLHS OHP #97-30, Shedding a Straight Jacket  
 10 By Interviewer: Paul Gabriel  
 11 Date: July 1997  
 12 IS1:000-099 = Tape One, Counter 000-099  
 13 Videotape One of Two  
 14 IS1:000-099  
 15 PG: So what have you got there, Bill?  
 16 BB: Well, one here is Bill Plath's speech on the LCE.  
 17 PG: Oh, really?  
 18 BB: When we dissolved the LCE, I made him the goat so  
 19 to speak. The other is, and I thought it was  
 20 interesting 'cause he did very well going with our  
 21 ideas that we were talking about. Then the other is  
 22 Evander K. Smith, a letter that was not for  
 23 publication. It was to Jose Serria and he gave me a  
 24 copy of it, and he called it here an open letter like  
 25 this. But he gave me a copy and told Jose other people

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1 about who was in the Tenderloin. It was incredibly  
 2 poor, incredibly under-educated.  
 3 BB: That was Mark Forrester.  
 4 PG: Yeah, a lot of stuff from Mark Forrester and for  
 5 the first time, we're getting hold of this stuff.  
 6 BB: Yeah, now, why Mark Forrester left SIR and when we  
 7 had the SIR Center, he asked if he could use the SIR  
 8 Center for these projects. They were not gay projects.  
 9 I said we are concentrating in one area and we will  
 10 not deviate or add to that area. I am a firm believer  
 11 that combining the homophile, homosexual revolution,  
 12 gay liberation or anything else with the black  
 13 community or the Asian community or with anything else  
 14 or any other level except homosexual rights is wrong.  
 15 You don't have time in your life to do anything else  
 16 but that. And if you can get just a little bit of it  
 17 done after you worked out a program, then you have  
 18 accomplished something very good.  
 19 PG: Oh, so Mark Forrester wanted to bundle these  
 20 things together?  
 21 BB: He wanted to put in, first of all the old people.  
 22 We had to fight, the people were there in the office  
 23 listening. We were behind closed doors. I didn't think  
 24 they were listening. They were all out there, the SIR  
 25 board, the people working there, listening, listening.

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1 would have it, blasting Jose Serria about being  
 2 Empress.  
 3 Unknown Voice: It was printed in Citizen News.  
 4 BB: Oh, was it? All three pages?  
 5 UV: Yeah, because they responded.  
 6 BB: He hated Jose. Most of the gay community, believe  
 7 it or not, hated Jose with a purple passion, and they  
 8 just . . . and when I introduced him as the Empress at  
 9 the . . . I just got, they came up to me and just read  
 10 my beads behind the scene. Oh!. At the Glide Church,  
 11 we were holding a SIR meeting and Jose asked if he  
 12 could be introduced as the Empress.  
 13 JD: Bill, they have this Nutra Sweet stuff. You use  
 14 that, no? That's all. This is yours. You already  
 15 smoked your cigarette?  
 16 BB: No, I'm waiting for you. Well, you don't have to  
 17 go through all of the things. It's three pages  
 18 actually that are (several speak at once).  
 19 PG: Oh, this is Bill's speech?  
 20 BB: Yeah. I don't think that's been printed anywhere.  
 21 PG: Well see, this is what I started to collect. I  
 22 started to collect a lot of stuff too that came out of  
 23 the . . . the Tenderloin Committee and the Hospitality  
 24 House, and a lot of that stuff has been in basements  
 25 and it hasn't been, there was a Tenderloin Report

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1 And I explained to him. He said you son of a bitch, we  
 2 set this up to do this, so I could . . . and then I  
 3 said but for the homosexual community. I insisted we  
 4 limited our focus. That was a huge fight between Mark  
 5 Forrester and myself. Sorry.  
 6 PG: So then he went off and got involved in the  
 7 Central City Poverty Program.  
 8 BB: And got the government job, the San Francisco job  
 9 on the, some kind of a job out of The City doing  
 10 things.  
 11 PG: And he's passed away since, right?  
 12 BB: He did?  
 13 PG: I think so. People told me that he's gone.  
 14 BB: I don't believe so. Jim Foster, yes.  
 15 PG: Jim Foster's gone?  
 16 BB: Yes.  
 17 PG: Mark Forrester's still around.  
 18 BB: That was my understanding.  
 19 PG: Oh, maybe I, you know, I may have done in my mind  
 20 is I may have switched the two. See, now, Jim Foster  
 21 is the one who mothered the SIR Political Committee,  
 22 right?  
 23 BB: No. I did that with Nancy May at first. Then  
 24 later, in later years after I left SIR and Jim Foster  
 25 was Goodman's little boy, and was getting the money

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1 out of that and helping him, they wanted to take over  
 2 SIR and use Vector as their magazine. And the  
 3 membership refused, so he started The Advocate. That  
 4 was Goodman that started The Advocate.  
 5 PG: Oh, down in Los Angeles?  
 6 BB: Yes. It was in San Mateo first; that's where he  
 7 lived. Okay, he was very wealthy from the stock  
 8 market. Okay so.  
 9 PG: So that's how The Advocate got started?  
 10 BB: Yes.  
 11 PG: Because they wanted to use Vector and you refused?  
 12 BB: I didn't refuse, the membership refused. I didn't  
 13 even know that they had gone about it. I had already  
 14 left and was no longer active, was trying to cool  
 15 down.  
 16 PG: Why did the membership refuse? 'Cause they wanted  
 17 to keep control of the magazine?  
 18 BB: They didn't want it a private enterprise. They  
 19 thought they still had things going. And Foster was  
 20 with him. And then Foster became involved in politics  
 21 after that. And I was out of the movement at that  
 22 point. And he started a political - the first  
 23 Democratic gay organization and he called it, what the  
 24 hell, Alice B. Toklas. That's when became active when  
 25 he formed that into politics. No, politics was, in SIR

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1 ambitious and who is the center of things, wants to be  
 2 the center of things.  
 3 IS1:100-199  
 4 And then finds that being brought up a Catholic with  
 5 all this crap and so forth, he's the perfect child of  
 6 Jesus Christ, of this CRH. He's the perfect child of  
 7 this hypocrisy in ethics and morality. He is what is  
 8 caused by that and he lashes back. And there was  
 9 others that do the same thing. He is the mature Jesus  
 10 Christ, if you will. But when you are young and a  
 11 child, you are, you hide. You say I'll hold my breath  
 12 and kill myself if you don't do what I say, and you  
 13 get these standards that you impose on other people  
 14 that are immature and childish. That's the Christian  
 15 ethics. Any gay person who's mature, who is  
 16 intelligent and so forth like Cunanin, when they get  
 17 to a mature age, they see the hypocrisy. They are  
 18 completely disillusioned. I had a friend in Tacoma,  
 19 one of my dear sisters as we used to call each other.  
 20 He was a devout Catholic. Every other week he was  
 21 committing suicide because of his religion. I mean, I  
 22 got it first hand as to how this destroys the mind,  
 23 destroys you inside. Thank heavens, in our family,  
 24 when I was about thirteen, my brother Donald fainted  
 25 when we were in the Catholic church. You know, we were

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1 that was our project, one of the projects. God, we had  
 2 so many projects. Now you're getting me . . . there  
 3 was a lot of projects at the beginning of SIR that we  
 4 started that developed into other things. First, the  
 5 first happening within the gay community . . .  
 6 PG: That's my feeling about SIR is that it gave birth  
 7 to an incredible amount of later things, like Check  
 8 33, the Alice B. Toklas club, the dances, the SIR  
 9 dances, basically set the scene for gay . . .  
 10 BB: Also it changed the business community of San  
 11 Francisco was the SIR dances. That's when people felt  
 12 that they could go out and enjoy themselves, that they  
 13 could go out and socialize and do things. The one  
 14 thing we did not do is we didn't do anything but  
 15 frequent the baths and stuff like that, I mean, we  
 16 didn't start any of that, which I think was a stupid  
 17 policy to close them, but that was, doesn't mean  
 18 anything. But you, I have to understand. I have to say  
 19 to you I don't know how far I should go with this. But  
 20 what I see from gay liberation and the producing of  
 21 people like Andrew Cunanin is a direct outgrowth of  
 22 CRH. This is what they gave legacy to. Cunanin is, in  
 23 my estimation of analyzing what he did and how he  
 24 behaved, a perfect example of the kind of person who's  
 25 brought up in this country who's brilliant and who's

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1 talking catechism and that kind of crap that if we  
 2 weren't good, we would go to hell in the bowels of the  
 3 earth, literally. In my lifetime I was taught I would  
 4 go to hell in the bowels of the earth if I wasn't, if  
 5 I was gay amongst other things. If I was good, I would  
 6 go to heaven on the moon, and the heaven was located  
 7 on the moon. I was told this by nuns and I can  
 8 remember it. You understanding the change in my life?  
 9 PG: Where'd you grow up, Bill?  
 10 BB: Tacoma.  
 11 PG: Tacoma, Washington?  
 12 BB: Yes.  
 13 PG: And your parents are both Polish?  
 14 BB: Mother's Polish, Catholic. My father from my  
 15 grandfather, I can show you a picture, son of a bitch,  
 16 cussed like, he was a pioneer. They lived in a sod  
 17 hut, homesteading in South Dakota. They moved, after  
 18 he retired at forty, to Des Moines and then to Tacoma.  
 19 Des Moines is a little place between Seattle and  
 20 Tacoma. And he didn't allow religious people in the  
 21 house. He didn't allow Catholics. One of my aunts,  
 22 Lydia, wanted to marry a Catholic man, and my mother  
 23 was very upset by the fact that he wouldn't allow it.  
 24 The reason my mother got hold of my father was because  
 25 she made sure he made her pregnant. And my older

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1 sister is a bastard in more ways than one. That's how  
 2 she got married. And that's why my grandfather allowed  
 3 my father to marry my mother.  
 4 PG: What did you dad do?  
 5 BB: He was a equipment operator for the electric light  
 6 company in Tacoma. It's owned by the city, you know.  
 7 it's a . . . we were called, the State of Washington  
 8 before people like Scoop Jackson and that dyke, what  
 9 was her name that became governor? She was the head of  
 10 the Atomic Energy Commission. They fucked over all the  
 11 electricity the way we were doing it, and it was all  
 12 socialist, all owned by different . . . and Tacoma was  
 13 just very wealthy. There were practically no property  
 14 taxes because of the way they made electricity through  
 15 dams and sold it to other communities. And that was  
 16 fucked over by, with Scoop Jackson. What was her name,  
 17 what was that dyke's name?  
 18 PG: I don't know.  
 19 BB: And she was head of the Atomic Energy Commission,  
 20 the first woman. And she instituted into Washington  
 21 State when she was governor with Scoop Jackson,  
 22 Senator Jackson, that thing about atomic energy among  
 23 other things.  
 24 PG: I don't know. But so, did your mom work?  
 25 BB: Huh?

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1 shop.  
 2 PG: Hey, sweet thing!  
 3 BB: Well, I had . . .  
 4 JD: You had nothing. You saw something, that's what.  
 5 BB: Ouch! That was New York. That was interesting is  
 6 that the dancing bars in New York, like the Mais Oui  
 7 which is across the street from where we lived.  
 8 JD: Well, the Mais Oui was one of the few bars that  
 9 was actually street level. Most of them, the bar  
 10 itself was street level. Most of the bars in New York,  
 11 gay bars, or so called gay bars, were on street level  
 12 was a regular bar, right? And then you had a little  
 13 staircase that went down into the basement, and you  
 14 could dance. And then when the police came, they would  
 15 come in the top part, they would push a little button  
 16 and the lights would start going like this and  
 17 everybody would sit down and be drinking and smoking,  
 18 no dancing.  
 19 BB: Okay, that was on 74th and Columbus, wasn't it?  
 20 JD: That was, yeah, 74th and Columbus was Ce Soir. I  
 21 used to go to the Mais Oui, the Ce Soir, all French  
 22 names.  
 23 BB: Is that the one that they raided when you were  
 24 there?  
 25 JD: That's the one.

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1 PG: Did your mom work? Did she work or was she a  
 2 housewife?  
 3 BB: Oh, she's dead, she's been dead a long time.  
 4 PG: But did she work when you were growing up?  
 5 BB: No.  
 6 PG: All right, okay. Well, tell me, why don't we just  
 7 go back to where we started? Tell me about New York,  
 8 yeah. What was it like out of New York? How'd you  
 9 meet? Tell us how you met and what was it like being  
 10 gay out of New York?  
 11 BB: He was going to a dancing bar across the street  
 12 from my apartment.  
 13 JD: No.  
 14 BB: What?  
 15 JD: No, you were walking on 72nd Street, as a matter  
 16 of fact, you were at a pastry shop where the Sweet  
 17 Things are and I passed by and you saw something  
 18 sweeter on the street than there, and you followed me.  
 19 That's how we met.  
 20 BB: You were going to Mais Oui.  
 21 JD: Yeah, I was going, but I ended up in your  
 22 apartment.  
 23 BB: Yeah, that's true.  
 24 JD: That's how we met. He was in a pastry shop and I  
 25 was passed by, and he came running out of that pastry

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1 BB: Okay, and then he got out through the sewer.  
 2 JD: We were dancing literally and they came in and  
 3 even though they had flickered the lights, they, the  
 4 cops still came in and started arresting people. But  
 5 see, I used to go to that bar all the time. It was  
 6 just down the street from me. So there was a small  
 7 room, there was a little room where they stacked the  
 8 beer and stuff like that. Well, I know that place  
 9 'cause I know everybody there. I take my friend, my  
 10 sister, we went in that little room, locked the door  
 11 from the inside.  
 12 IS1:200-299  
 13 We slid that thing like this and that is the thing  
 14 that from the grating connects with the sewers. So we  
 15 crawled up there and took lots of the road that's  
 16 Central Park West. We lifted the other one, the grates  
 17 on the street. So we were sitting in Central Park in  
 18 the park, Central Park West, while the bar was still  
 19 being raided. They raided it and took everybody in.  
 20 BB: That was very typical in Mafia bars there and they  
 21 paid off at that time. Everything was owned by the  
 22 Mafia.  
 23 JD: They made the bust downstairs because there's also  
 24 a small bar downstairs.  
 25 BB: And they were toilets, god, they were filthy.

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1 JD: And all the lights would blink and everybody would  
 2 stop dancing because you couldn't dance.  
 3 PG: So why would a bar get raided if it was protected  
 4 by the Mafia?  
 5 JD: Because you, oh well.  
 6 BB: It has to. You have to have the show.  
 7 JD: Every now and then you have to have . . .  
 8 BB: And the bar doesn't pay anything. It's the people  
 9 that get arrested.  
 10 JD: Hey, it costs the bar nothing.  
 11 BB: It costs them nothing. And the police then have  
 12 headlines to show, hey, we're doing something about  
 13 the problem.  
 14 JD: So every now and then, they were doing things like  
 15 that and they would do them in places that were  
 16 favorite places, you know, popular places.  
 17 BB: And that the overall society must have scapegoats,  
 18 and the best scapegoat that they ever invented was  
 19 saying that homosexuality was a wrong thing, a wrong  
 20 life, that sort of thing. It's immoral, it's  
 21 unethical, blah, blah, blah, and so they would have a  
 22 scapegoat to prey on. And the politicians said  
 23 perfect.  
 24 JD: And even probably the Mafia knew that, that place  
 25 was going to be raided but they had to have, once in a

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1 while, the plan, the raid.  
 2 BB: So they set it up with the police, yes.  
 3 JD: Make the police look good.  
 4 PG: So you were saying that the scam was that the  
 5 Mafia would . . . okay, tell me how the Mafia would go  
 6 in and set up a controlled gay bar. What would be the  
 7 scam?  
 8 BB: They just owned it.  
 9 PG: Outright. Or did they sometimes approach people  
 10 that already owned bars and extort them?  
 11 BB: They've done that too.  
 12 JD: Usually they own them, but they used to have front  
 13 people who would be the owner. Like, you're the owner,  
 14 but you really are not the owner. But to us, we knew  
 15 you as the owner of the place.  
 16 BB: As I said, I was approached because I was, people  
 17 thought I was an extremely good chap. And so I was  
 18 approached at one time by a person who was the maitre  
 19 d', from Michael out of Fire Island. And he asked me  
 20 up to his room to talk business and gave me a deal,  
 21 you know, one of those things that you can't refuse,  
 22 that you see in the movies. I didn't believe him. I  
 23 thought he was crazy! And he explained to me how I'd  
 24 be set up, how we would take bootleg liquor and sell  
 25 it through the bar, how the meat would be bootlegged

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1 off the docks.  
 2 JD: But you would not be doing any buying. They would  
 3 . . .  
 4 BB: No, no, all the buying would be brought in, all  
 5 that would be brought in. And everything would be off  
 6 the books and there would be a sergeant of police and  
 7 so many policemen who would be assigned in that  
 8 particular area to that bar that we set up, that we're  
 9 setting up . . . they did set it up I guess. And then  
 10 there would be so many soldiers, like they called  
 11 them, from their Mafia group that would be assigned to  
 12 it. Well I, it happened to be in the summer that I was  
 13 working out at Fire Island for Michael 'cause they  
 14 couldn't get a chef.  
 15 JD: And also it was also, that's at the time when all  
 16 the hippie revolution was going on, and we had found  
 17 this house that we wanted to buy, but we did not have  
 18 the money for the down payment. So Bill went and  
 19 spent, and worked the whole summer and we saved the  
 20 money.  
 21 BB: Complete. That's when I gave part of the money to  
 22 Charles Pierce.  
 23 JD: And that's how we helped Charles Pierce.  
 24 BB: Out of that money too.  
 25 PG: Okay, this is about '67.

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1 JD: No, it was . . . I don't recall.  
 2 BB: No, it had to be about '68.  
 3 PG: Well you said the hippies were about. The Summer  
 4 of Love was '67.  
 5 JD: Well, that was it.  
 6 BB: It was right after that, yeah, it was after that.  
 7 JD: Because we lived on Clayton and Haight. And you  
 8 see, everything was fine except we didn't mind any of  
 9 it, you know, except it got to a point where it was so  
 10 busy on Haight Street, that the bus would not only go  
 11 up Haight Street to Golden Gate. They would drop you  
 12 off on Masonic Street, and then you had to walk home.  
 13 BB: Yeah, but that's . . .  
 14 JD: And then one night coming home from work, (both  
 15 speak at once) three black guys had a knife and  
 16 attacked Bill.  
 17 BB: On Clayton Street, yeah.  
 18 JD: Going up the stairs.  
 19 BB: We got one of them and put him in jail too.  
 20 JD: And Bill said no, this is not . . .  
 21 BB: So we moved out.  
 22 JD: That's when we really needed, wanted the money to  
 23 put down on this house to move out of there which  
 24 would (inaudible).  
 25 PG: It did a lot of, I heard that a lot of gay people

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1 moved out of the Haight eventually, that there had  
 2 been gay people there in the Haight area.  
 3 JD: Oh, it was loaded. First it was a big, sort of  
 4 like a big family Italian neighborhood. It was all, a  
 5 lot of gay people.  
 6 BB: And that's where we had our first SIR office over  
 7 there in that Clayton Street address. We'll give you  
 8 the address here right now.  
 9 JD: Ah, 178 Clayton Street.  
 10 BB: No, no, no, I can give you the exact address of  
 11 where we were at.  
 12 PG: How did the, okay, it was Italian, like you said,  
 13 and then when did a lot of gay people start moving  
 14 into the neighborhood.  
 15 JD: Well, I don't know that because we hadn't been in  
 16 San Francisco that much longer before that.  
 17 PG: 'Cause I know that the Golden Cask was out there,  
 18 Romeo's was out there, Bradley's Corner, Maude's,  
 19 right?  
 20 BB: And the bowling alley, we started the bowling  
 21 league there.  
 22 JD: We started the bowling league right at the corner  
 23 of Golden Gate at the (inaudible) night.  
 24 PG: Oh, that's when the Gay Bowling League started?  
 25 JD: Yeah, that was that. It just was one day they had

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1 Williams and stuff like that.  
 2 PG: Ted McElvain?  
 3 BB: Yeah. Yeah, here they are. Here at eight, Romeo's,  
 4 Bradley's Corner, my apartment, Golden Cask.  
 5 JD: You're supposed to look for the address though.  
 6 BB: Oh, well.  
 7 PG: (laughs) And so, but people told me that, like . .  
 8 . then the hippies, I'm curious, how come the hippies  
 9 moved into the Haight-Ashbury?  
 10 BB: I have no idea.  
 11 JD: But I figure it got to be, it got to be - very  
 12 interesting - it started by having the (inaudible)  
 13 there and then these guys opened all these little  
 14 stinking incense stores, okay? With the stinking  
 15 incense candles and they were beautiful handmade  
 16 candles, all that. It became so popular and a lot of  
 17 tourists got to go in there. Then it got to a point,  
 18 and, of course, they were all hanging out the windows  
 19 looking, right? It got to a point that they are  
 20 walking their dogs. You couldn't walk through the  
 21 sidewalk with dog crap in there, okay? Then they got  
 22 to be so bad that if you wanted to walk from there to  
 23 your house, you had to get off the sidewalk and walk  
 24 on the street because there were so many (both speak).  
 25 Then all of a sudden, what was it? The San Francisco

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1 different themes, you know, and it was very popular.  
 2 PG: Lois Bebee talked about that, she said . . .  
 3 JD: Huh?  
 4 PG: Lois Bebee from Daughters of Bilitis, she said she  
 5 loved that. She remembers that.  
 6 JD: Oh that was, and a beautiful bowling alley too.  
 7 BB: Oh yeah, took the, they had the whole thing. Then  
 8 eventually they got two nights on that thing. Here's  
 9 the bowling league on Mondays.  
 10 JD: No, the address was, anyway, right off of Haight  
 11 Street on Clayton.  
 12 PG: At your place?  
 13 BB: Yes, it was a SIR office.  
 14 PG: Is that where you had the original meetings?  
 15 BB: Yes.  
 16 PG: At your house?  
 17 BB: That would be the board meetings.  
 18 PG: The board meetings. Where'd you have general  
 19 meetings?  
 20 BB: Ah, we had them at the Glide Church.  
 21 PG: Oh, so you used the Glide Church rectory?  
 22 BB: Refectory, right, right.  
 23 PG: A lot of people did, huh?  
 24 1S1:300-399  
 25 JD: See, that's how we got to know Reverend Cecil

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1 Police said all this is going to stop. They started  
 2 driving right down the sidewalk chasing people off of  
 3 that thing with the motorcycles.  
 4 PG: Motorcycles on the sidewalk?  
 5 BB: Oh yeah.  
 6 JD: You had to keep, you had to keep your windows  
 7 closed because if you did not keep your windows  
 8 closed, they would shoot a gas thing up there.  
 9 PG: Oh, tear gas? They were shooting tear gas into  
 10 apartments?  
 11 BB: Oh yeah, they done that too. But they had the  
 12 streets, sometimes it was just so loaded. It was 529  
 13 Clayton Street, there, see?  
 14 JD: I was going to say 538, yeah, 529.  
 15 PG: So they tear gassed, they tear gassed the Haight  
 16 just to get the streets clear?  
 17 BB: Oh, many times, yes.  
 18 JD: (Both speak). You had to have the window closed  
 19 because people were hanging, I mean, people were  
 20 sitting in the window sill with their feet hanging out  
 21 of the door, out of that thing. I mean, some of those  
 22 guys were so freaked out and stoned, they could've  
 23 fallen out of those windows. I mean, there were some  
 24 of them freaked out.  
 25 BB: After, let's see, Wayne Honor was in charge of

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1 that house and they had one of the apartments. We had  
 2 the top apartment (three speak at once).  
 3 JD: And Nancy and Bill May had the other apartment  
 4 with . . .  
 5 BB: With Wayne, with Wayne Honor.  
 6 JD: Wayne Honor.  
 7 BB: Then that exact building became, after they all  
 8 left and we all left, became the Haight-Ashbury . . .  
 9 JD: The Haight-Ashbury Clinic.  
 10 PG: Oh, that's where free clinic is?  
 11 JD: That's, that's where we lived.  
 12 BB: And that's where SIR started.  
 13 PG: No kidding? And Nancy and Bill May were in the  
 14 same (three speak at once) So that's how you got to  
 15 know them.  
 16 JD: Now this guy, no wait, to give you a good example,  
 17 they had a guy who lived there, somewhere there, this  
 18 was popping - well, this guy, I don't know where, by  
 19 our kitchen there's a staircase going down, this guy  
 20 popped up there with, what did he have? One of those  
 21 cleavers or something like that, right, Bill?  
 22 BB: Crazy.  
 23 JD: And we're looking at the guy and he's looking at  
 24 us with a cleaver in his hands, and we just kind of  
 25 like didn't say anything. Bill took, Bill was

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1 PG: So you did what a lot of people did and you moved  
 2 over the hill into the Castro area, the Eureka Valley  
 3 area.  
 4 JD: Well, that's considered from Sanchez Street that  
 5 way is considered the Mission District.  
 6 PG: Oh, so you were in the Mission?  
 7 BB: Right at the beginning of the Mission District  
 8 right off Market.  
 9 PG: But at that time, that was all Irish-Catholic,  
 10 right?  
 11 BB: I guess so. There were sure a lot of them there.  
 12 And we, yeah, that's a, they were very liberal minded  
 13 were there, the people around there.  
 14 JD: The people where we lived, it was wonderful.  
 15 BB: And that's where Broshears went and did the trip  
 16 on us many times. He would put our address and our,  
 17 saying Queers live at this address and wrote on our  
 18 front steps graffiti.  
 19 JD: And he would put Faggots in the telephone poles.  
 20 PG: Broshears did that?  
 21 BB: Yeah.  
 22 PG: Why'd he do that?  
 23 BB: 'Cause that was the time I was getting him out of  
 24 the parade I guess. I don't know, and then they had  
 25 these porno with our address on it and they'd put in

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1 sleeping, so we had to call Wayne Honor and say, hey,  
 2 something's wrong with this guy, you know. He has a  
 3 cleaver in his hand and on our back porch there  
 4 looking at us. So that's how bad it got.  
 5 PG: So a lot of people just started to move out  
 6 because of stuff like that?  
 7 BB: Oh yeah, it was a bummer there.  
 8 JD: Oh yeah, all the gay crowd that were just regular  
 9 everyday people went out..  
 10 Person out of camera rate: (laughs), Wayne should have  
 11 said, remember, he used a false name - Hunter. See  
 12 there, Wayne Hunter as director.  
 13 PG: Oh, that was his pseudonym?  
 14 JD: Oh, Wayne Hunter.  
 15 PG: Yeah, we'll expunge that from the record (laughs).  
 16 So when people left, so when you guys left the Haight,  
 17 where'd you move to?  
 18 JD: We bought the house on Sharon Street.  
 19 PG: And where's Sharon?  
 20 JD: Sharon Street is a one-block street right off of  
 21 15th and Market.  
 22 PG: Oh, so you went like a lot of people . . .  
 23 JD: Where you have Sanchez and 15th and Market all  
 24 criss-crossing there, that's where we moved.  
 25 BB: A half a block up from Castro, not Castro, Church.

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1 people's doors and mailboxes. I don't know, it was  
 2 weird.  
 3 JD: People would think it came from us.  
 4 PG: What did, tell me, I've heard, everybody I talk to  
 5 mentions Ray Broshears and he really has, he elicits  
 6 very strong reactions from people. What was this guy?  
 7 JD: He had a group of kind of like gay libbers, and  
 8 they were very faithful to him.  
 9 IS1:400-499  
 10 When the general population could not take it because  
 11 when he wanted you to believe something, or he wanted  
 12 you to follow something, he would literally hammer it  
 13 into your head if he was allowed to.  
 14 BB: He was a reverend.  
 15 JD: He threw an ashtray at his face at a meeting.  
 16 BB: He threw a chair at me, he kicked me in the ass  
 17 when my back was hurt, so he's done everything. He was  
 18 physical as well as emotional and loud and really a  
 19 problem.  
 20 JD: And suddenly he threw an ashtray on Bill.  
 21 PG: And so he'd do these kinds of things. If you  
 22 didn't give him his way, he would graffiti your house  
 23 and, like you say, distribute all this porno to your  
 24 neighbors. He tried to badger you into agreement?  
 25 BB: Yeah, intimidate, intimidate, intimidate. Yes, but

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1 you have to, I should go . . . in a Sentinel we did do  
 2 a history of and researched him. That was years later,  
 3 on Ray Broshears. His name was Raymond Allen, his real  
 4 name, he lived in New Orleans for a time with a guy  
 5 named David Ferry, and that Lee Harvey Oswald was in  
 6 the next apartment. The three of them were buddies.  
 7 The D.A. from New Orleans - that's why he came to San  
 8 Francisco, to investigate Ray Broshears. He was before  
 9 the Senate Committee as Raymond Allen on the Kennedy  
 10 assassination.  
 11 Third Voice: Shall I pull this curtain? It's  
 12 reflecting light on your glasses.  
 13 PG: Can he pull the curtain down? We want to just pull  
 14 the curtain down, is that all right?  
 15 BB: Well, yeah, I don't know if it'll go very far.  
 16 JD: Let me give you a hand.  
 17 PG: And he had, he had some Universal Life Church or  
 18 something like that?  
 19 BB: No, oh, no, no, no, he was a legitimate minister.  
 20 He had gone to a, is there a Billy? That's what I said  
 21 before, I can't remember, I'd have to research it.  
 22 Hargis, a Hargis, did you ever remember him?  
 23 PG: I haven't come across his name.  
 24 BB: He was one of those, oh god, evangelist types in  
 25 Oklahoma or something, had a school, and Broshears

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1 told that this Hargis School was paid for by the CIA  
 2 whatever that means, in Oklahoma. Or you'd have to  
 3 look it up. I don't know. It's there somewhere in our  
 4 paper. And he, when we went to our first Parade, he's  
 5 sitting there on the steps with his megaphone out at  
 6 City Hall, not sitting, standing. And then these three  
 7 lesbians are there and he's get into, they get into an  
 8 argument with him. And we literally saw him beating  
 9 these lesbians with this megaphone, you know. And we  
 10 says no, and the newspapers are watching, the  
 11 reporters and things are watching on the steps of City  
 12 Hall, and we said this guy's got to go. We can't allow  
 13 this parade. It was very small, I mean, it was, you  
 14 know, a couple thousand people. Then we took it over.  
 15 JD: Which became, at some point, which was the largest  
 16 parade in San Francisco, was the Chinese parade, the  
 17 Gay Parade.  
 18 BB: It became bigger.  
 19 JD: Surpassed the Chinese parade, which had never  
 20 happened, and we had floats and everything.  
 21 PG: I talked to a guy, Gary Allender, who was involved  
 22 with the Berkeley Gay Liberation Front and he helped  
 23 put out Gay Sunshine when it first got started. And it  
 24 was like a newsletter thing. And he said, he remembers  
 25 the, he moved out to San Francisco right after

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1 went to that. He was an ordained minister and a  
 2 Baptist, I think. I'm not sure but it's all been  
 3 researched. We did print it; he didn't deny anything.  
 4 He reprinted some of his history himself. He, yeah, he  
 5 had a bad, bad history, bad connections, vehemently  
 6 anti-government in certain areas. He was a weirdo, to  
 7 me.  
 8 JD: We still don't understand, I still don't  
 9 understand what the deal with Broshears was because he  
 10 was supposedly to be with the helping the homosexual  
 11 community.  
 12 BB: Gay liberation.  
 13 JD: Yet, he was really not, his everyday actions,  
 14 that's not what he was doing. Because when we started  
 15 the, when the Gay Parade was, he used to . . .  
 16 BB: He instituted the Gay Parade.  
 17 JD: But the first thing he did, he didn't want no  
 18 dykes in it. That's just the way he put it. He didn't  
 19 want, you know, the lesbians in the Parade. Bill, when  
 20 he took over the Parade . . .  
 21 BB: I forced Broshears out of the head of the Parade,  
 22 not because I wanted to take over the Parade, but I  
 23 wanted Broshears out of the public eye.  
 24 JD: He was dividing the community in a lot of ways.  
 25 BB: Yes, and he was doing it on purpose. They, I was

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1 Stonewall happened in New York and . . . oh, he moved  
 2 to Berkeley rather. And he remembers the first after,  
 3 which would have been '70, he went around with a bunch  
 4 of Gay Lib people and they organized a Gay-In in the  
 5 Polo Fields. And he said not many people, they  
 6 distributed all kinds of flyers and only about 200  
 7 people showed up.  
 8 BB: They couldn't get, they had a bad reputation in  
 9 the gay community. I mean, Gay Libbers, at that time  
 10 and forever after, were bad, until the White riots.  
 11 That was the only time I ever saw people imitate Gay  
 12 Libbers and it was at the White riots, at City Hall.  
 13 IS1:500-599  
 14 And that's sad. As I have explained many times to  
 15 people, to me Gay Liberation, that whole concept that  
 16 came out of New York to San Francisco, Stonewall,  
 17 destroyed the homosexual revolution. And I think I've  
 18 explained it to you before. Did you want that on,  
 19 anything on that?  
 20 PG: Well, I just wanted, tell me about, this is why  
 21 I'm very interested, see this is what I'm trying, it's  
 22 like being an investigative journalist. You're trying  
 23 to put all these different pieces together. These Gay  
 24 Libbers over in New York, did they actually ever show  
 25 up? What kind of contact did they have with the

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1 established gay organizations?  
 2 BB: Oh, none! Hey, if you ever talked to them, they  
 3 would tell you, get out of my face, you son of a  
 4 bitch. They were very nasty, very above us.  
 5 JD: Very New York.  
 6 BB: Very New York.  
 7 PG: Meaning what?  
 8 JD: Meaning, meaning that they are the brain. We were  
 9 the workers. Do you understand?  
 10 BB: We're peasants.  
 11 JD: We were not doing anything unless it came out of  
 12 their . . .  
 13 BB: You know, in New York, they used to be afraid that  
 14 they were hicks. But we used to say, Oh, that's very  
 15 Upper East Side in the gay community.  
 16 JD: Upper East Side of New York.  
 17 BB: You're a snob. Intellectually in New York you have  
 18 the worst kind of intellectual snobs, and they were  
 19 gay libbers. They couldn't accomplish diddly-shit.  
 20 Harvey Milk came out of that, by the way, and we used  
 21 to make cracks about Harvey Milk when we elected him  
 22 to the Board of Supervisors, we said he can't  
 23 accomplish shit. Then he put the doggy-doo ordinance  
 24 through. Do you remember that? Where you had to sweep  
 25 up the . . . oh dog shit he accomplished. Okay. That

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1 Stonewall, and here's some representatives. And they  
 2 get there and they scream and they yell and then they  
 3 make no sense, and they accomplish nothing but giving  
 4 us all a bad name. Now, I say in homosexual revolution  
 5 that we were doing here for a few years there before  
 6 Stonewall in San Francisco, was a completely different  
 7 attitude, a completely different mentality. We had  
 8 SIR, S-I-R, the Society for Individual Rights. One of  
 9 the sub-things was specific, immediate and realizable,  
 10 realizable. Specific, Immediate and Realizable. That  
 11 was principle, as to we would sit down in a board  
 12 meeting and someone would come up with a need in the  
 13 community or project that we wanted to do and what we  
 14 wanted to accomplish. And it had to be specific, it  
 15 had to be immediate to our needs, and we had to be  
 16 able to accomplish it to consider it. And you had to  
 17 go through a long discussion, and write papers on it,  
 18 and say this is the way we're going to go about it so  
 19 forth and so on. This was our Health Project which we  
 20 started at Check 33.

21 JD: Love Needs Care.

22 BB: Oh yes.

23 JD: If you love a family, adopt a family. You know,  
24 that button. Love Needs Care.

25 BB: And what we'd do in the gay community was sell the

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1 was the joke within the overall gay community about  
 2 politics with Harvey Milk and Gay Libbers and so  
 3 forth. They were not looked on with favor.  
 4 JD: Yeah, but the only one was Harvey Milk was a gay  
 5 person. And he remained a gay person, you know what  
 6 I'm saying? Ray Broshears was pretending to be.  
 7 BB: I don't know. I guess he was gay. I don't, I can't  
 8 prove it.  
 9 JD: What?  
 10 BB: That he said he was gay.  
 11 JD: Who?  
 12 BB: Ray Broshears. You said that he wasn't.  
 13 JD: That's what I'm saying. He pretended that he was  
 14 gay, and said that he was gay and was helping and  
 15 working with the gay community and for the gay  
 16 community. But every time we turned around, he would  
 17 just be undoing everything that somebody was trying to  
 18 do, or screwing it up.  
 19 BB: But this was typical of Gay Liberation, this is  
 20 what I'm trying to say. And the media emphasized this.  
 21 They constantly say on these talk shows, where they  
 22 show crazy queers, crazy queers. We call ourselves  
 23 sensible queers. And Geraldo and this Oprah Whatever  
 24 Her Face Is, and these other people. And they say here  
 25 is where Gay Liberation started in New York at

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1 fact that you had to be healthy and you could not  
 2 spread venereal disease. And the reason (interrupted).

3 JD: This is before, I mean, we're not talking even  
4 about AIDS now. This is years ago.5 BB: And this was because every four weeks, just on  
6 schedule, the State of California Health Department  
7 would come out with an article published in every  
8 paper across the state, we could stop venereal  
9 diseases, syphilis and gonorrhea, if it weren't for  
10 the homosexual community who go around having sex with  
11 everybody and spreading this.

12 1S1:600-699

13 And it's all because of them, blah, blah, blah. And it  
14 took us a year and a half or two years and with the  
15 Health Department working with them on this project  
16 within the gay community where we sold good health,  
17 and going to get checks and going to cure it if you  
18 have venereal disease, and this sort of thing. And we  
19 had a program. I could go through many articles. Like  
20 you say, we had Love Needs Care posters. I thought  
21 they were, some of them, Even a Queen Can Get the  
22 Clap was one poster I remember with, ah, Queen  
23 Victoria was the picture on it, yeah, and it was  
24 things like. And oh we sold it and became a model in  
25 the San Francisco Health Department, gathered material

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1 from it, and they sent it to 33, I had to make 33  
 2 packets, to 33 health departments across the United  
 3 States as a sample of how you eliminate venereal  
 4 disease within the community. And it eventually came  
 5 into high schools.  
 6 JD: So you see, that's why I say the difference  
 7 between the Gay Libbers and . . .  
 8 BB: Homosexual Revolution.  
 9 JD: Homosexual Revolution.  
 10 BB: We were revolutionary.  
 11 JD: This is not, that is a fact, to me a Gay Libber is  
 12 one of these persons that thinks that they accomplish  
 13 everything or whatever they want by being violent. We,  
 14 here in San Francisco, working within, that we work  
 15 with the Health Department, we work with the Police  
 16 Department. They went after us for a while there. Then  
 17 there was a police liaison, right? We worked with The  
 18 City in which we even . . .  
 19 PG: Community Relations.  
 20 JD: Had a rapport with the Police Department, had a  
 21 rapport with the Health Department, and there's a  
 22 difference between going over there and gabbing and  
 23 hammering and saying hey, you stay away from me!  
 24 That's being violent as opposed to being sensible.  
 25 BB: You don't accomplish anything through . . .

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1 week to one of the dance bars. And there at least you  
 2 could go and dance. You had to pay a couple bucks I  
 3 think to get into back room, and you could find quite  
 4 a few different people I think.  
 5 JD: You mean in New York?  
 6 BB: In New York.  
 7 JD: Yeah, they were rat holes but I mean, like, like I  
 8 said before, the heterosexual (sic) community, they  
 9 work all week long and they, you know, they look  
 10 forward to the weekend. Some go here, some go there,  
 11 others like to go to a bar and dance, socialize, and  
 12 that. You go to San Francisco and we couldn't do any  
 13 of these things. I mean, what are you supposed to do?  
 14 How are supposed to establish friends, meet people,  
 15 you know. So there was no dancing.  
 16 BB: And the first thing he said when we were, I was  
 17 talking about starting an organization, was well, the  
 18 first thing we do is start gay dances. That was his  
 19 idea. That's one of the basic drives that we had to  
 20 start SIR.  
 21 JD: Everybody likes to socialize and dance.  
 22 IS1: 700-799  
 23 BB: And that's where we had the first California Hall  
 24 dances, a couple of them, and then the CRH and these  
 25 ministers saw this money that we're taking in and saw

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1 JD: With violence. But this is the way they portray us  
 2 on television, with the riots and all that stuff, that  
 3 we're a bunch of mad faggots who just go out, and if  
 4 you don't do what I want, I'm going to kill you. I  
 5 don't want to be, I don't want anybody to use Gianni  
 6 and Cunanin in the same breath, 'cause I'm not that  
 7 kind of a person. But that's what it sounds like. That  
 8 we're just a bunch of crazy people.  
 9 BB: It's very important to realize a complete  
 10 difference between San Francisco and New York, San  
 11 Francisco and Los Angeles. Los Angeles was the  
 12 Homophile Movement, it was a complete intellectual  
 13 farce made up by a bunch of socialist-communist blah,  
 14 blah, blah. To a certain extent, I'm a socialist.  
 15 don't get me wrong, because I was brought up in  
 16 Tacoma, Washington, where I believe that the city  
 17 should own, publicly, the electricity, you know, and  
 18 make it and so forth because it was very beneficial to  
 19 the citizens. But I did not like the Homophile  
 20 Movement and we then changed that to become Homosexual  
 21 Revolutionaries. And, like I say, the first one was to  
 22 establish social activity because, when we came from  
 23 New York and that environment of the Mafia.  
 24 JD: I was lost.  
 25 BB: He was completely. He went out many times every

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1 how we had the whole community behind it and they just  
 2 mmm-mmm-mmm, these types. I'm sorry, I hate ministers.  
 3 Put it down. I'm getting old; I don't care no more. I  
 4 hate them!  
 5 JD: I, I felt when I went to San Francisco it was a  
 6 beautiful city, it was, I mean, 150 percent times  
 7 better than New York, but like there was not much of a  
 8 social life. it was just a couple of guys in there and  
 9 the usual cruising in the street or here and there,  
 10 right? But there was mostly in a . . .  
 11 BB: And that dump down there on the waterfront (both  
 12 speak at once).  
 13 PG: Oh, at the produce market?  
 14 JD: No, by the ocean, Stinson Beach. Is that what it's  
 15 called?  
 16 PG: Oh, I know what you're talking about.  
 17 BB: On the Bay there by the YMCA down in that area.  
 18 JD: Where they still have the windmill thing.  
 19 Third Voice: Oh, Ocean Beach.  
 20 PG: You guys are talking about two, you're talking  
 21 about Ocean Beach and you're talking about down by the  
 22 Y. 'Cause see now, when you came to San Francisco,  
 23 when you go down to San Francisco to Lower Market-  
 24 Embarcadero, it's all cleaned up now. It's all  
 25 Financial District, very hoity-toity. But when you

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1 first came, it was . . .  
 2 BB: A dump.  
 3 PG: There was, it was a very different area, wasn't  
 4 it?  
 5 JD: Oh, you could see the Ferry Building from miles  
 6 away. When you drove across that Bay Bridge, that's  
 7 what impressed, you would see the City of San  
 8 Francisco. It was beautiful. And now, what do you see  
 9 from the Bay Bridge? An asphalt jungle like New York  
 10 with these big buildings. When we came to San  
 11 Francisco, it was totally different, totally  
 12 different.  
 13 BB: And its cruising was different. The lid was on. So  
 14 we started these dances and, as one of the first  
 15 things in SIR, and then we eventually, as I said,  
 16 everybody knows about how the CRH screwed us over and  
 17 the ministers. And then we then established the SIR  
 18 center and started dances every Saturday night, with  
 19 the police. We started a police liaison. We had, we  
 20 help to set up, with the police under Cahill who were  
 21 talking about, is the Community Relations, and had an  
 22 officer assigned in Community Relations to the gay  
 23 community and so forth, and we met with him regularly.  
 24 Yes, we had all kinds of positive things going. And at  
 25 a certain point, they eventually said, you know, what

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1 big thing. Because the Police Department was still  
 2 doing their job if you got out of hand, you know what  
 3 I'm saying. But yet they were working with us and  
 4 seeing us because we were doing things, we did get  
 5 along.  
 6 PG: Do you remember a guy named Dante Andriotti?  
 7 JD: Oh yes.  
 8 PG: He was the first head of the Community Relations  
 9 Department of San Francisco.  
 10 BB: I remember the name; I don't recall him too much.  
 11 PG: That's all right; I just wondered if you  
 12 remembered him.  
 13 JD: Well, when you said Dante, all that came to my  
 14 mind was that guy who used to do the puppet thing,  
 15 Dante and that, remember they used to do it. For years  
 16 they did a puppet thing (both speak) and he was always  
 17 dressed like (interrupted).  
 18 BB: But the other one was in our shows. What was his  
 19 name? (both speak).  
 20 PG: This is in the SIR shows?  
 21 JD: Yeah, in the SIR shows, but they used to work,  
 22 first time we saw them was in a bar in downtown San  
 23 Francisco.  
 24 BB: They became quite famous.  
 25 JD: Oh yeah. And one would do the drag thing. He used

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1 we did in SIR after the raid on that CRH benefit that  
 2 we threw, then eventually said, we started a suit  
 3 against The City and SIR. We raised money for the  
 4 people that were arrested, those two guys that were  
 5 arrested. We raised money for them with raffles and  
 6 different things so that they would get off. We had  
 7 Evander and I think Donaldson, was it Herb, as their  
 8 attorney yeah and, you know, to help pay them off. You  
 9 have to do the specifics that are needed in this  
 10 situation. The ministers? Oh, hey, that's work, you  
 11 have to do something there. You have to produce  
 12 results, you have to produce money, you have to help  
 13 people. That's not what they were in it for. I just  
 14 remember that so specifically, how they just  
 15 disappeared when it came time to correct the  
 16 situation. They don't want the situation corrected.  
 17 JD: All these little things, at the time, I used to  
 18 argue with him because I, Bill and I would work, not  
 19 to mention the time we were putting in ourselves, you  
 20 know, and I used to see, I used to see all these  
 21 little things and I would say, well gee, this is not  
 22 getting us anywhere.  
 23 IS1:800-899  
 24 And now in retrospect, I can see that. All these  
 25 little things that we were doing became altogether a

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1 to do fabulous Bette Davis and stuff like that, and  
 2 the other one usually had, like the Dracula thing.  
 3 BB: It's too early for him, this one.  
 4 JD: Oh my goodness, I'm looking at some of those  
 5 people when I was young. It was a long time ago, huh?  
 6 What happened?  
 7 PG: So tell us, since you're looking, tell us about  
 8 those shows, those Celebrity Capades. Whose idea was  
 9 that to do that?  
 10 BB: Jeez, I don't remember, it was sort of a project  
 11 of everybody.  
 12 JD: The show, I don't know, it was like . . .  
 13 BB: It came out of SIR.  
 14 JD: It came out of SIR, and Michelle was very involved  
 15 in SIR at the time, right Bill? She would come and I  
 16 think we did one show and then it kind of snowballed.  
 17 And then we do one show that was gay-sponsored I would  
 18 say because it was our idea, but it was called one of  
 19 the best shows that he loves dearly. It was called A  
 20 Night To Remember.  
 21 BB: Oh, that was after SIR. We didn't do that in SIR.  
 22 JD: No, no, I meant to say in the gay community.  
 23 BB: CHARLES PIERCE! That's who the guy was!  
 24 JD: Charles Pierce.  
 25 BB: He was in the A Night To Remember, and Ann

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1 Weldon and Carol Doda, the poster had her holding her  
 2 tits up like this (both speak).  
 3 PG: He used to perform at the Gilded Cage.  
 4 BB: Huh?  
 5 PG: He used to perform at the Gilded Cage.  
 6 JD: Yes, like for a long time. That's the first time  
 7 we saw him. He, that was good, they were real carefree  
 8 like.  
 9 BB: Ann Weldon, we loved her.  
 10 JD: She was some day going to be . . .  
 11 BB: Should have been a big star.  
 12 PG: And Michelle, Michelle was really active in the  
 13 gay community at that time?  
 14 BB: (Both speak). He didn't get along too well when  
 15 they were putting on shows with John, 'cause John had  
 16 to do the choreography.  
 17 JD: Michelle and I got along very well, because I  
 18 respected him and he respected me because we were  
 19 something for the same purpose. But, of course, you  
 20 know, ego, personalities in shows? So we had those  
 21 moments. Usually in every show we were going to do,  
 22 there was those moments. Like I have a great deal of  
 23 respect for him and I did a lot of things, right Bill?  
 24 PG: So you did the choreography?  
 25 JD: I did a lot of the choreography.

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1 the headlines, or the headline because he was right  
 2 there.  
 3 BB: He was a popular drag, for the drag, you know.  
 4 JD: We had to do something, what was it? The wig? The  
 5 dye on the wig?  
 6 BB: I don't know what it was.  
 7 JD: And so they said Michelle is going to be a little  
 8 late and so forth and so on. She's at the hospital  
 9 right now, and so everybody was all upset because I  
 10 mean, what happened to Michelle? Then it was something  
 11 like an hour later Michelle shows up. He never looked  
 12 better than that night.  
 13 BB: Packed in ice, I guess.  
 14 JD: He had, he had had a reaction to a dye on the wig  
 15 or something like that, and his entire person was  
 16 bloated or something like that, and they had to rush  
 17 him to the hospital and pack him, I guess, with ice  
 18 and stuff for that reaction. And he was something. Of  
 19 course, when he walked in, he brought the house down  
 20 because he still came. That's one thing about all  
 21 these people that would do the shows. No matter what  
 22 happened, right Bill? They, when the time came, they  
 23 were there.  
 24 PG: They did a lot of front . . . I'm sorry, go ahead.  
 25 BB: No, while we did Celebrity Capades, which was the

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1 PG: 'Cause you trained professionally as a dancer,  
 2 right?  
 3 BB: Yeah, he went to the Ballet Theater School, yeah,  
 4 and Michael Fester was going there, and we had friends  
 5 there in the theater.  
 6 JD: Yeah, I did a lot of . . . and Mavis was another  
 7 person who was wonderful. Now Mavis and I were just  
 8 buddies and he and Michelle were best of friends,  
 9 right?  
 10 PG: Yeah, Mavis is gone.  
 11 BB: He died. He was a fun guy.  
 12 JD: He was a fun person and pretty good, pretty good.  
 13 Yeah, but we did a lot of things that, and, you know,  
 14 once the whole ego thing was over and the night came  
 15 for the show, I'm telling you, it was just like there  
 16 was no ego thing that night. Everybody, somebody's  
 17 having trouble with that wig over there, they'll be  
 18 there fixing them up. I got to tell you about one  
 19 thing about Michelle. This had nothing to do with the  
 20 show but it was on Halloween night, they'd make all  
 21 these little runs through the bars; they used to do  
 22 that, you know. The bars, right? Take them from bar to  
 23 bar, they'd do their little thing and move on to the  
 24 other one. But there was . . . we were waiting at  
 25 Jackson's Restaurant for Michelle and he was one of

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1 first legitimate shows that were done with an  
 2 orchestra in front and a legitimate show and everybody  
 3 doing their own voice and, yeah, and live music. The  
 4 whole trip, and dancing, choreography. And they were  
 5 just great and all that sort of thing we also did the  
 6 legitimate show musicals, quite a few. And my  
 7 favorite, I see right here was The Boyfriend which I  
 8 think was the best show that we ever put on. But there  
 9 was another one.  
 10 JD: That was that little thing that we did at the SIR  
 11 Center on 6th Street.  
 12 BB: For the Nine Days in August. Remember the  
 13 convention show?  
 14 JD: That's the one that I did with the can-can?  
 15 BB: The can-can, yeah.  
 16 JD: That was, you know, I'm very proud of that. Oh, I  
 17 died, I mean, we worked on it but I never thought it  
 18 was going to be that. I took a whole bunch of guys. We  
 19 all dressed up as can-can dancers and I had a chorus  
 20 that sang. And then I can't remember his name, and I  
 21 was the lead dancers. So this was a small little  
 22 place, right Bill? Actually the area, we came out from  
 23 through the audience like this doing the can-can, and  
 24 all the girls lined up in front of the stage. And  
 25 Gregg, that was his name, Gregg and I came on each

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1 side of the stage doing, we take turns, you know. And  
 2 then everybody joined in and we did the dancing and  
 3 begin the dancing with a split on the floor.  
 4 BB: And you came from the back of the auditorium.  
 5 JD: See, the audience is worrying, there on the stage,  
 6 next thing the music starts and there comes all these  
 7 screaming people, yee-hah, you know, from the back,  
 8 and everyone turned around. Well, they made us do this  
 9 thing, wasn't it three times, Bill?  
 10 BB: Yeah. It was, they had to do it . . .  
 11 JD: Three times we had to do it. That whole number,  
 12 you know what I'm saying?  
 13 BB: That was, That Nine Days in August, which was a  
 14 very pivotal, in a lot of ways. It was that, the  
 15 National Convention there.  
 16 IS1:900-999  
 17 PG: Yeah, the DOB Convention and then there was the  
 18 CRH Convention and then there was an Action  
 19 Convention.  
 20 BB: Yeah, right, and then this show was at the SIR  
 21 Center at the end of the conventions. That's when we  
 22 did that note that you showed me from Doctor Ford,  
 23 where we did the first thing on sickness (inaudible).  
 24 JD: And also two more people that were very, very much  
 25 into the shows, that was Laura, who was an absolutely

1 exquisite drag queen. And Bella Backie.  
 2 PG: Oh, Bella.  
 3 JD: And Bella Backie, she'd do some things for the  
 4 show, 'cause she did a great deal of the decorating  
 5 and things. She is wonderful with ribbons.  
 6 BB: And a staple gun.  
 7 JD: Everyone was saying give Bella Backie a staple gun  
 8 and a ball of ribbons, she can make a bathroom look  
 9 absolutely wonderful. And Franklin.  
 10 BB: Yeah, Franklin, Mavis.  
 11 JD: Bella Backie could do, she did the show. I mean,  
 12 all the kids helped a lot. And this is when we were  
 13 working very hard besides having our regular jobs to  
 14 raise money to do the little things that we wanted,  
 15 you know, to accomplish (looking at photos). Michelle,  
 16 myself, Laura, and a certain, there was a certain  
 17 group that always kind of was there. And then there  
 18 was other people that's in the chorus. And then they  
 19 started the Gay Chorus thing too, remember that?  
 20 PG: Oh, the Gay Chorus came out of the Gay Men's . . .  
 21 JD: No, that came on later, right Bill?  
 22 BB: Yeah.  
 23 JD: But it was big chorus (inaudible), I mean, they  
 24 were absolutely wonderful. Are they still in  
 25 existence?

1 BB: Oh yes, yes, they're more than ever.  
 2 JD: They are, they're just wonderful. Well you see,  
 3 there was a time that would have never happened, you  
 4 know what I'm saying, in San Francisco. Because a lot  
 5 of the people . . .  
 6 BB: There's a, I knew where was a picture of Laura in  
 7 this one, there's a picture.  
 8 JD: It's wonderful.  
 9 PG: Where is that, that show?  
 10 BB: When Reba became the . . .  
 11 PG: Empress. Oh this one.  
 12 BB: That's Reba. That's Laura.  
 13 PG: Yeah, you want this over here. Here, I was going  
 14 to say, get it in the.  
 15 BB: Oh yeah, those were the drags.  
 16 PG: This is, this is Laura. See because we're doing an  
 17 exhibition this October on the Court.  
 18 JD: Is that the same, the one that my picture is, I  
 19 did a jazz number.  
 20 BB: No, no, no, this is what was a Halloween thing.  
 21 That was this Halloween thing.  
 22 PG: So, you were talking about when Michelle had that  
 23 reaction.  
 24 JD: Oh yeah, here it is. See, I did a jazz number at  
 25 that time.

1 PG: Oh, okay.  
 2 JD: The show was pretty good. I did The Man with the  
 3 Golden Arm.  
 4 BB: Remember the one we did, that one Celebrity Capade  
 5 where we did it as horses, the whole chorus. What was  
 6 that called?  
 7 JD: That was beautiful. I did the choreography for  
 8 that. It was us dressed as horses. A whole bunch of  
 9 the guys, what we did, we just had this short thing  
 10 like this, we painted our entire bodies on the thing  
 11 in gold. And then we had a lot of plumes, wasn't it  
 12 Bill? We had the mane made out of plumes and it was  
 13 long ears and tied in here and actually stand there  
 14 like that. And it was like a merry-go-round  
 15 (inaudible). The horse would go up and down so we had  
 16 the guys going. And then we danced and it looked like  
 17 a merry-go-round going in circles. That was really  
 18 nice. It was different. They'd never seen that before,  
 19 and it was pretty well accepted. I like to do  
 20 choreography and I sit there and sometimes I listen to  
 21 music and I can start, my head starts going like this,  
 22 you know.  
 23 BB: That was one aspect of SIR was the show, the  
 24 dancers, the shows, the social activity. We had  
 25 conversation groups even, you know, they were

<p>1 extremely popular.</p> <p>2 JD: Oh, let me interrupt for just a second, one more</p> <p>3 thing I want to say. One thing that was really good</p> <p>4 about Celebrity Capades that worked because I really</p> <p>5 enjoyed it. It was that I would do choreography for</p> <p>6 different people, right? And for my number too. But</p> <p>7 the thing was like you would take, for instance,</p> <p>8 Michelle. And Michelle, the thing that always</p> <p>9 interested me about Michelle is that when Michelle</p> <p>10 came on stage, it was kind of like a ahhhh. Because</p> <p>11 she would wear these fantastic fabulous costumes,</p> <p>12 right Bill? That were different.</p> <p>13 BB: And high heels that he couldn't fit into. They</p> <p>14 were too tight and her feet would swell up, and she'd</p> <p>15 come on like . . . She started out that way, but when</p> <p>16 she got started . . .</p> <p>17 JD: When she got started on stage with her fabulous</p> <p>18 costume, I mean, you knew Michelle was on stage. And</p> <p>19 you would like Laura. Laura was just like . . .</p> <p>20 BB: She was so gorgeous.</p> <p>21 JD: Such a Southern belle, you know, and then you</p> <p>22 would take Franklin from New York.</p> <p>23 BB: He was a beautiful man, brilliant.</p> <p>24 JD: He was, he was a beautiful, almost exotic queen,</p> <p>25 you know. And so each one of them had their own</p> <p style="text-align: right;">Page 49</p>	<p>1 personality and when you put them together, it was</p> <p>2 like the show was in Variety, you know. Each one of</p> <p>3 them had their own little thing going.</p> <p>4 PG: See, everybody that I've interviewed has very,</p> <p>5 very fond memories of the Celebrity Capades. They just</p> <p>6 remember they were just amazing shows and so much fun</p> <p>7 and so well done.</p> <p>8 JD: Yeah, they were.</p> <p>9 BB: Yes, they were.</p> <p>10 JD: Most of them were done in smaller places, except</p> <p>11 we used the Russian Hall, the, you know, that space,</p> <p>12 the California Hall.</p> <p>13 PG: The SIR Center.</p> <p>14 BB: And later the SIR Center. But the legitimate shows</p> <p>15 at the SIR Center and those different musicals.</p> <p>16 JD: Actually, those were the best (both speak at once)</p> <p>17 night club, you know what I'm saying? One of those</p> <p>18 smoke-filled night clubs. No, but that was the feeling</p> <p>19 you got. One of those smoke filled night clubs, and</p> <p>20 the small stage. They worked.</p> <p>21 BB: It really worked. And that was only one aspect,</p> <p>22 like I was trying to get at, is one aspect of SIR.</p> <p>23 What you have to do when you're doing a good movement.</p> <p>24 You've got to know where your community is at and what</p> <p>25 they want and improve upon it. And let them do what</p> <p style="text-align: right;">Page 50</p>
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<p>1 they feel good at fulfilling themselves, fulfilling</p> <p>2 their life experience, and making it good that being a</p> <p>3 homosexual is good. And you can express yourself and</p> <p>4 you can do all these different things. That was very</p> <p>5 important. But still you have to do the other things</p> <p>6 that are necessary for a good solid community.</p> <p>7 1S1:1000-1099</p> <p>8 Like the Good Health thing on venereal disease, the</p> <p>9 public relations thing, the police relations thing,</p> <p>10 the politics and how we started that sort of thing.</p> <p>11 Those are very important. All of your community</p> <p>12 relation things, the conversation groups and evolving</p> <p>13 groups and all the different social activities and so</p> <p>14 forth, are very important.</p> <p>15 PG: Excuse me.</p> <p>16 BB: (Referring to cup of coffee) You're going to have</p> <p>17 to make another one; I just took this. Another coffee.</p> <p>18 Third Voice: Do you want a couple minutes break or?</p> <p>19 PG: That's all right. Well, that was, see that's my</p> <p>20 feeling is, that's why in the video, I had that, I</p> <p>21 titled that one section If I can't dance, I don't</p> <p>22 want to be part of your revolution. And it was all</p> <p>23 about, and it was all about the beginning of the SIR</p> <p>24 dance, those first SIR dances, and how that led to</p> <p>25 California Hall and all the amazing things that came</p> <p style="text-align: right;">Page 51</p>	<p>1 out of that. That insistence, what you were just</p> <p>2 saying, about feeling good about yourself. As John</p> <p>3 said, maybe in New York you could dance but you had to</p> <p>4 dance in a rat hole, and it was Mafia controlled. And</p> <p>5 our here in San Francisco, you sort of said if we're</p> <p>6 going to dance, we're going to dance on our own terms</p> <p>7 in our own place. Is that fair?</p> <p>8 BB: And then, yes, and it changed the business</p> <p>9 community where you could dance in gay bars and you</p> <p>10 could do this in your different businesses. It really</p> <p>11 made San Francisco a place to visit, to feel good</p> <p>12 about, to make money in the gay community, to have</p> <p>13 some places you could go. 'Cause we had some really</p> <p>14 great restaurants going in the gay community.</p> <p>15 PG: I heard about Gordon's.</p> <p>16 BB: Gordon's was one of the first, that was a nice</p> <p>17 restaurant, one of the great ones.</p> <p>18 JD: Got started, you know, then he got to be much</p> <p>19 better. But one more thing about those days, you know,</p> <p>20 like I'm going to be 65 and I'm talking about, you</p> <p>21 know,</p> <p>22 BB: Those days (laughs).</p> <p>23 JD: No, like you have, like SIR Center, right? And we</p> <p>24 used to have our little Saturday night dances. Well,</p> <p>25 I'll tell you, people who would walk in there, they</p> <p style="text-align: right;">Page 52</p>
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1 could have been 20-22 and you would have somebody who  
 2 would be sixty years old who would come in there.  
 3 BB: Charlie Davis was 85.  
 4 JD: Yeah, you would have this older crowd and the  
 5 young crowd.  
 6 BB: All mixed.  
 7 JD: Everybody would come in there, everybody have fun,  
 8 everybody - it's not like now. You have a place and  
 9 it's the young people, and they see an older person  
 10 walk in there and it's kind of like, you know. It's  
 11 not the same. It used to be like everybody had fun,  
 12 everybody was together. Now it's like this young and  
 13 the old got separation, you know. And I don't think  
 14 it's, ah, because, you know, the ones who are twenty  
 15 now forty years from now, they're going to be sixty,  
 16 and that's what they don't think about, you know. And  
 17 that was the one thing about SIR. It was to group all  
 18 young, everybody went in with one purpose and having  
 19 the social thing.  
 20 BB: It was everything, everything. When somebody came  
 21 up with an idea that was workable and we could  
 22 accomplish, we would investigate it, talk about it,  
 23 fight about it.  
 24 JD: I mean, somehow one little item could be a three  
 25 hours fight because we'd decide yea or nay.

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1 wasn't like oh, you know, the one that's something I  
 2 don't like, I don't want no part of that, no.  
 3 Everybody was together and accomplished that.  
 4 BB: The SIR Center was a unique project at the time.  
 5 There had never been a gay group of gay people where  
 6 they put up a center where they could go and meet, you  
 7 know, and just, yeah.  
 8 PG: It was a first.  
 9 JD: And it was not the best of neighborhoods either,  
 10 you know what I'm saying?  
 11 BB: But we did have a lot of things that were great  
 12 and feel good great and accomplish great.  
 13 PG: Why did, I'm curious, okay, you were at Clayton,  
 14 that's where your headquarters were, for board  
 15 meetings and your regular general meetings were at  
 16 Glide.  
 17 BB: Well, Glide or some place else. We would find  
 18 things, you know, but there weren't very many that we  
 19 held that way, and it wasn't long before we started  
 20 the center.  
 21 JD: No, we rented a place, the SIR Center.  
 22 PG: I'm curious, why did you choose that location,  
 23 because of rent? You got a big place for cheap rent?  
 24 BB: It was a big, it was available.  
 25 JD: And it was a little run down and all of us got

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1 BB: Whether we could accomplish it.  
 2 JD: But everybody had a say. Everybody would put in  
 3 their two cents worth and we'll come up with a  
 4 solution.  
 5 BB: That's the way it should be.  
 6 PG: That was my feeling is, what I got from the set of  
 7 interviews I did last year is that was the real  
 8 difference between SIR and the Mattachine Society in  
 9 San Francisco. 'Cause in the Mattachine Society you  
 10 basically, Larry Littlejohn said, you know, if you  
 11 want to get involved in - he had to go and stuff  
 12 envelopes. He said you went and you did what the  
 13 Mattachine Society told you to do. It wasn't where  
 14 SIR where if people wanted to do something, they  
 15 formed a committee.  
 16 BB: Yes, but they would do it on the things that they  
 17 wanted to do and do them as well as they could do  
 18 them, and you would give them a place where they could  
 19 do it. You would give them support.  
 20 JD: That was another thing. We would fight for maybe  
 21 three or four hours, we don't like this idea, this and  
 22 that, right? But once it was established the fact that  
 23 it was going to be done, you would see that even the  
 24 people that were against that in the beginning either  
 25 came around or would be helping for that cause. It

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1 together and patched it, painted it. We didn't even  
 2 own the building but we did a lot of work bringing it  
 3 up to a much better standard.  
 4 BB: Yeah, it was great at that time and it had never  
 5 been done, so that's the way we were doing it, you  
 6 see. The idea that we had, too, I think that we  
 7 developed points for the view. In other words, there  
 8 was a tremendous difference in the kinds of people  
 9 that were members. They went all the way from the most  
 10 utter, utter conservative to the most liberal radical  
 11 kind. There were many Republicans, too many Democrats  
 12 of all different stripes, if you wanted to get into  
 13 politics.  
 14 JD: But I think that's what made it work.  
 15 BB: Is that openness that no matter who you were or  
 16 what your path of ideas were. You know, and there was  
 17 something else that I noted about membership in gay  
 18 organizations like ours. Everybody had a tremendous  
 19 mental emotional physical idea of justice that they  
 20 had been put upon and in some way in our society with  
 21 an injustice.  
 22 ISI: 1100-1199  
 23 And that in the organization they could, or through  
 24 the organization, through meeting gay people, being  
 25 like this in an organization, you could do something

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1 about that injustice. Does that make any sense that  
 2 that seemed to be one factor that was through all gay  
 3 people?  
 4 PG: Let me, let me try to restate it so you can tell  
 5 me whether or not I'm hearing you correctly.  
 6 BB: I'm not very good off the cuff like this.  
 7 PG: Yeah, it's hard sometimes to formulate these  
 8 things so let talk, try to restate it. What you're  
 9 saying is for a lot of people at this time, being  
 10 involved and feeling good about themselves was not  
 11 just, for example, was not just psychological or just  
 12 religious or just political or just social like  
 13 dancing and drinking. It was completely integrated  
 14 that they wanted to do all these things at once and  
 15 they wanted to do it then; they didn't want to wait.  
 16 BB: No, no, it was not the immediacy, although it had  
 17 to be immediately in our standard, I mean, something  
 18 that was close to your thinking, close to your  
 19 desires, that means immediate. Not what you're saying  
 20 I guess.  
 21 JD: We had certain priorities, you know, that we  
 22 worked on. But we wanted the whole thing to  
 23 (inaudible) now, but it wasn't like we wanted it all  
 24 at once.  
 25 BB: No, no, no, yeah, we didn't want it all at once.

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1 I was taught the ethics to go along with it that were  
 2 wrong for my nature.  
 3 Like I said, one of my dearest, dearest sisters, when  
 4 I was there, in Tacoma growing up was a devout  
 5 Catholic. And every other week, every second week it  
 6 seems like, he was calling me up and committing  
 7 suicide because he was such a bad person and because  
 8 of the Catholic religion and so forth and so on. And  
 9 this is one of the results of a society like we have  
 10 that is so religious, so based on religious dogma that  
 11 doesn't exist and now here we are aware. We've had men  
 12 on the moon and there's no heaven there. We've had  
 13 people in the middle of the Earth testing the whole  
 14 thing. There's no hell there. How far are you going to  
 15 go out into space. You can go to universes and  
 16 universes and universes you can see and monitor now.  
 17 There is no mystery here. There's no mystique, yet,  
 18 you know, this is another thing that we've had in the  
 19 gay community. We've had this intensity within the  
 20 best minds in the gay community and the homosexual  
 21 community over history. A study of, as mystics, of  
 22 what is existence, what is a god, what is a religion.  
 23 I mean, you have Herman Melville here, in this  
 24 country, I mean, the gay people, we have Herman  
 25 Melville and Moby Dick and God was a great big white

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1 We wanted to work on it, we wanted to work on it in  
 2 our way, each person's way, we wanted to exchange our  
 3 ideas. But there was a feeling in everybody that a  
 4 great injustice had been done to all homosexuals in  
 5 the homosexual community, that each person had an  
 6 injustice that had been done to them, and that you  
 7 could change that, you could change society. And we  
 8 were going about doing that in San Francisco. And then  
 9 along came these other external forces, because  
 10 society doesn't want to be changed. I mean, religion  
 11 is one of the worst things for homosexuals. They're  
 12 always telling, telling, telling, telling you what to  
 13 do. They're always trying to dominate you. They don't  
 14 want you, they don't want society to be changed. And  
 15 that is one of the nemesis. Any person that is  
 16 homosexual, if they think and mature, they will reject  
 17 all religion and particularly now. When I see what has  
 18 happened in the world, when I see, like I was telling  
 19 you, well, when I was being brought up and going to  
 20 Catholic church and the nuns are telling us you are  
 21 bad and you can do this and that; you're going to hell  
 22 and it's in the bowels of the Earth, and you'll burn  
 23 eternally. And if you are good, you'll go to heaven  
 24 and that is located on the moon up here. I was  
 25 literally taught this shit by the Catholic church, and

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1 whale, you know, that was the symbol of this kind of  
 2 thing. And this is very, very, underneath the sarcasm  
 3 about posing this kind of creation. You have Walt  
 4 Whitman in his Crossing Brooklyn Ferry. I see you now,  
 5 and he said Eternal float of solution. That always  
 6 puzzled me. He's a very hard person to understand, his  
 7 mysticism. You have Tennessee Williams! Remember  
 8 Tennessee Williams and Sebastian in Suddenly Last  
 9 Summer? And he saw God; he went out and looked and  
 10 looked to find God, and what was God? God was all  
 11 these baby, baby turtles being hatched and being  
 12 devoured in a blood bath by these sea birds. Edward  
 13 Albee, good mind, good man, writing Who's Afraid of  
 14 Virginia Woolf. Another mystic. But his allegory in  
 15 Who's Afraid of Virginia Woolf, what did he say? Who  
 16 was the head of the Universe. He's a big white rat  
 17 with big eyes, you know. I mean, we have, within the  
 18 gay community, a serious trying to understand and  
 19 rationalize this mystery. And then we find, too, the  
 20 things that are happening now, there's no longer any  
 21 room for mystery anymore.

22 1S1:1200-1299

23 Thank heavens we can now get to the business of  
 24 creating if there is an epic, if there is an inter-  
 25 person relationship, a decent one, a decently thought

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1 out one, not an immature one like Jesus Christ, who I  
 2 think was a closet queen. Like he was, and the church,  
 3 and the different churches and the Jews and the rest  
 4 of them, different religions, they've created. And I  
 5 think that we have to mature way beyond that. This is  
 6 a very important era. Very important era in the  
 7 history of the gay movement right now, and the future  
 8 of it. And this is what I was trying to explain to  
 9 you. When you're immature, when you're a child, you  
 10 say to your mother and father, if you don't do this or  
 11 if you make me do that or something, I'm going to hold  
 12 my breath and I'll turn blue and die. Well, you go  
 13 into the closet and you hide. And this is their, this  
 14 is the ethic in the way you, religion, foisted on  
 15 people in a very basic way. But as you mature and you  
 16 see the hypocrisy in the ethics of Christianity, you  
 17 fight back. You start maturing, and then you become,  
 18 oh, what's his name, Cunanin ah?  
 19 PG: Oh, Versace?  
 20 BB: No, Andrew Cunanin, he was, he finally had enough.  
 21 He was a brilliant man, brought up. Well, he was a  
 22 whore, let's face it, in a lot of ways. He was the  
 23 typical capitalist and he killed people by lashing  
 24 back at them finally when he matured. And I was trying  
 25 to speak of this. And I see it again and again that

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1 BB: You were Upper East Side or Lower West Side.  
 2 JD: In New York, there is very definite, at least in  
 3 those days . . . this is 1997, I don't know what New  
 4 York is like now. But in those days, you either lived  
 5 in the West Side or you lived in the East Side or you  
 6 lived Upper New York, on Upper East Side or down that  
 7 way. It's classist. And when you have a group of  
 8 people who aren't this way, they have money, they are  
 9 gay, some of them don't even want people to know that  
 10 they're gay. And they're the only ones who can think,  
 11 you know what I'm saying? And either you went with  
 12 them, in New York, either you're with or you're not.  
 13 Either you belong to this group or you don't belong to  
 14 this group. If you disagree with this group, you're  
 15 just not going to be that way.  
 16 BB: Get to that point of youth. I don't understand  
 17 exactly what they're saying that Gay Libbers had a  
 18 generation gap. Because I don't think of generation  
 19 gaps. I think that the youth now is beginning to go  
 20 back into looking at this thing and not listening so  
 21 much to the media, and not going along with their  
 22 conditioning that they've got to have the same idea as  
 23 the rest of their peers.  
 24 JD: They know that they're gay and not part of the  
 25 group or flock. All the time, they're using their own

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1 these guys that end up like this are the direct, they  
 2 are the children, the children of Christianity or of  
 3 Christ. And that's been one of the things that has  
 4 been wrong with our homosexual community. We have to  
 5 go beyond that. We have to mature. And, you know, this  
 6 is part and parcel, like I was saying, of Gay  
 7 Liberation, to be violent, to lash back. This is okay.  
 8 And who said that this is okay and who said that this  
 9 is what the gay movement is? The media, the Geraldo  
 10 Rivera, with that Oprah Winfrey, her name came to my  
 11 mind. These different people of the media.  
 12 PG: I wanted to ask you this, do you think that part  
 13 of the problem about the gay, the people you're  
 14 calling the Gay Libbers, was that there was a real  
 15 generational divide? That they were a lot younger and  
 16 they just said I'm not going to listen and I'm not  
 17 going to get involved? 'Cause you were just saying,  
 18 excuse me, what made me think of this is, what  
 19 triggered this thought, when you were talking, John,  
 20 about how at the SIR dances, it ran the gamut of all  
 21 the different ages. But that maybe some Gay Libbers  
 22 came by and sort of disconnected themselves from older  
 23 people.  
 24 JD: No, you have to, you have to realize that New  
 25 York, like I said before . . .

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1 brains and thinking for themselves.  
 2 BB: I think the younger people are, are beginning to.  
 3 PG: See when I was talking about these people, I was  
 4 talking specifically about the people who started  
 5 doing Gay Liberation work both here and out in New  
 6 York by 1970, that group of people. I've only talked  
 7 to two people who were directly involved in Gay  
 8 Liberation so I can't say, two people is not a sample.  
 9 But it's very interesting, they're both about the same  
 10 age, they both have a lot of, a lot of match in their  
 11 experiences, but I don't want to generalize at all.  
 12 But my feeling is from both of them is that they came  
 13 out here and neither of them wanted to be involved at  
 14 all in what was already here, that they just sort of  
 15 said, we'll have nothing to do with it, we've got to  
 16 start over, that that's just a bunch of older people  
 17 and they're all sort of beggars to the police and  
 18 beggars to the city government and they're all, you  
 19 know, they're all sort of old-fashioned and they're  
 20 integrationists and we need a revolution.  
 21 1S1:1300-1399  
 22 BB: They don't even know what a revolution means to  
 23 gay liberation.  
 24 PG: And that's at the point where there was a  
 25 generational problem where there wasn't any

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1 communication.  
 2 BB: No, it's mental.  
 3 JD: We had a problem at the time, right? We worked in  
 4 a certain way, like I said before, and worked with the  
 5 Health Department, worked with the Police Department,  
 6 we accomplished certain, certain things within the gay  
 7 community, right? These people don't want anything to  
 8 do with that because that was a whole bunch of old  
 9 people. Well, at the time we were not old people. We  
 10 were just their age except that we were, like I said,  
 11 we tried to work with our brains and change things  
 12 with our brains, not with force. So they called us all  
 13 a bunch of old people. Well, they're going to be right  
 14 there and some of the group is going to say, we don't  
 15 want to know anything about that old group.  
 16 BB: Of people that go around being violent, throwing  
 17 rocks at First and Market. I mean, what did they  
 18 accomplish? They accomplished noise, they accomplished  
 19 media attention, they accomplished a public relations  
 20 thing.  
 21 JD: Well, that's what they want.  
 22 BB: That's all they want. They don't want to do  
 23 anything. They want immediate satisfaction. I was  
 24 disagreeing with you because you used the word they  
 25 want it now, we wanted it now. No, we wanted it . . .

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1 part of the process of the experience thing,  
 2 experience of life, is to do things, to accomplish  
 3 ends and to go along, but to work through them, to  
 4 think them out, to accomplish them. But you don't want  
 5 something now. You don't want a gift.  
 6 JD: That's not wanting, that's demanding. They're  
 7 demanding that things are this way now. That's not  
 8 wanting.  
 9 BB: No, no, no, that's wrong, that's wrong. You're  
 10 missing the point of being alive when you do things  
 11 like that.  
 12 JD: New York is a pretty rough town, so I think they  
 13 feel that if they're going to have the things that  
 14 they want, there's one way to do it, and that's by  
 15 pushing their way, you know what I'm saying? That's a  
 16 lot of the things that are happening in New York and  
 17 L.A.  
 18 BB: But they don't get anything.  
 19 JD: They don't get anything, but some groups of people  
 20 are very forceful.  
 21 PG: So let me put this back at you in a different way,  
 22 and let's move away from just Gay Lib, let's move away  
 23 from that and just look at East coast versus West  
 24 coast. In 1965, California Hall happened here first  
 25 thing, but you had already, the community here was

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1 already starting to get organized, having dances.  
 2 BB: We already were organized.  
 3 PG: I realize now you have a lot of bad feelings about  
 4 CRH but at that time CRH was getting started. They had  
 5 a night minister who was going out on the streets  
 6 working in the Tenderloin. You had the two first SIR  
 7 dances, you had the first Beaux Arts Ball put on by  
 8 the Tavern Guild, like another big dance.  
 9 JD: Ah, that was in '62.  
 10 PG: Sixty-four, '64, it was in between the two SIR  
 11 dances at the Hilton, at the Hilton Hotel. In any  
 12 case, and then you had California Hall. But that whole  
 13 year of '65, all kinds of things were happening here.  
 14 People were very busy doing a lot of stuff. Okay, back  
 15 East in '65, out at especially in New York and  
 16 Washington, DC, Frank Kamaney, they were doing  
 17 picketing.  
 18 BB: At the most, and . . .  
 19 PG: No, see, I'm just wanting to say, but see, theirs  
 20 was different. See, I just wanted to ask you, maybe,  
 21 to talk about that difference. Here you had like  
 22 community relations officer, candidates' nights,  
 23 Citizens Alert, you know what I'm getting at, right?  
 24 BB: Yeah, you're right.  
 25 PG: Here they had, there they had the picketing of the

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1 government. So does this help maybe talk about the  
 2 differences between the two?  
 3 BB: See, Kamaney's not a bad person and he has good  
 4 ideas in a lot of ways about gay rights and so forth,  
 5 but what he went was domineering also. He was the  
 6 homophile movement, he was intellectualizing a lot, I  
 7 think. And I like Frank Kamaney in a lot of ways,  
 8 okay. So, what you're talking about, picketing, yes,  
 9 that's what they were doing, and they would have maybe  
 10 25 to 30 people. And everybody that went to the picket  
 11 had to get their approval as to how they were to  
 12 dress. The women, how they were to dress, the length  
 13 of the skirts on the women, the kind of shoes they  
 14 were to wear, the kind of shirt and tie and jackets  
 15 that the men were to wear.  
 16 JD: So that's not a person, that's a robot. We'll  
 17 dress this way and you act this way. I don't want to  
 18 do that.  
 19 BB: Yeah, it was a different attitude. And they had,  
 20 they would be addressed at their meetings by an  
 21 eminent psychiatrist or an eminent author of what's  
 22 wrong with homosexuals, you know, type thing. And it  
 23 was so intellectually superior.  
 24 JD: Yeah, that's New York.  
 25 BB: That's New York and the East.

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1 JD: But like you said, while we were accomplishing  
 2 something, they'd be dragging their foot and taking  
 3 their time but we were accomplishing something, right?  
 4 What were they doing?  
 5 BB: They were picketing.  
 6 JD: They were picketing.  
 7 BB: And listening to speeches by people who said they  
 8 were crazy, intellectuals.  
 9 1S1:1400-1499  
 10 JD: I don't think that's accomplishing anything. And  
 11 then after a while, they would get real frustrated and  
 12 there you had the Stonewall riots, because they  
 13 couldn't get anywhere.  
 14 PG: 'Cause they also, okay, go ahead, I'm sorry.  
 15 BB: In Stonewall, this was queens that went to a bar  
 16 and they were just goddam tired of being put upon by  
 17 the Mafia and by the police.  
 18 JD: Yeah, and I don't blame them.  
 19 BB: I don't blame them either; I've been in those  
 20 situations.  
 21 PG: But the Mattachine Society out East wasn't doing  
 22 anything for them?  
 23 BB: No, no, no, no, no, that was a (inaudible).  
 24 Mattachine Society was Upper East Side mentally.  
 25 JD: So there you have a big organization, right?

1 JD: You have to understand where they were coming  
 2 from. They figured we want certain things and these  
 3 guys have been here a long time. So we didn't get any  
 4 help somewhere else; we're not going to get it here.  
 5 So we're going to do our own thing, right? After that,  
 6 they probably had. This is possible.  
 7 PG: And they were pushed, I think, into confrontation.  
 8 BB: I think they were too, yeah.  
 9 PG: It was my feeling that they were pushed, but you  
 10 said that there was a real anger like I've had it, you  
 11 know, I can't take it anymore.  
 12 BB: They were street queens too. I was a street queen,  
 13 I'm a product.  
 14 JD: But they were frustrated that they could get  
 15 nowhere.  
 16 PG: Well see, but look at your program, for example.  
 17 In 1965 and all through the '60s, you guys were  
 18 talking about how beautiful Laura was and how  
 19 wonderful Mavis was and I know a lot, you don't care  
 20 for Jose, but Jose was very, very important in the gay  
 21 community. People looked up to him (three speak at  
 22 once). And he was an Hispanic, but I was going to say  
 23 though, he was an Hispanic drag queen and he may not,  
 24 and again, Evander Smith . . . here's another  
 25 interesting thing is Evander, as you said about SIR,

1 BB: These were street queens.  
 2 JD: And these gay people couldn't get any help from  
 3 them or they were not doing anything for them and they  
 4 were just like banging their heads against the wall,  
 5 where they just freaked out.  
 6 PG: See, what I've heard was, what Gay Allender told  
 7 me was that the Mattachine Society went down, when the  
 8 riots, when it first happened, the Mattachine Society  
 9 went down and posted notices to not get violent and to  
 10 cooperate. And a lot of, he said that's one of the  
 11 reasons why Gay Liberation happened, like it got so  
 12 confrontational in New York 'cause it's just, as you  
 13 were saying, people were so tired of being told to  
 14 stuff it, and along came their gay organization and  
 15 told them once again, I mean, I know you guys have  
 16 been saying not to get violent, I understand that. But  
 17 I'm saying back East, right? That some people just  
 18 said forget it, you know, we're going to take control  
 19 of the situation and we're going to move forward. Now,  
 20 what I'm wondering is when a lot of these people came  
 21 out West, they had the same mindset and therefore  
 22 didn't start talking to older organizations here  
 23 because they thought they were just like the  
 24 organizations back East.  
 25 BB: That's correct. I'm sure that they were . . .

1 people may have argued about the whole thing of  
 2 titles, but the fact that that happened out here, that  
 3 a drag queen could stand up and say I am the Empress  
 4 of San Francisco and I'm going to be a leader of this  
 5 community, and it would be a huge event, the Beaux  
 6 Arts Ball.  
 7 JD: Well, that was an accomplishment (two speak at  
 8 once).  
 9 PG: I'm say it's very different; they felt recognized  
 10 here, that they didn't feel. Maybe back East, they  
 11 were integrated in a way that they weren't.  
 12 BB: Yes, but you have to understand that we didn't  
 13 exclude, we weren't trying to be snobs. We didn't know  
 14 all the answers. I don't know what was inside of  
 15 Michelle and why he wanted to be the way he was, or  
 16 Charles Pierce, these performers. So we gave them a  
 17 stage.  
 18 JD: And they worked.  
 19 BB: They worked their asses off.  
 20 JD: They worked their asses off for whatever  
 21 (interrupted).  
 22 BB: But this was only one part of it. There were other  
 23 people who wanted to go into politics and we gave them  
 24 a stage and political meetings. There was people that  
 25 were interested in their health and we did the things

1 in that area. This is what I'm talking about. There  
 2 were people who wanted to relate on a friendship basis  
 3 and to talk to people. We had a conversation group.  
 4 There were people who just wanted to bowl or have  
 5 baseball. And we did this.  
 6 JD: I was thinking about people in New York. All the  
 7 time I was there, I don't ever recall, I could never  
 8 tell you, I met this person at such-and-such person's  
 9 house. Or, I met this person at such-and-such gay  
 10 community center.  
 11 BB: Never, never.  
 12 JD: Or that was a trick I picked up at such-and-such  
 13 bar.  
 14 IS1:1500-1599  
 15 Or he goes to such-and-such place. In San Francisco  
 16 we're different. We met on a one-to-one basis like  
 17 people, you understand? No joke. Because he was a  
 18 trick or somebody that, you know, that you heard  
 19 about. We met in a different environment.  
 20 BB: We created the environment though.  
 21 JD: We created that environment and therefore we met  
 22 that way, a lot of the people. In New York I don't  
 23 ever remember ever even - yes, I do remember being  
 24 invited to a party by a friend of mine that was, I  
 25 used to teach dancing and we used to dance in the bar

1 together and show off. He was invited to a party, I  
 2 was invited, he invited me to a party to go with him.  
 3 I spent every little fucking penny I had, which wasn't  
 4 much, to buy me a nice little suit to go to this  
 5 party. So we went to this party. Well, it so happened  
 6 this party is in the East Side. He rang the doorbell,  
 7 now this queen opens the door and his name was Scotty.  
 8 He said how you doing, Scotty? He was Irish. Oh fine.  
 9 This is my friend, Johnny. And the queen looked at me  
 10 and he said to him, well Scotty, if you wish to come  
 11 to the party, you're more than welcome, but your  
 12 friend is not welcome at our party.  
 13 PG: 'Cause you were Puerto Rican.  
 14 JD: Just because I was Puerto Rican, that's exactly  
 15 it. Just because I was Puerto Rican. I did nothing  
 16 wrong to this person, never saw him in my life but he  
 17 already had an opinion of my race just because that's  
 18 Upper East Side. That was it. So my friend said, well,  
 19 if my friend can't come in, I don't care to come in,  
 20 and we both left. And we went out dancing to the bars.  
 21 That's New York.  
 22 PG: That's something that amazes me is that I'm not  
 23 that San Francisco has all these other problems as  
 24 well but I'm thinking that, although it has these  
 25 problems, it's a little, it's probably a little more

1 tolerant than other big cities. And so for example,  
 2 I'll come back to, I mean, I'm not trying to put him  
 3 on a pedestal. I'm just saying you take somebody like  
 4 Jose who was very important here in the '50s at the  
 5 Black Cat, the very fact that a Hispanic drag queen  
 6 could become a voice of the community and a rallying  
 7 point.  
 8 JD: In those days, there was nobody else.  
 9 PG: In saying '61, you know, why don't you run for  
 10 Board of Supervisors, even if it was just a token  
 11 gesture, to put him out there, you know, I think is  
 12 from what you're telling me, it's a very different  
 13 world. It's not that some people didn't say look at  
 14 that, you know, look at that dumb Mexican in a dress.  
 15 JD: Yeah, but I mean, how do I show up at somebody's  
 16 house who I've never seen, and just because I'm Puerto  
 17 Rican, I'm not accepted. I mean, somebody rings my  
 18 doorbell, it's a friend of mine and he's sitting there  
 19 with a black guy, an oriental guy, or a Jewish guy or  
 20 something like that, and I'm going to open the door, I  
 21 don't even know, this person could be quite more  
 22 educated, better off than I am. And if Bill and I ever  
 23 open that door and say, I'm sorry, you can come in but  
 24 you're friend can't come in because he's black or  
 25 Chinese or Jewish or whatever. That is not even, I

1 mean, what is wrong. Something's wrong there, you know  
 2 what I'm saying? But that happens in New York, it  
 3 happens in New York. It happens in San Francisco too  
 4 because we have our bigots in there. But in New York  
 5 there was a time, I remember it, if you were Italian,  
 6 you were a grease ball. If you were Jewish, they  
 7 changed, you know, they changed, they go around, if  
 8 you were Jewish, you're nothing but a kyke.  
 9 IS1:1600-1699  
 10 We don't want you here. Puerto Rican, oh, they're  
 11 garbage, right Bill? Right down the line, we got  
 12 blacks and everything. Every race gets their turn in  
 13 New York. Yeah, there's a time when you are in and a  
 14 time when you are out.  
 15 PG: See, I wanted to ask you so, for you, when you  
 16 came out to San Francisco, did you feel you were  
 17 treated noticeably differently out here?  
 18 JD: Totally and absolutely, totally and absolutely. It  
 19 was like I went in somewhere, so there's a Spanish  
 20 guy, so big deal. What do you want, you know. They was  
 21 not giving me any, they were not going to make me feel  
 22 any better than anybody else, but they did not  
 23 belittle me either. 'Cause, you know, they just didn't  
 24 look down on my nose. In New York, that's one thing  
 25 about New Yorkers. When they like you, they like you.

1 If they don't like you, they tell you or let you know  
 2 immediately by their attitude. And that's the East  
 3 Side. West Side is not that way. Isn't that right?  
 4 BB: Yeah, yeah, yeah. I just, it was so hard not  
 5 wanting to remember so much of the badness of New York  
 6 and so much of the badness of our society. The thing  
 7 was that once you get into it, you want to change it.  
 8 You would like to do something about it and you can  
 9 only peck away at it, and you can only organize in a  
 10 certain way. And then when you have it defeated,  
 11 stopped, dead in its tracks, then the younger gay guys  
 12 coming along, the younger homosexuals, are going to  
 13 have to re-do the revolution.  
 14 JD: Or keep up whatever new steps that we made  
 15 forward, keep them there. You know, you can lose them  
 16 and you go right backwards. And it's not acting  
 17 stupid.  
 18 BB: No, I have a great deal of faith. I think that a  
 19 great deal is happening. And we've got to get rid of  
 20 these weird concepts of being on television. When I'm  
 21 watching these, I didn't believe, when we got this  
 22 set, I didn't believe some of the programs that are  
 23 on. They're strange.  
 24 JD: You know, last night they were talking about  
 25 (inaudible), what was it?

1 Camera trick where they had everybody in an elevator  
 2 and the person would get on the elevator and everybody  
 3 was facing to the rear. And so the person that would  
 4 get on the elevator was facing to the front 'cause  
 5 that's the way you're supposed to get on an elevator.  
 6 And he looked at everybody else facing to the rear, so  
 7 they would face to the rear.  
 8 JD: Well you see, slowly he would just kind of like .  
 9 . .  
 10 BB: Then they would play tricks on the guy. They would  
 11 face to the right in the middle of going up and down,  
 12 and the guy would face to the right. Then they would  
 13 face to the left. The peer . . .  
 14 JD: The guy was actually literally following these  
 15 people because he just didn't want to be different.  
 16 But that's not right. Your own personality's lost, you  
 17 know. Actually he was looking this way, and then he  
 18 goes, and then he goes. By the time the doors opened  
 19 again, he was facing into the elevator. And I was  
 20 saying what was wrong here?  
 21 BB: Yeah, this is weird. People are weird. Our  
 22 conditioning is bad and I'm saying to you that they  
 23 got into segments that were cruelty which was outlawed  
 24 because of the test they did about people being cruel  
 25 to other people in these tests, these psychological

1 BB: Peer pressure. That was on the radio actually.  
 2 JD: They were actually, people were actually giving  
 3 answers to this test that were wrong, and they knew  
 4 they were wrong. But because the other people were  
 5 voting a different way, they voted and they said. oh,  
 6 I just didn't want to.  
 7 BB: Peer pressure. It's impossible. That has got to be  
 8 changed.  
 9 JD: I could not believe it. And then they had,  
 10 finally, they had a guy and an (inaudible) girl, and  
 11 the girl was kind of like, after three times of giving  
 12 the wrong answer, they kind of like were bothered by  
 13 it, right? And gave the right answer. And they just  
 14 said well I just, you know, I was going along with  
 15 those people. But they expected, they said, we just  
 16 didn't want to give an answer. She said they would  
 17 call you, I said what's your answer. Number one,  
 18 number one, they'd go right along the wall, everybody  
 19 will say number one. They wouldn't dare say number two  
 20 or number three because they just felt this peer  
 21 pressure. Can you believe that?  
 22 BB: Yeah, I think that's very important. Well, they  
 23 started out that segment. Did you see it? I don't know  
 24 if you did; it was on one of the televisions. And they  
 25 started out the segment with a 30-year-old Candid

1 tests, because they were told to do it. Because it was  
 2 investigating whether a society can go along with  
 3 doing things like the Holocaust. And so that's very  
 4 important.  
 5 JD: And now right now we're talking about like in the  
 6 old days, how we were frustrated, how certain things  
 7 that they had sexual, committed, took for granted,  
 8 like going to places and socializing and dancing and  
 9 this and that. It's taken for granted, holding hands,  
 10 it's taken for granted, right? We didn't have those  
 11 things, right? So slowly it has changed; I'll have to  
 12 say that.  
 13 BB: Some people still have it; don't get me wrong.  
 14 JD: But what bothers me is why is it that they always  
 15 keep talking about like homosexual. I'm homosexual,  
 16 it's like we have green skin or blue skin, how we're  
 17 different. I see in the shows on television saying  
 18 that, psychologists or whatever, that at the age of  
 19 three years old, a child is already established what  
 20 their sexual orientation is - at the age of three. Now  
 21 these are people who have studied this for years and  
 22 years and years and years. Then why is it that the  
 23 heterosexual community, overall, cannot just say, gee,  
 24 this is the way it is, right? They won't accept that,  
 25 even when they slam it in the faces, they won't accept

1 that, right? Why?  
 2 BB: The Baptist Church is still boycotting Disney  
 3 World because they are gay-friendly.  
 4 JD: There goes the phone, Bill.  
 5 BB: I'm really, I'm blown away by religion and the  
 6 hassle and that sort of thing, and how they're still  
 7 trying to control. I'm very unhappy with it, but I see  
 8 that at a certain point, it's going to have to come  
 9 out in the end. So I have a good feeling about the  
 10 future.  
 11 JD: I'm sorry, I have to finish this thought I had,  
 12 okay? Oh no, because really, this one little point  
 13 that really just nags me all the time. Okay, all these  
 14 religious people are always saying this god, this god  
 15 said this is a sin, that's a sin, and this and the  
 16 other. Well, this book was written how many years ago?  
 17 And it was written by bigots of the human race. It was  
 18 not written by no saint or no god. It was written by  
 19 people with names just like you and me, right? Okay,  
 20 so we don't like homosexuals. Homosexuals is a sin,  
 21 it's a disgusting thing, it's an embarrassment to the  
 22 human race and this and that. Okay, then why don't  
 23 they stop having children?  
 24 IS1:1700-1799  
 25 They stop having children, they stop having

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1 places, some races think that a piece of rock shaped  
 2 like something, other places they think a sheep is  
 3 sacred, you know. So, you know, if they have this  
 4 enough, they should just . . .  
 5 PG: Do you mind if I just change the topic?  
 6 BB: You can change the topic any time; it's your tape.  
 7  
 8 PG: No, it's all right, I just wanted to get some  
 9 other things in. I wanted to go back to, I wanted to  
 10 ask you. Evander Smith, I'm trying to go back to  
 11 covered topics, Evander's letter about Jose. I don't,  
 12 now you don't have to talk only of, this is not really  
 13 a question about Jose per se. I wanted to ask you  
 14 about the Courts and the Beaux Arts Balls, because  
 15 originally the Beaux Arts Ball on Halloween was when  
 16 they elected the Emperesses. There was Reba and then,  
 17 from my understanding, the Empress then would hold  
 18 some kind of major dance or party like Shirley had the  
 19 Military Ball, and Reba had the Galaxy Ball. And  
 20 usually it was sometime around New Years.  
 21 BB: It was always the January 1st night, not New Year,  
 22 January 1st night is when they would hold the Empress  
 23 Ball because that was the night of that raid on  
 24 California Hall, that that fell into.  
 25 PG: Kind of a symbol.

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1 homosexuals. Because we don't have children, they do.  
 2 And if anybody, if I'm an abortion to the human race,  
 3 they make the abortion, because they are the ones who  
 4 brought me into this world. Another homosexual didn't  
 5 bring me into the world. Heterosexual begat  
 6 homosexuals.  
 7 PG: I always think if you want to, you always make me  
 8 think of this, if you want to put a fundamentalist  
 9 Christian between a rock and a hard place, tell them  
 10 that their fetus that they're carrying is going to be  
 11 a homosexual, and they'd have to decide whether to  
 12 bring a homosexual to life or to abort.  
 13 JD: Immediately abortion would be, immediately  
 14 accepted, the abortion would be just fabulous, yes,  
 15 immediately. I don't know, they would be. And another  
 16 thing . . .  
 17 PG: It'd set them spinning, right?  
 18 JD: What some of them, what I think of some of these  
 19 people who are, I think religion is fine, but  
 20 religious is simply to you and whatever you believe  
 21 in. It should not be forced on other people. It should  
 22 not be organized because once it's organized, it means  
 23 there is money involved and when there's money  
 24 involved, that's it, you know what I'm saying? That  
 25 should be a thing between you and whoever. Some

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1 BB: Yeah, a symbol type thing.  
 2 PG: And I'm just wondering, I've heard people say the  
 3 Beaux Arts Balls and these New Years Day balls were  
 4 really very, people spent a lot of time getting ready.  
 5 They were really big events and fabulous dances.  
 6 BB: Oh yeah, there were some with costumes. They were  
 7 great.  
 8 JD: Yes they did. And the outside of wherever it was  
 9 being held was jammed with people to see gay crowd and  
 10 the costumes and the people going in.  
 11 PG: Like hundreds of people?  
 12 JD: Like a lot of people. I got scared one year just  
 13 because . . . it was that hotel right on Market Street  
 14 almost across from the Fox Theater.  
 15 BB: Oh yeah, that hotel, yeah.  
 16 JD: But since there were so many people, they would  
 17 not let the cars and stuff come to the front. You had  
 18 to go and park in the parking lot, and then you had to  
 19 walk to the front, you had to walk through some of  
 20 those people, and it was scary.  
 21 BB: Yeah, there were different things.  
 22 JD: But there were balls.  
 23 PG: Well, I'm just wondering 'cause Evander wrote that  
 24 letter and it seemed to me he spoke for some people,  
 25 or a group of people in the gay community who were

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1 very uncomfortable having a drag queen or a man in a  
 2 drag sort of saying I'm a leader, I'm a leader of the  
 3 gay community.  
 4 BB: I'm not uncomfortable with that.  
 5 JD: Oh, we're not uncomfortable. But you have to  
 6 realize also that at that time, even though San  
 7 Francisco was so known for gay people, there was a  
 8 great deal of gay people who did not want to be known  
 9 as gay people.  
 10 BB: Look at the leather queens too. That's why they  
 11 started the Emperor later. So men were men! Macho  
 12 crap!  
 13 JD: Even in those days, even in San Francisco which  
 14 is, there were a lot of gay people who did not want to  
 15 be associated with that kind of stuff. And to have  
 16 Jose, a drag queen, you know, yeah, well, there were  
 17 many drag queens.  
 18 BB: There's nothing wrong with them. They can perform,  
 19 they can do their schtick, but they are just one small  
 20 segment of an overall community, but they shouldn't be  
 21 hung. You can disagree with them or you can agree with  
 22 them. It doesn't make any difference.  
 23 JD: I don't think what people actually objected so  
 24 much . . .  
 25 BB: A lot of people objected.

1 City Hall in this, carried by these . . . oh, he was  
 2 going to do all these things and that really put the  
 3 kibosh on his election and people,  
 4 1S1:1800-1864  
 5 The gay people would not vote for him, very, very few  
 6 voted for him. And he got a lot of negative reaction.  
 7 So when you're talking about Evander and a lot of  
 8 conservatives and that sort of thing being represented  
 9 by a drag in this way, yes, they really resented it.  
 10 I'm sorry.  
 11 PG: No, that's okay. Well, it's not to be sorry. I was  
 12 just asking because it was, it's something that was  
 13 important at that time. I just wanted to get your take  
 14 on it.  
 15 JD: Also remember. At the time, Jose had X amount of  
 16 talent. He was very funny with certain things, right?  
 17 But remember, at the time that Jose was doing these  
 18 operas and things like that, there was practically no  
 19 one else who was doing anything on the stage. And yet,  
 20 Bill and I went and saw him in a couple of the operas  
 21 and stuff like that (both speak at once). And, you  
 22 know, after while, we just didn't care too much for  
 23 it. But remember, I mean, when you are in the desert  
 24 and there's only one little corner where they have ice  
 25 cubes, where are you going to go at the time. Right

1 JD: No, but I say somewhat in a sense because he was  
 2 so much he was a drag queen. It was because, I think a  
 3 lot of people just didn't want to have one person  
 4 represent everybody or something like that.  
 5 BB: No, but you got to remember something else about  
 6 Jose, I mean, my understanding of it. I can't  
 7 understand all of it, everything about Jose. But I do  
 8 understand he ran for supervisor before we were in San  
 9 Francisco. And it was supposed to be, as I was told by  
 10 people like Guy Straight, this isn't glue, it was all  
 11 secondhand, that he was put up for office to get a  
 12 test on the gay vote. And he had tremendous support  
 13 for that. And Jose turned around in the middle of the  
 14 election and said he was running seriously for  
 15 supervisor. And the gay community went (Bronx cheer)  
 16 and wouldn't vote.  
 17 JD: See, remember he was so popular at the time that  
 18 they felt because there was a large gay community over  
 19 there . . .  
 20 BB: It wasn't supposed to be serious.  
 21 JD: Yeah, it wasn't supposed to be serious. They  
 22 wanted to see what the outcome would be but it was not  
 23 supposed to have been, really, for him to run as  
 24 supervisor.  
 25 BB: For real. But then he said that he would go to

1 there, right? So he did fulfill a certain thing for  
 2 the gay community that they couldn't find anywhere  
 3 else.  
 4 PG: See, 'cause it seems to me then that the Court was  
 5 also a way for people, like you're saying, it started  
 6 out small, then it just began to grow. There were so  
 7 many kinds of performers and the Court became a way  
 8 for this community to organize itself. Just like you  
 9 said, later the leather community began. It seems to  
 10 me the same thing is I think the California Motor  
 11 (sic) Club had it's first carnival in '66. You know,  
 12 and the Courts started in '65. This is a very fertile  
 13 time. A lot of groups were starting to sort of say  
 14 well, why don't we do our own thing.  
 15 JD: Right, if they can do it, we can do it, and then  
 16 we're going to form our own little group to satisfy  
 17 the things that we like.  
 18 BB: Yeah, there was one social organization that put  
 19 things on that was a very wealthy group.  
 20 PG: Oh, the Coits.  
 21 BB: The Coits.  
 22 PG: Can you tell me about the Coits?  
 23 JD: Michelle was one of the Coits.  
 24 BB: No, he wasn't. No, no, no, Miss what's her name  
 25 down here in Guerneville? Luddie, she was a Coit.



1 JD: Oh, Michelle was never a Coit?  
 2 PG: I thought Michelle was a Coit; I heard that she  
 3 was.  
 4 JD: Yeah, she was a Coit yeah. Because her (both  
 5 speak) were very very good friends.  
 6 BB: You know Roger that did those drawings over there?  
 7 He was one of the founders of the Coits.  
 8 PG: Roger who?  
 9 BB: I can't remember his last name.  
 10 JD: As a matter of fact, the Coits, if my memory  
 11 serves me right, I think the Coits did have a lot of  
 12 members that were Jewish.  
 13 PG: Oh, really?  
 14 BB: Yeah. I don't know. It seems that they weren't  
 15 very large but they were a social group and they got  
 16 very interesting parties.  
 17 PG: Where did the name come from?  
 18 BB: I don't know, Coit Tower I guess. It was a big  
 19 phallic symbol  
 20 PG: it was a big Phallic symbol, yeah. The thing I was  
 21 wondering is that I was talking to Don Lucas and he  
 22 remembers that he and Hal Call went to a Coits meeting  
 23 in North Beach. They met in a restaurant in North  
 24 Beach and they wanted to ask them if - 'cause the  
 25 Coits did fund raising basically. And his impression

1 of the Coits, he remembers Michelle being there, and  
 2 his impression of the Coits was that they were a group  
 3 of wealthy gay men who wanted to raise money for gay  
 4 causes but, for whatever reason, it was a secret club  
 5 and it was part of keeping anonymity. That they could  
 6 give money to gay causes and yet not be personally  
 7 connected or named. You know what I'm talking about,  
 8 so it would all be sort of anonymous.  
 9 End of Videotape 1  
 10 Videotape Two of Two  
 11 IS1:000-099  
 12 PG: Like I said, they tried to go a gay-in, nobody  
 13 went the first year. Then you said the second year,  
 14 they decided to have a parade.  
 15 BB: But they didn't. I think it was specifically . . .  
 16 JD: When Broshears did it the first year, well you  
 17 see, I don't call it a parade, okay? That's number  
 18 one. Because a parade to me is people in costume,  
 19 floats and things like that.  
 20 BB: Bands and marchers.  
 21 JD: They didn't have any of those things. It was a  
 22 group of people.  
 23 BB: It was just a group of people walking.  
 24 JD: Walking down the street with signs, you know  
 25 BB: And it was sort of boring.

1 PG: Where'd they go, from where to where?  
 2 BB: Oh, they'd stop at City Hall, I know that.  
 3 JD: At the time, they would only allow them to come  
 4 from the Ferry Building up Market Street, wasn't it?  
 5 To City Hall. It was one of those streets that lead  
 6 you to City Hall, you know, and then meets Polk Street  
 7 which comes into City Hall, right?  
 8 PG: Right.  
 9 BB: Okay, here it is. Here's . . . (shows route as  
 10 published in The Sentinel).  
 11 PG: Oh, this is the first one, so '75, so this is . . .  
 12 .  
 13 BB: No, no, that's later. That's when I'd already,  
 14 this is the first parade I went on, was in charge of.  
 15 There's the thing there.  
 16 PG: Oh, so it started off on Market Street.  
 17 BB: Montgomery and Pine.  
 18 PG: Then it went down Montgomery to Post to Grant and  
 19 down O'Farrell to Polk, then stopped at Civic Center.  
 20 BB: Right. And at this corner right there, there was  
 21 such a jam. It scared the shit, boy, that scared me,  
 22 to manage that corner was very difficult because it  
 23 was so jammed with people and keeping them back.  
 24 JD: Is that the corner that came onto Polk Street?  
 25 That was scary because . . . and that parade, we did

1 the can-can girls, but we rented one of those English  
 2 busses, and had the girls standing in the staircase,  
 3 you know, Polk Street. And every so often we would  
 4 stop and do the dancing in the middle of the street.  
 5 When we got to that corner there and the bus gets  
 6 there and I see this group of people on the corner, it  
 7 was not bad. Then I get the girls off of the bus and  
 8 we walked in front of the bus and started doing the  
 9 dance, and just as we were getting around the corner,  
 10 from that corner, all the way to City Hall, it was  
 11 solid wall-to-wall people. And we did our dance, you  
 12 know, we still did our thing and it was a roar. But  
 13 that was a scary part.  
 14 PG: So that was on Polk Street?  
 15 JD: Right, because then everything, then everybody  
 16 gets off of the floats and everything else right at  
 17 City Hall, you know So that's why the majority of the  
 18 people, but all the way through the route it was  
 19 crowded.  
 20 PG: Okay. So Ray started it in '71.  
 21 BB: Was it '71 or '72?  
 22 PG: Something like that. And then you, and then what  
 23 happened the year after Ray did it, the first one? You  
 24 said there were just a couple thousand people, right?  
 25 BB: We did not go, it wasn't even that. It was just,

1 oh, maybe 500 people and it was. Then the second year,  
 2 there was a couple thousand, and that's the first one  
 3 we went to.  
 4 PG: And that's where he was beating . . .  
 5 BB: He was beating a couple, three lesbians, where it  
 6 ended on the steps at City Hall.  
 7 PG: And he didn't want women involved?  
 8 BB: It was horrifying.  
 9 JD: Well, he can't hurt them that much with a  
 10 megaphone, but he can certainly threaten them, you  
 11 know  
 12 PG: Why didn't he want women involved?  
 13 JD: Hey, who knows what was in Broshears' mind.  
 14 BB: I don't think, his tactics appeared, this is what  
 15 I'm saying.  
 16 JD: He's supposed to be working for the gay parade but  
 17 what he's doing is disrupting and separating us. We  
 18 didn't want that; we wanted them all together. But  
 19 then the parades got to be real, real big.  
 20 BB: Then we got, then we changed the basic policy that  
 21 you don't exclude anybody. You advertise that, that  
 22 the parade was a fun event and then we played down the  
 23 Stonewall, the celebration of it, which he was  
 24 opposed, just hyping and hyping, and some of them  
 25 still do that, 'cause that turned off the gay

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1 JD: I know we went up to, a thousand, a couple hundred  
 2 thousand.  
 3 BB: I didn't very many Sentinels out.  
 4 PG: So it went up to a couple hundred thousand within  
 5 the '70s.  
 6 BB: No, no, no, it went to that. It was, the first  
 7 year I had it, I think we did something like 80,000, I  
 8 mean, it was not, oh god.  
 9 JD: By parade standards, it was not very much, you  
 10 know  
 11 BB: It was the first, but I mean, from what it had  
 12 been under Broshears . . .  
 13 JD: Then it was a parade.  
 14 BB: Yeah, look at that picture. That is a kick and a  
 15 half. Look at that one.  
 16 PG: Oh, Gay Freedom by '76, famous celebration.  
 17 BB: That was Bob Ross, Bob Ross, Harvey Milk . . .  
 18 PG: And Bill Beardemphel. Oh, the three of you. So you  
 19 guys were planning the parade in '76?  
 20 BB: Well, in that picture it was. We were, you got to  
 21 remember . . .  
 22 PG: Oh, Dick Boleby, Dick Lewis, Richard Boxer.  
 23 BB: Okay, this is the ah, this is the '74 Parade and  
 24 here you have 30 and 60, estimated in the papers at  
 25 90,000. We had not estimated things at that point. Now

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1 community in San Francisco. Those are the things that  
 2 we sort of eliminated and then we just had it a fun  
 3 event and then people started coming.  
 4 PG: So it became more of say like a pride parade.  
 5 BB: Pride, exactly, yes.  
 6 JD: Finally it became a Gay Pride Parade.  
 7 PG: As opposed to Stonewall commemoration.  
 8 BB: That's correct.  
 9 JD: Right. And it got so big that we even had to, we  
 10 had to have that place out there by the waterfront  
 11 where they will have the floats.  
 12 BB: We had a building of one of the piers inside that  
 13 we had for building floats.  
 14 JD: Building the floats, we'd go there at night and  
 15 work for the next day. That's how big it got.  
 16 BB: It was huge. It became, under this policy that I  
 17 instituted, it became the largest parade.  
 18 JD: Because then it was a Gay Pride, like you said, a  
 19 Gay Pride Parade instead of a commemoration of  
 20 Stonewall.  
 21 PG: So it started to get really big around '75, '76?  
 22 BB: Seventy-five was the first good year, and then  
 23 after '75, '76 it climbed up.  
 24 PG: How many people were at the '75 parade?  
 25 BB: It says here, let me see what it says here.

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1 this was a, this float when we was right behind the  
 2 Dykes on Bikes, it was a purple and white float and it  
 3 had a purple and white eagle inside of a cage. It was  
 4 called - and then we put this harpsichord on the front  
 5 of the float and the guy was playing on the  
 6 harpsichord It's Only A Bird In A Gilded Cage.  
 7 JD: It was, it was a rage. And we used to work . . .  
 8 BB: On the harpsichord, yeah.  
 9 JD: One of them, Bill and I came up with a theme was,  
 10 I used to work right on the corner of Market and  
 11 Church, just that little grill there that use to have  
 12 hamburgers.  
 13 BB: Church Street Station, yeah.  
 14 JD: It used to be called Church Street Station, I  
 15 don't know what it's called now.  
 16 BB: Yeah, I know what you're talking about.  
 17 JD: Well, the owner was a straight lady.  
 18 BB: Ah, Adele Pimentelli.  
 19 JD: Her husband was - Adele, and so I used to work for  
 20 her. So they used to sponsor a float.  
 21 BB: She sponsored a float and I think (both speak).  
 22 JD: Right, and then what we did was we took two  
 23 circles, right? And joined them with a bridge.  
 24 BB: I remember that now.  
 25 JD: And then, we had a sign that said Next Bridge The

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1 Gap. In back was my boss lady with her family, right?  
 2 Straight. And on the other one was the gay guys,  
 3 right?  
 4 2S1:100-199  
 5 Now Mavis was the waitress. She would go from the gays  
 6 across the bridge to the straights and then we called  
 7 it Bridge the Gap. They had the heterosexuals and the  
 8 gays. It was a beautiful float, red, white and blue,  
 9 right?  
 10 BB: Well, we did a lot of interesting things. I mean,  
 11 there was so many people. Don't get me wrong, there  
 12 were so many people doing so many different things.  
 13 JD: Actually the whole community was really working. I  
 14 mean, when you have kids there in the middle of the  
 15 morning putting roses and flowers and all these bows  
 16 and ties and this on this float to make it work and be  
 17 in the parade because you have to be there something  
 18 like 6:30 in the morning. We had to be there at 6:30  
 19 in the morning.  
 20 BB: That was an interesting thing too to do.  
 21 JD: It was very nice.  
 22 PG: See, 'cause it's making me realize too that what  
 23 you're saying about how Ray Broshears tried to keep  
 24 women out of the parade, and now Dykes on Bikes is one  
 25 of the most famous parts of the parade.

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1 JD: Bridge the gap, yes, we did. And then they lead  
 2 the parade almost every year now.  
 3 PG: And there are hundreds now. This year it took, let  
 4 me tell you, it took like half an hour for Dykes on  
 5 Bikes to go by. And then there were guys, you know,  
 6 guys in dresses, you know, being like on bicycles.  
 7 They've got people on bicycles and they got, it goes  
 8 on and on and on.  
 9 JD: And isn't it fabulous, isn't it fabulous? I mean,  
 10 why? I mean, they don't want to be called gay, they  
 11 want to be called lesbians, but that's okay. They are  
 12 part of us.  
 13 BB: Well, I don't like the word gay anyway.  
 14 JD: I'm a homosexual. There is nothing gay about being  
 15 gay, with the way the people treat you, you  
 16 understand?  
 17 BB: The history is that before any of these  
 18 organizations, gay was used as a word to connote a  
 19 gay, a homosexual. You can go back in Cole Porter's  
 20 lyrics, the early ones, you know, I mean, he used the  
 21 word, and way before that. And what's her name, A Rose  
 22 Is A Rose, Gertrude Stein. She has a whole article on  
 23 the use of the word gay. Oh, it's a weird repetition  
 24 of the word gay. In the, in the, what, 1920's or  
 25 something, I mean., you know, in a Vanity Fair or

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1 BB: Oh, that's a, I love the name (laughs).  
 2 PG: Yeah, isn't it? But who, when did they start being  
 3 in the parade? When did they start being the front of  
 4 the parade?  
 5 JD: As soon as we, because we made, Bill made a point  
 6 of letting them lesbians know that they were part of  
 7 the gay community and they were more than welcome too.  
 8 So that Broshears, of course, there still were traces  
 9 of what Broshears had done because, you know, a lot of  
 10 the women, lesbians, do feel that we kind of don't  
 11 want them around or have something against them. I  
 12 don't know, there's a hang-up in there, you know There  
 13 was no lesbians but there were a few of them and then  
 14 later on, they was a contingent there of lesbians.  
 15 PG: So you took over the parade in '75 or '74?  
 16 BB: Seventy-four.  
 17 PG: Seventy-four, which would have been about the  
 18 third parade.  
 19 BB: The third parade, yes.  
 20 PG: Third parade, is that about right?  
 21 BB: The third parade, yes.  
 22 PG: And so that's, maybe it was about '74 or '75, I  
 23 mean, '75 or '76 that Dykes on Bikes really took of  
 24 because you needed a, as you're saying, you needed one  
 25 parade to bridge the gap.

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1 something article. Anyway, I've read that and so for  
 2 many, many years it goes back in history. So you can't  
 3 get over that word and then you analyze it.  
 4 JD: To me this, I compare the way I think about this  
 5 to Broshears, and it also reminds me of the same thing  
 6 about people in New York. Like there's a couple of  
 7 little, like why is it that lesbians are not  
 8 homosexuals, right? What does homosexual mean? That  
 9 you go for someone of your own sex, right? They do it,  
 10 don't they? But they are not homosexuals.  
 11 BB: Wait a minute. Yeah, but that word . . .  
 12 JD: They want to be lesbians and we are gay or  
 13 homosexual, right? But because I don't agree with  
 14 that, I don't go and bang them on the head. That's  
 15 what Broshears does. Because he doesn't agree with  
 16 something about them or don't want them around, he  
 17 don't have to bang them in the head.  
 18 PG: Oh, so it's either play it my way or don't play it  
 19 all.  
 20 BB: That's it, that's the case, yeah.  
 21 JD: In other words, or do as I say.  
 22 BB: Or get rid of that thought. Now let's get this  
 23 other thing. Here is the word homosexual, I think, was  
 24 created in the early 1900's, wasn't it?  
 25 PG: It was created, I've been doing some reading

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1 recently, it was created around 1860, 1870.  
 2 BB: Eighteen seventy, in that era.  
 3 PG: It was invented.  
 4 BB: There was not a word like that before?  
 5 PG: No, they used the word Sodomite.  
 6 BB: Before that time.  
 7 JD: Oh, really?  
 8 PG: Because there was no really, there was not really  
 9 a concept of being a homosexual. There was the idea  
 10 that you committed homosexual acts, but there wasn't  
 11 the idea that you were a homosexual, you lived your  
 12 life that way.  
 13 BB: Men did create or all, practically all men, could  
 14 engage in homosexual acts with other men. Now  
 15 lesbianism is a very old, old word, if I would  
 16 understand that.  
 17 PG: That I'm not so clear on about the definition on  
 18 that (both speak at once).  
 19 BB: But I know that gay was around in 1920 at the  
 20 use of . . .  
 21 JD: Anyway, back to the parade.  
 22 BB: Back to the parade.  
 23 PG: But see, there's one thing I wanted to ask you too  
 24 about the parade is, correct me if I'm wrong, but I'm  
 25 trying to understand that in the '60s within the

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1 Nowhere.  
 2 PG: Oh yeah, it went out of business I think.  
 3 JD: It closed! It closed!  
 4 BB: When they got competition, they (both speak).  
 5 JD: Like I say, Jose served his purpose and this and  
 6 that, but Jose was in the right place at the right  
 7 time. He served a purpose that people needed at the  
 8 time, a place, you know, to socialize, watch a show  
 9 and there was Jose. And, of course, he became, you  
 10 know, pretty big because of that.  
 11 2S1:200-299  
 12 Then later on, it started spreading out, there was no  
 13 longer a need for just that one thing. There were too  
 14 many things going.  
 15 PG: Yeah, I'm just curious also. What do you think  
 16 about this shift from, now you can speculate, I'm just  
 17 asking, what do you think about this shift from sort  
 18 of the big event being a dance to the big event being  
 19 a parade, like marching through The City and going to  
 20 the Civic Center?  
 21 BB: I'd never thought about it; I don't know. We had  
 22 to move on.  
 23 JD: I think the reason why, I think, was the parade  
 24 became bigger and bigger because the dance - it's not  
 25 only that. A great deal of it was the costumes and the

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1 community in San Francisco, it seemed like Beaux Arts  
 2 Ball was a real social highlight, that some of these  
 3 shows, like, for example, when Michelle did Hello  
 4 Dolly or some of the SIR shows, those were big social  
 5 highlights. And if my understanding is correct, some  
 6 time in the '70s, the Pride Parade became one of the  
 7 premier events.  
 8 BB: It became the one premier event.  
 9 PG: So these big dances, 'cause you were talking  
 10 earlier about the dances and getting together at  
 11 dances and shows began to be eclipsed by the parade,  
 12 or am I getting it wrong (both speak).  
 13 JD: I wouldn't say eclipsed.  
 14 BB: Not eclipsed but you got to remember like in those  
 15 guys at different clubs, different bars, you could  
 16 dance and, well, at twenty different bars in the '70s,  
 17 anywhere in San Francisco.  
 18 JD: And the parade was once a year. And all the little  
 19 social things it was all year around.  
 20 PG: So I guess it's more of what you were saying  
 21 earlier about you said the Black Cat was one ice cube  
 22 in a desert. By the time the '60s was over and the  
 23 '70s was going, there was suddenly, there were oases  
 24 everywhere.  
 25 JD: Oh yeah, and what happened to the Black Cat?

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1 drag ball and drag and stuff like that, right? As  
 2 opposed to the parade was just like everyday people,  
 3 like you, him or this and that, could go in the parade  
 4 saying here I am, I'm proud of being gay, it's Gay  
 5 Pride Parade. And you also had the drag queen who  
 6 wanted to go in drag, they did it too, so it was like  
 7 everybody . . .  
 8 BB: Different kind of (inaudible). I remember at one  
 9 time they had all these butterflies, with these huge  
 10 butterfly wings (both speak).  
 11 JD: That was something. See, you have, if you're not  
 12 into drag and you don't like drag and this and that, I  
 13 mean, you don't go as, you can go to the parade and  
 14 say here I am participating on this parade as a proud  
 15 homosexual, right? And so with the drag queens, so it  
 16 was a more, a bigger group of people who were involved  
 17 as opposed to just drags.  
 18 PG: So again, like you said, for example you said what  
 19 SIR was to the Mattachine Society, meaning the  
 20 Mattachine Society was more closed and, you know, you  
 21 had to do what they said. And SIR came along and  
 22 suddenly there were conversation groups and bowling  
 23 groups. The Pride Parade was kind of like that. It was  
 24 very inclusive after you guys got involved and changed  
 25 the direction and it became a place for everybody.

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1 Anybody could march, to do, you know, be in it.  
 2 JD: It was like SIR became to me what I say, we were  
 3 like the Mattachine Society, right? No, I'm not saying  
 4 we were like them. We were a gay organization like the  
 5 Mattachine Society was, except we had a welcome mat to  
 6 welcome everybody. They were a little choosier, you  
 7 understand? That's the difference. Kind of like if we  
 8 want to near you to be part of us, then do as we tell  
 9 you.  
 10 PG: Okay. Then one thing I just wanted to ask you  
 11 about this too is that in the '70s, Polk Street  
 12 became, I know that in the '50s and even in the early  
 13 '60s, a lot of gay people liked to hang out in North  
 14 Beach. North Beach was kind of a place to be. And I  
 15 also know that the Haight, generally defined,  
 16 including Cole Valley, we were talking about, this was  
 17 another neat place to be. When did Polk Street start  
 18 to become like the neighborhood, because the Gay Pride  
 19 Parade starts to focus around Polk Street in the '70s.  
 20 BB: Well, it ended, when we went down Polk into City  
 21 Hall, when you got up that far . . .  
 22 JD: There was a time when the parade started up there.  
 23 BB: No, never.  
 24 JD: No, never there? But I know we always came down  
 25 Polk Street.

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1 PG: It was no longer the, as you could say, it was no  
 2 longer the Bohemian place it had been earlier.  
 3 JD: Because there were so many topless places. (both  
 4 speak at once) there were so many of those places.  
 5 BB: And also in North Beach there was Finocchio's and  
 6 that was quite popular with gay people in that North  
 7 Beach when there was gay people living in that area.  
 8 JD: Yeah, it was very popular with gay people but it  
 9 was like ninety percent tourists.  
 10 BB: Well later, not in the beginning.  
 11 PG: So Polk Street, as you're saying, became a place  
 12 where there'd always been gay bars there but there  
 13 were a lot of businesses, and I know they had a street  
 14 fair, right? One of the very first sort of gay street  
 15 fairs. Do you know about when that was?  
 16 BB: I don't remember that because we didn't go to  
 17 those things like that.  
 18 PG: In the early '70s.  
 19 BB: Yeah, I guess so.  
 20 PG: Okay, let's . . . in your memory, do you remember  
 21 the Castro? I was talking to people and it seemed to  
 22 me that people really didn't start to consider the  
 23 Castro a major gay neighborhood until almost Harvey  
 24 Milk getting elected, not until the late '70s, mid to  
 25 late '70s.

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1 BB: But you have to remember, it has to do with  
 2 businesses. Like, when in the early days you're  
 3 talking about North Beach, I mean, you had the Paper  
 4 Doll and after that it was called the Five-Two-Seven.  
 5 JD: There were a lot of businesses on Polk Street and  
 6 they were all advertised to the program. Right? So  
 7 therefore, it was worked out that the parade will take  
 8 part of that route.  
 9 BB: You have to understand, it's where the businesses  
 10 were and where people were living. A lot of people  
 11 lived in that area that were gay. A lot of people used  
 12 to, before that, live over in North Beach. There were  
 13 a lot of gay businesses over there.  
 14 PG: Or as you said, in the Haight, and then you all  
 15 moved out after Summer of Love.  
 16 BB: Yeah, at a certain point a lot of people lived in  
 17 the Haight, that's true, and they moved out. And now  
 18 it's Castro I guess.  
 19 JD: Now it's Castro is right.  
 20 PG: See, that's what I'm interested in, but that  
 21 explains a lot to me what you're saying is that people  
 22 moved out of the Haight by the time the Parade starts  
 23 really getting going. By that time, the North Beach  
 24 still had some gay bars but had pretty much . . .  
 25 BB: Had went down.

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1 BB: Yeah. No, it was even later than that, wasn't it?  
 2 PG: Well, I'm just asking, I mean.  
 3 BB: 'Cause we were, we moved over on Sharon Street  
 4 which is in the Castro area by the way, right off  
 5 Market.  
 6 JD: Harvey Milk had a camera shop on Polk Street.  
 7 BB: No, on Castro Street.  
 8 JD: I'm sorry, on Castro Street, right?  
 9 PG: And Michelle had her hair shop on Castro Street.  
 10 BB: Yeah, he was up a couple, a few doors.  
 11 JD: Right, just a few doors.  
 12 BB: And yet there was a lot of gay people moving into  
 13 the area there at when we moved over that time. It  
 14 became very popular, the whole lot.  
 15 JD: There already had been a couple of gay bars on the  
 16 side streets.  
 17 PG: Like the Missouri Mule, right?  
 18 JD: Right, and the other one that had the restaurant,  
 19 you know, as you go in the Crystal . . . those were  
 20 there already so they had already . . . and then they,  
 21 Bill Backie right there, she had her flower stand.  
 22 PG: Yeah, across from the Castro Theater.  
 23 JD: She had a flower stand.  
 24 PG: She's still there.  
 25 JD: Is she?

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1 PG: She still lives across from the Castro Theater.  
 2 BB: Oh, really?  
 3 PG: I went to a party at her house for Michelle.  
 4 Michelle came out a couple years ago and I met him and  
 5 he gave us some stuff for the Archives. And hopefully  
 6 next time that he comes out here, I'll be able to  
 7 interview him.  
 8 BB: He's, according to what Jerry Martin and Jack  
 9 Arrow were saying . . .  
 10 JD: He's a millionaire now.  
 11 BB: He's quite wealthy, Michelle is now.  
 12 PG: Well yeah. He's back East.  
 13 BB: Yeah, Upper New York, wasn't it?  
 14 PG: Yeah, he's still very, very . . . he's an  
 15 interesting man. He drove me by, he had me drive. I  
 16 drove him around and he drove me by the house he lived  
 17 in on Elizabeth Street, that little house in that  
 18 alley.  
 19 2S1:300-399  
 20 BB: He was so proud, he was this is mine.  
 21 JD: He worked for it, and that's it. He was very proud  
 22 of his house and he worked for it.  
 23 PG: And he remembers also in, in Castro Street, you  
 24 know, he was a hair dresser and he remembers, 'cause a  
 25 lot of the women, you know, that was an Irish-Catholic

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1 neighborhood, and a lot of people who came to him were  
 2 older women and they were his clientele. And he  
 3 remembers when Dianne Feinstein was running for  
 4 supervisor, he put a campaign poster in his window and  
 5 he felt very nervous because she was Jewish. And he  
 6 was, here he was, he was sure that they knew he was  
 7 gay and he felt very (inhales deeply). And he said,  
 8 you know, they didn't, it didn't bother him, you know,  
 9 they kept giving him his business. But he, you know,  
 10 for him he thought that was very risky.  
 11 BB: Isn't that interesting.  
 12 PG: It's a different world, you know it is, it's a  
 13 different world.  
 14 BB: Well, when you're in business, you've got to  
 15 consider then the bottom line, and that's tough  
 16 sometimes.  
 17 JD: That means your food and your rent, you know And  
 18 that's got to come there too.  
 19 PG: Well, let's talk about the Big Basket then.  
 20 BB: Oh, that was a business we were in on Columbus  
 21 right off Broadway.  
 22 JD: Well, I almost lost that.  
 23 BB: What do you mean?  
 24 JD: When the Mafia came down.  
 25 BB: Oh, oh, oh, that was a funny one, yeah. They

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1 wanted us out of business, yeah.  
 2 JD: They came down. See, we had the physically largest  
 3 night club in North Beach. It was physically the  
 4 largest.  
 5 BB: Scott was the captain in the Northern District  
 6 which was the police station. And I remember when we  
 7 had opened the Basket with Vince, I had to go over and  
 8 do the relationship with the captain of Northern. And  
 9 it was so strange because at that time Alioto was  
 10 mayor. And they were closing these after hours places.  
 11 JD: Well, there weren't that many, but they were  
 12 closing them.  
 13 BB: Twenty-some of them they closed. And so I was  
 14 worried about this, you know, and they did a couple  
 15 times the police came in and raided but the gay people  
 16 didn't give a shit about the police at that time.  
 17 JD: Well, they didn't come and raid it.  
 18 BB: No, but they'd come in and investigate and make  
 19 sure everything was going on.  
 20 JD: What it was, it used to be an indoor amusement  
 21 park, right?  
 22 BB: Yeah, at one time.  
 23 JD: And at the center were, what we made into a dance  
 24 floor, there used to be bumper cars. We cleaned that  
 25 off and made it into . . . and it was at different

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1 levels, right? So there is this thing and we're all  
 2 dancing, and so the mission, in walks this influx of  
 3 cops, with their sticks, walking like that and stood  
 4 like this, right in front of the dance floor.  
 5 PG: A whole line of them.  
 6 JD: A whole line of them. Well, I went by Denny  
 7 (inaudible) little bit, started playing the music, and  
 8 I went to him like that. EVERYBODY that was in that  
 9 place got up, didn't they Bill?  
 10 BB: Yeah, yeah.  
 11 JD: Went up on the dance floor and started just  
 12 boogying. Because what they were trying to do is  
 13 intimidate us, not to do, you know, but still it got  
 14 to be . . .  
 15 PG: What year was that?  
 16 BB: I can't remember what year. It was before '74, it  
 17 was '72, '73.  
 18 JD: It was something like that.  
 19 BB: Yeah, and we were doing very, we weren't making a  
 20 fortune but we were doing good business and making the  
 21 rent. And both John and I and Vince, and that's cool.  
 22 And we had a couple employees and, you know, that sort  
 23 of thing. But they were intimidating us and they were  
 24 closing a lot of places and we couldn't understand  
 25 what it was for. Alioto was mayor. And you remember

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1 that Look article was out on Alioto at that time about  
 2 him being connected and meeting with Mafia people. And  
 3 he's not a dumb man. They're not dumb. Mafia's are  
 4 brilliant people. And what he, what they were doing,  
 5 we couldn't figure out though. And so I took Evander  
 6 as my attorney, we went over to see Captain Scott who  
 7 later became Police Chief Scott. And we went over to  
 8 his office and sensed, Evander and I were sitting  
 9 there and then we'd talk and everything. He says you  
 10 might as well know that after we finish, you're going  
 11 to be the only after hours place in San Francisco  
 12 that's left open, because you're the only one that's  
 13 being run honestly. Evander and I go what in the hell  
 14 is this guy talking about? Okay?  
 15 JD: Oh, we did run it clean and orderly. There was no  
 16 hanky-panky, no dope, no nothing.  
 17 BB: No liquor, nothing.  
 18 JD: That was the, you see, that was the hang-up at  
 19 that time, it was the dope.  
 20 PG: Oh, people were smoking dope?  
 21 JD: They were selling it in other places.  
 22 BB: In after hours places, they were selling it all  
 23 over the place, and they were also pushing booze under  
 24 the counter. Okay, so we couldn't understand, we  
 25 couldn't understand. Years later, I won't mention his

1 name, one of our dear friends, every night in the Big  
 2 Basket, who, loved him, handsome man blah, blah, blah.  
 3 JD: Dear Friend.  
 4 BB: Oh yes. And Alioto was no longer . . . a guy named  
 5 Moscone became mayor and he put in a new police chief  
 6 and they kicked out all of the undercover cops. It was  
 7 a thing then. Well, one of them came to me who was a  
 8 dear friend. Every night in the Big Basket with these  
 9 letters showing that he was a narcotics cop and had  
 10 got commendations from the major and the blah, blah,  
 11 blah, and had us under surveillance all the time.  
 12 JD: This dear friend of ours was placed in there as  
 13 surveillance to make arrests.  
 14 BB: And we had nine times, at the business and at our  
 15 house that was broken into, and he had photographed  
 16 everything, all of our books, everything. Believe me!  
 17 To me the Police Department of San Francisco is a  
 18 bunch of devils.  
 19 2S1:400-499  
 20 PG: So he came to you though when Moscone became  
 21 mayor?  
 22 BB: Yes, because he had been kicked out of his job,  
 23 the whole department had.  
 24 PG: So Moscone cleaned up the police department?  
 25 BB: No, he just changed the police chief to Hongisto,

1 remember?  
 2 PG: Okay. Now Hongisto was out in the Haight when you  
 3 were living there, wasn't he?  
 4 JD: No, he was ah . . .  
 5 BB: He had his house out there. We went to a party.  
 6 JD: You know when we went to the party?  
 7 BB: Yeah, he was close to the Haight. Yeah, it was  
 8 there, it wasn't quite in the Haight.  
 9 PG: Okay. 'Cause I've heard some people talk that,  
 10 they say compared to Alioto, they really liked  
 11 Moscone. They said he was a friendly mayor. So he was  
 12 the first mayor to be in the parade, wasn't he?  
 13 BB: Gee, I don't . . . was he? Maybe.  
 14 PG: Okay, all right.  
 15 BB: A politician, if you want to know, they just are  
 16 not interested in doing that.  
 17 PG: Right. So tell the story briefly then since you're  
 18 on this thing about police in San Francisco. Tell the  
 19 story about your phone being tapped. This was in the  
 20 '60s, right?  
 21 BB: Oh, that was before this, yes.  
 22 PG: When you first were getting involved with SIR.  
 23 BB: When I started SIR, yeah, that sort of thing. I  
 24 was under surveillance at that time. Our phone was  
 25 being tapped. The reason that I knew it, I had a

1 brother who worked in the AT&T, in the telephone  
 2 company. And he used to come down with his wife and  
 3 kids. And he said to me once, he said why is your  
 4 phone being tapped? And I says . . .  
 5 JD: We didn't know.  
 6 BB: We didn't know. And I said, he said you're doing  
 7 something that the government has to tap your phone  
 8 for because he was in the department in the telephone  
 9 company that taps phones for the police and the FBI  
 10 and blah, blah, blah. And I said oh? I says well this  
 11 is the activity I'm in, I mean, I started an  
 12 organization called the Society for Individual Rights  
 13 and I told him it was about gay rights and homosexual  
 14 blah, blah, blah. And he goes Oo hoo hoo hoo, sort of  
 15 freaked out, and they left, he didn't say nothing. But  
 16 he quit his job, and moved.  
 17 JD: So they can relocate in Florida.  
 18 BB: And relocated in Florida and changed his name,  
 19 never spoke to me again. That I found very unusual, to  
 20 say the least, that I was told in such a manner that I  
 21 was being surveyed and with my phone being tapped and  
 22 everything, everything I was doing. I had no idea that  
 23 this was going on.  
 24 PG: So they were probably tapping everybody's phone  
 25 who was involved in this?



1 JD: (Both speak). We weren't doing anything illegal,  
 2 we were doing nothing wrong, we were just saying that  
 3 we were homosexual and if you don't like it, that's  
 4 just the way it is. But they were, they were tapped, I  
 5 mean, we could hear sometimes the little click.  
 6 BB: Or we would have also times when we would be  
 7 talking on the phone and we'd get a complete  
 8 conversation between two other people on another line,  
 9 and you could hear it while you're talking to  
 10 somebody. My brother was, or whoever was doing it, it  
 11 was very good.  
 12 JD: You would hear a little click; I guess that's when  
 13 the thing went on or whatever. Well, you know, you  
 14 figure it's the telephone line, you know, we're not  
 15 the only ones hooked up.  
 16 BB: Well, that was, but it was no big deal I don't  
 17 think.  
 18 PG: See, I know from talking to, Don Lucas has told me  
 19 a lot about what was going on in the '50s and I talked  
 20 to Tom Cahill who, in '55, helped start the first  
 21 police intelligence unit with Frank Ahern who died in  
 22 '58 in office, and then Cahill became police chief.  
 23 But this intelligence unit was the first one in the  
 24 entire country, and within five years it was  
 25 international. San Francisco pioneered it. And so the

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1 fact that was undercover people in your bars, the fact  
 2 that your lines were tapped, was, became common police  
 3 procedure in the United States.  
 4 JD: Not to mention . . .  
 5 BB: They broke into our house when they were there.  
 6 JD: What we forgot to mention is that the person who  
 7 was breaking into our house and into the business  
 8 happened to be an ex-felon.  
 9 BB: Oh, he had been recruited. He told me out of San  
 10 Quentin by the San Francisco Police Department. when  
 11 he left jail.  
 12 JD: That's how he spent some of his time by doing  
 13 that. He was a felon in San Quentin.  
 14 PG: So you're telling me they recruited, they  
 15 recruited cons to commit criminal activity.  
 16 JD: Well, this one was; I don't know about the others.  
 17 BB: He was good at it.  
 18 PG: So it was a way to wash their hands of something  
 19 and still get . . .  
 20 JD: I will tell you was the most wonderful and  
 21 pleasant person that you'd want to meet, very  
 22 pleasant, just too nice and extremely handsome. So,  
 23 you know, see how they pick them? A pleasant handsome  
 24 person in a gay place can get his way around and snoop  
 25 and this and that. He came to my house once, dropped

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1 to the little window in the breakfast room, proceeded  
 2 to go inside and to make sure that my dog didn't bark  
 3 went and took raw hamburger meat and threw it on the  
 4 floor for my dog, which didn't work because I don't  
 5 feed my animals raw meat.  
 6 2S1:500-599  
 7 But to make sure that it looked like a break-in, he  
 8 took a television.  
 9 BB: And he would sell it on the side, you know, that  
 10 kind of thing.  
 11 JD: He would probably make a couple bucks out of the  
 12 television. But he did take the television.  
 13 PG: But he would come in and just look at documents,  
 14 photograph stuff?  
 15 BB: Yes.  
 16 JD: Also in the business.  
 17 BB: What we had in the house. He wanted to know if we  
 18 had money stashed, dope stashed, that kind of thing.  
 19 That's what he was looking for.  
 20 JD: He went through the house.  
 21 PG: Yeah, okay. I want to go back, so I want to go,  
 22 you mentioned, this is a real quick question I want to  
 23 ask you and then we'll go to the Sentinel and then  
 24 we'll. In the early '70s when you were doing the Big  
 25 Basket, out in North Beach there was a group that was

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1 doing a performance in a Chinese theater. It was the  
 2 Cockettes.  
 3 JD: Oh, the Cockettes!  
 4 PG: Do you remember the Cockettes?  
 5 JD: How can you? With their penises out (laughs) yes.  
 6  
 7 BB: And they would come down to the Big Basket, yeah.  
 8 They were, they were fantastic. What did Gore Vidal  
 9 say about them? (inaudible) He said a lack of talent  
 10 is not quite enough (laughs).  
 11 JD: Gore Vidal. They would come on stage and just  
 12 stand with their pee pees out..  
 13 BB: And doing all kind . . . oh, it was just . . .  
 14 PG: 'Cause they would start about midnight, right? All  
 15 the people would come out watching Chinese opera,  
 16 Chinese theater, so all these Chinese people would  
 17 come out, and all these crazy gay people would go in.  
 18 BB: I'd forgot completely about them.  
 19 JD: Wasn't that the same theater that Mickey and I  
 20 went to see that movie.  
 21 BB: Some weird Halloween movie. Then the Cockettes  
 22 were after it.  
 23 JD: That movie where she was doing the Halloween ah .  
 24 . . .  
 25 PG: Rocky Horror Picture Show?

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1 JD: Rocky Horror Picture Show. It was good, but that  
 2 theater was jammed full of people and, you know, the  
 3 aisle where you walk, they were sitting in the  
 4 hallways.  
 5 BB: And they would repeat the lines that they were  
 6 saying on the screen.  
 7 JD: And they would watch the movie, and after the  
 8 movie was over, then the Cockettes would come out.  
 9 PG: See, and I heard that the Cockette performances  
 10 were a lot like watching a Rocky Horror Picture Show,  
 11 lots of audience participation, and people would . . .  
 12 BB: It was crazy, crazy, crazy.  
 13 JD: But I figured it was crazy, but it was wonderful.  
 14 PG: They had this rickety staircase and the guy would  
 15 come down and sing some, I forget, it was something  
 16 like, you know, I'd . . .  
 17 JD: This was years ago. But I do remember because  
 18 Mickey, his ex-lover, and I went to see the show  
 19 because Bill was working, right?  
 20 BB: Yeah.  
 21 PG: And then they would come to the Big Basket  
 22 afterwards?  
 23 JD: Oh yeah, after hours, yeah. The guys from the  
 24 Cockettes.  
 25 BB: With their clothes on.

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1 BB: They went back East and flopped, yeah, in their  
 2 ending number.  
 3 JD: Big number, but they were wild though.  
 4 PG: Did you know of a group that came, there's a, some  
 5 of them broke off and formed a group called Angels of  
 6 Light.  
 7 BB: Angels of Light, I remember hearing about them,  
 8 yeah.  
 9 PG: Did you see them at all?  
 10 BB: No, I did not see that group. I remember though  
 11 quite a few of them came down to the Basket.  
 12 JD: Just about everybody did come out to our place  
 13 after hours.  
 14 PG: How long was the Basket open, from?  
 15 BB: Oh god, I don't think. And then came in The Shed,  
 16 and the Mafia threats to us and they were going to  
 17 burn it down. They came down, oh, they drove up in a  
 18 big limousine.  
 19 JD: After running from the Big Basket, see the Big  
 20 Basket had a big staircase going down. At the bar was  
 21 this counter who would sit there and if you had a  
 22 membership and then you go in. You had to have a  
 23 membership. Well they, and then . . .  
 24 PG: Excuse me, was that part of any after hours club,  
 25 to have a membership?

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1 JD: Of course, but they were a wild group, I'm telling  
 2 you.  
 3 PG: How's that?  
 4 JD: They were crazy. I mean, there you see this guy  
 5 all dressed with garter belts, I think, like a woman,  
 6 holding the goddam thing, and a dick hanging in the  
 7 middle. Oh yeah, you know, to see a woman in a  
 8 negligee but a penis hanging out. But there was no  
 9 lewdness about it.  
 10 BB: That's not lewd.  
 11 JD: No, I'm saying there was no fondling themselves.  
 12 They were just naked, and that was at the beginning of  
 13 this sort of, oh my god, people were going crazy.  
 14 Really, guys naked on the stage; they were.  
 15 PG: And that's where Sylvester came from, right? He  
 16 came out of the Cockettes.  
 17 JD: Sylvester, right.  
 18 PG: Somebody told me he was, when they went to see the  
 19 Cockettes, they said when Sylvester came out, he  
 20 really stood out 'cause he was the only one who really  
 21 had talent.  
 22 BB: Well, that could be (laughs).  
 23 JD: That's what Gore Vidal had to say about them.  
 24 PG: 'Cause they went back East, right? And they kind  
 25 of flopped.

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1 2S1:600-699  
 2 BB: Yes, supposedly, yeah. You had to buy a membership  
 3 so you check the I.D. and all that kind of stuff.  
 4 JD: Well the Mafia came down and they just told Bill .  
 5 . . .  
 6 BB: They had all black suits, black fedoras, black  
 7 shirt, white and black striped ties and, in my face,  
 8 you know, and you better get out of business. We're  
 9 going to burn you out and oh boy and all for the  
 10 queens. To me it was a joke. I thought they out of  
 11 some B-grade movie somewhere that they didn't . . . .  
 12 JD: That was how they used to dress.  
 13 BB: They were so stupid. They were trying to move into  
 14 (both speak).  
 15 JD: You know the voice (makes throaty sound). You know  
 16 that steno voice, you know, that . . .  
 17 PG: Kind of Brooklyn-Italian, 'cause they were going  
 18 to open a place called The Shed.  
 19 BB: Yeah, they opened a place called The Shed, the  
 20 mob, and then they sold dope out of . . . well, I  
 21 don't want to get into it. Let the police handle that;  
 22 I don't want to.  
 23 PG: So The Shed was located where?  
 24 BB: Upper Market.  
 25 PG: Upper Market, up near Castro?

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1 BB: Yeah.  
 2 PG: And, I'm trying to get to your location. You said  
 3 you were at Columbus and Broadway. Where were you in  
 4 relation to City Lights Book Store.  
 5 BB: Ah, City Lights Book Store was across Columbus  
 6 from our backdoor. We were on that whole section in  
 7 that triangle.  
 8 JD: You know Kearny Street, right?  
 9 BB: Kearny was our front door.  
 10 JD: That was our front door.  
 11 BB: And Broadway was there, Columbus.  
 12 JD: There was a restaurant on the corner, a big  
 13 Italian restaurant that had been there for years, and  
 14 we were the next one.  
 15 PG: So you were near the Purple Onion?  
 16 BB: The Purple Onion was down a ways.  
 17 PG: Down a ways, okay.  
 18 JD: We were almost at - here's Kearny and Broadway.  
 19 Finocchio's was here, right? Okay. And across the  
 20 street at that street, that was El Matador, that  
 21 nightclub where Carmen McRae used to sing, we were  
 22 right here.  
 23 PG: Oh, right next to Finocchio's?  
 24 BB: No, down, a half a block down (three speak at  
 25 once).

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1 JD: He was a member; that's how we met, at the SIR  
 2 dances.  
 3 PG: 'Cause I've since been going through some of the  
 4 Vectors and been collecting, his name comes up once in  
 5 a while because I want to interview him, but I've been  
 6 trying to get information about him so when I talk to  
 7 him, I can do a better job.  
 8 BB: What about what's-his-name, Gordon, the one that  
 9 was social chairman.  
 10 JD: Gordon, something like that.  
 11 BB: Gordon, and then . . .  
 12 JD: His uncle lived in Mill . . .  
 13 BB: No, Brisbane. And Gordon . . .  
 14 JD: Barton, Barton.  
 15 BB: Barton. Gordon Barton was the social chairman and  
 16 Vince helped him put on the dances, that's correct.  
 17 And then Jerry Reid, at that time, helped to put on  
 18 the shows, and he was a very close friend of Gordon's.  
 19 PG: Is Gordon Barton still alive?  
 20 BB: Oh, yes.  
 21 PG: How about Jerry Reid?  
 22 BB: Oh yes, he lives there on Lower Haight there.  
 23 PG: I've got to interview these guys 'cause I have to  
 24 start doing more interviewing.  
 25 BB: Oh, Jerry Reid's a trip.

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1 PG: Ah, I know where you were.  
 2 JD: The Italian restaurant? And we were the next one.  
 3 PG: I know where you were, because later in the late  
 4 '70s across from Finocchio's there were a couple of  
 5 clubs. There was the Mabuhay Gardens and the On  
 6 Broadway.  
 7 BB: There was the On Broadway.  
 8 PG: And that was where there was some punk bands  
 9 played like later. That became the punk's area. But  
 10 you were down, you were down the street.  
 11 JD: Just down the hill.  
 12 PG: So you were a downstairs club?  
 13 BB: Downstairs, basement. We had the whole basement.  
 14 PG: Where you said there had earlier been an amusement  
 15 park, indoor downstairs amusement area. That's why  
 16 it's such a big area.  
 17 BB: A huge area.  
 18 JD: Yeah, that why I says physically it's the biggest  
 19 nightclub in North Beach.  
 20 PG: And Vince Allgood was there with you?  
 21 BB: Yes, he was a partner with us.  
 22 PG: And you said on the phone when I talked to you,  
 23 you said that he's somebody who used to put together  
 24 SIR dances.  
 25 BB: Yes, he worked on the SIR dances with us at SIR.

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1 2S1:700-799  
 2 JD: He will tell you some things. He'll tell you a few  
 3 things. But he's wonderful and he's very in the  
 4 community. He was like a watchdog sort of, right?  
 5 BB: Oh, god, he was, yes.  
 6 JD: He was a watchdog for the community, kind of.  
 7 BB: Well, kind of, in certain areas. He was in Lock  
 8 and Leather group.  
 9 JD: He used to have in Reno what they called a stud  
 10 ranch, a stud ranch, where you camp overnight and go.  
 11 PG: Well, it takes money to get started.  
 12 BB: It doesn't cost money, what the hell. We were  
 13 making money . . .  
 14 JD: Chuck used to do the . . .  
 15 BB: Chuck was our business partner.  
 16 PG: Chuck?  
 17 BB: Thayer.  
 18 PG: Chuck Thayer.  
 19 BB: And he was a business partner. He had a graphic  
 20 place, he was in graphic designs so he pasted up for  
 21 nothing, and we'd do the typesetting there or at our  
 22 graphic place.  
 23 JD: In the beginning it was one of those rinky-dink  
 24 typesetters, like click-click-click, Justifier it was  
 25 called. I would do a little bit with it, Chuck would

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1 do some, Bill would do some with two fingers, that's  
 2 how Bill types. We did it.  
 3 BB: And then we did it at our, we moved in into the  
 4 basement at our house and Chuck went into the basement  
 5 at his house with the graphics and we set him up  
 6 there. He was very grateful, by the way. He's the one  
 7 that left us that when he died.  
 8 JD: Well, he also, remember, besides he was grateful  
 9 to us because, besides Bill helping him open that  
 10 little restaurant that the wanted to, then I bought a  
 11 house with him, half and half, sharing, just down the  
 12 street from where we live, you know  
 13 BB: 'Cause we saw it as a bargain. We said hey, this  
 14 is a good deal for you and so forth, and we put up the  
 15 money for that.  
 16 JD: That was not too much output to put out the paper  
 17 because we did most of the work ourselves.  
 18 BB: And all the work, and we did the delivery,  
 19 everything, you know  
 20 PG: So you delivered to bars and restaurants?  
 21 JD: We delivered all the way over to Oakland.  
 22 BB: Oh no, I went all the way up here to Guerneville.  
 23 PG: Oh really?  
 24 JD: Oh, Bill would come to Guerneville, but in the Bay  
 25 Area up there, he would go to Oakland, Berkeley. This

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1 Opera House.  
 2 PG: Oh, really.  
 3 BB: He did the graphics for the San Francisco Opera.  
 4 He had a lot of . . .  
 5 PG: Oh, that's right, it's in the piano here. You got  
 6 the piano from the Opera House. Did you also do  
 7 graphics for the gay community?  
 8 BB: He had customers, he did the graphics. And later  
 9 when he moved it into the basement of his house that  
 10 we all bought on Sharon Street, we had one house, he  
 11 had another house, and then we bought the second house  
 12 out of that. And he put the business in the basement.  
 13 We helped redo that. Then he had, he eventually got  
 14 one employee, then he got two employees. When he died,  
 15 he had two employees and himself doing graphics. It  
 16 had a lot of business.  
 17 JD: And you know what he did? He left the business to  
 18 his employees. They worked with him, they worked with  
 19 him all the time, and when he died, he left the  
 20 business to them.  
 21 BB: Yeah, that's the way he was.  
 22 JD: That's the kind of person Chuck Thayer was, we  
 23 always sensed that.  
 24 BB: Yeah, he was a good person.  
 25 PG: Did you, do you remember working with a couple

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1 was the furthest one.  
 2 PG: And when you first started printing, what, about  
 3 how many, what was your print run?  
 4 BB: Ten thousand, I think we started with.  
 5 JD: Probably practically nothing, ten thousand.  
 6 Remember this, we were giving this out in the bars,  
 7 right Bill?  
 8 BB: Yeah, giving it away. We never ever sold it; it's  
 9 always a giveaway. And we did get money in from  
 10 advertisers and that paid for everything and that's  
 11 when, as we got money in, we expanded it, and that  
 12 sort of thing. And we took the extra money we had from  
 13 our business, we had the graphics business, we had the  
 14 Basket going when we started this, didn't we? Then we  
 15 gave Vince the Basket because it was going downhill  
 16 and The Shed had moved in (both speak). Hey, this is  
 17 cool, you have to, you know, give and take and that's  
 18 the way you live. And you put in your extra work. Like  
 19 everything we've done is, we do the work ourselves.  
 20 PG: So you also had a graphics business?  
 21 BB: Yeah, with Charles. C & K Graphics.  
 22 PG: Charles?  
 23 BB: Thayer.  
 24 PG: Oh, Chuck, Chuck Thayer.  
 25 JD: And he did the programs for the San Francisco

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1 printers. They started a company in '67, it's called  
 2 Scope? Where they came to San Francisco in '55 and  
 3 they first got started with Pan Graphic Press and they  
 4 didn't, they didn't get along with Hal Call, so they  
 5 left, and in '67 they started something called Scope.  
 6 They said they remember printing some Vectors and  
 7 taking commercial printing for the gay community.  
 8 BB: That was before Darryl Livingood. Yes, do you  
 9 remember? They were not connected with Darryl.  
 10 PG: I'm trying to think of their names. I'm blanking  
 11 on it now.  
 12 BB: I do, there were two gay guys that did the Vectors  
 13 at first.  
 14 PG: Yes, yes, it was probably those guys. They were  
 15 ah, I could kill myself right now.  
 16 JD: But I do remember the name Scope.  
 17 PG: You remember the name Scope. They said they used  
 18 to print menus and they would print matchbook covers  
 19 and they would print programs. They basically wanted  
 20 to be commercial printers and they did a lot of  
 21 commercial printing for the gay community.  
 22 BB: I can't remember them, I'm sorry.  
 23 PG: I keep, another name runs interference. There's  
 24 two guys I've also contacted as Chuck Streets and Paul  
 25 Chin. They said they were involved with SIR. Chuck

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1 Streets used to do conversation groups and Paul Chin  
 2 grew up in Chinatown. He was an Asian guy who was  
 3 involved in SIR.  
 4 BB: Very pleasant, I remember a very pleasant heavy-  
 5 set Oriental guy that was, Jeez.  
 6 PG: I know, dragging the names out of the past.  
 7 BB: Yeah, it's very difficult. You know there are  
 8 thousands and thousands of people that we don't, you  
 9 know, I'm not that good at it.  
 10 JD: Like Gordon Barton, I couldn't even think of his  
 11 last name, and we dealt with him for years.  
 12 PG: So were you happy with how, how long did you stay  
 13 actively involved with the Sentinel?  
 14 BB: Until I sold it to Charles Morris who was working  
 15 on the paper for us, and I sold it to him and then he  
 16 moved it down to (inaudible) or somewhere down there,  
 17 Harrison.  
 18 JD: Harrison Street.  
 19 BB: Yeah. And then he got sick and died and he was  
 20 going into bankruptcy. I think that he was one of the  
 21 first people that died of AIDS 'cause they didn't know  
 22 what it was. I mean, they tested and tested and tested  
 23 and couldn't find what it was. And he just got sicker  
 24 and thinner and everything.  
 25 JD: It seems he died of AIDS before AIDS was AIDS.

1 BB: Yeah, and so I took the paper out of bankruptcy  
 2 with our money and some money that we had in savings,  
 3 and George Vanda put in some money with it. And then  
 4 we published it for a while, and then sold it to a  
 5 couple of guys. And then they took it and they were  
 6 going okay, I guess, I don't know.  
 7 PG: And then they stopped publishing about a year or  
 8 so ago, right?  
 9 2S1:800-899  
 10 BB: Yeah, someone, I can't remember who owned it at  
 11 the last. George was telling me all this stuff now and  
 12 then but I can't remember who owned it.  
 13 PG: What kind of reaction did you get when you first  
 14 started publishing it?  
 15 BB: Oh, I don't know about reaction.  
 16 JD: Well, Bob Ross was mad.  
 17 BB: He didn't like it for one. But he improved  
 18 generally. He improved the B.A.R. And he also put the  
 19 B.A.R. into two segments where he put all that garbage  
 20 in one section.  
 21 JD: The thing about the Sentinel was that when we  
 22 first started it, it was very well received because  
 23 some of the people were saying like we don't have to  
 24 only read the B.A.R. rag or something like that. Now  
 25 wasn't the Mattachine Society putting out something

1 too?  
 2 PG: Oh, the Mattachine Review.  
 3 BB: (Both speak at once). Not but Guy Straight was  
 4 putting out a thing  
 5 PG: League for Civil Education, Citizens News (three  
 6 speak at once). But then he went to jail and so out,  
 7 he didn't put anything out for about four or five, six  
 8 years.  
 9 BB: Yeah, he went to jail for something. And then we  
 10 were going to talk about . . . Broshears put out a  
 11 real raunchy thing. It was called The Crusader, I  
 12 think, with a cross on it and a not of Nazi symbols  
 13 (laughs) and oh god it was . . .  
 14 JD: He did put out a newspaper too and so it's sad to  
 15 say, a group of people were very happy that we went  
 16 and they felt that we were responsible and this and  
 17 that. But they knew they had the other group like.  
 18 Some of the people from the Tavern Guild were not too  
 19 happy, you know  
 20 BB: But they were happy when the B.A.R. started to  
 21 improve. Like I said, then he put the segment where he  
 22 put all the gossip and the nudie ads and prostitutes  
 23 in one section. And then the front part was a  
 24 different section.  
 25 PG: Like news.

1 BB: The news sections, right.  
 2 JD: But you see, a lot of those people want those want  
 3 ads about male prostitutes selling themselves. Even  
 4 the ads with the . . .  
 5 PG: So, at this time in the '70s, the Tavern Guild was  
 6 still a very, very strong organization in the gay  
 7 community?  
 8 BB: I think so, yeah.  
 9 PG: Because like to me now, being a young gay person,  
 10 I was totally unaware of it until I started doing  
 11 historical research. But it seems to me, you know, I  
 12 began to realize in the '60s, you know, they hosted  
 13 the Beaux Arts Ball and it was, and they had their  
 14 auctions and their picnics.  
 15 JD: A lot of the things were, was kind of like  
 16 dominated by the Tavern Guild at that time.  
 17 BB: Not . . . certain areas of social activities in  
 18 the bars and the inter-communications with the bars,  
 19 and that helped a lot, the business community, the  
 20 bars and restaurants. It really did.  
 21 JD: And remember, Bill used to work at Jackson's  
 22 Restaurant which was . . .  
 23 BB: For George.  
 24 JD: For George Vanda, so we were pretty much aware of  
 25 what was going on, you know

1 PG: When were you at Jackson's?  
 2 BB: Oh, I can't remember. I can tell you why and I  
 3 can't tell you the time. But there was two times when  
 4 George went into bankruptcy practically and he called  
 5 me up and said, I'm really in bad straits. Can you  
 6 help me out? Twice, I went down there and worked for  
 7 him and brought his restaurant out of bankruptcy. And  
 8 he sold it.  
 9 PG: And this is Jackson's. So this was before the Big  
 10 Basket?  
 11 BB: No, was it? I don't think. You ask me to remember  
 12 all these things.  
 13 JD: Wait, wait wait, yes. Yes it was.  
 14 BB: It was before the Basket?  
 15 JD: Yes it was because had it been . . .  
 16 BB: It was not (inaudible). Oh, I was working my ass  
 17 off there.  
 18 JD: 'Cause remember, he used to close that restaurant.  
 19 He would get out of the restaurant at 11 sometimes, 12  
 20 o'clock. And the Big Basket was open at 9 o'clock, 10  
 21 o'clock.  
 22 BB: Yeah, 9 o'clock and then we went all night.  
 23 JD: Actually it was supposed to be an after hours  
 24 place but remember, we opened at 9 o'clock.  
 25 BB: We had to open at 9 o'clock. There was a lot of

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1 BB: Escofier, yeah, that's a haut cuisine type thing.  
 2 And it was French cooking and they were all older  
 3 guys. And then went to New York and worked then at the  
 4 Pierre Hotel in New York. It was at Fifth and 61st  
 5 Street, and it was a big hotel, and it was owned John  
 6 Paul Getty at that time. And then I left New York, I  
 7 can't remember.  
 8 PG: That's all right. Well I have just one last  
 9 question for you guys and that's it.  
 10 JD: No, no, no, I'm (inaudible).  
 11 PG: No, no, no, but it's, I just have one last  
 12 question. I wanted to ask you about you got involved  
 13 in setting up SIR and then SIR kind of basically went  
 14 defunct in '76 about that time. I think it went on for  
 15 maybe one or two more years.  
 16 BB: I was not involved in '70 in SIR. I was involved  
 17 in trying to get our, John and my, businesses  
 18 together, get our houses down in San Francisco  
 19 together, get the business with Charles together.  
 20 There was a lot of things that I had to do to take  
 21 care of our life. You got to remember that you've got  
 22 so much energy when you're young and you put a lot  
 23 into it, you put a lot of money into it. But then at a  
 24 certain point, you've got to take care of yourself  
 25 when you're getting old.

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1 work to do before they could . . .  
 2 JD: 'Cause there were a lot of things to be done. So  
 3 it had to be before.  
 4 PG: Where'd you get your training, Bill, as a cook?  
 5 Did you just apprentice?  
 6 BB: Now wait a minute.  
 7 JD: He went to vocational school in Tacoma,  
 8 Washington. That's how you started.  
 9 BB: That's correct, vocational school in Tacoma,  
 10 Washington - restaurant trade. And then I went to the  
 11 Olympic Hotel in Seattle where Charles (inaudible) was  
 12 chef there, a French chef, and they . . . there was a  
 13 couple of other guys there, Paul who's a, Paul, oh  
 14 god, I can't remember their names right now. And we  
 15 went through all the stations and was trained very,  
 16 very extensively. There was a couple people there that  
 17 had worked with Escofier and things like that. I mean,  
 18 they were older and they, they really taught you many,  
 19 many things.  
 20 PG: Sort of like Cordon Bleu? Like the traditional  
 21 French.  
 22 BB: Haut cuisine.  
 23 PG: Haut cuisine?  
 24 BB: Yeah, but not like Cordon Bleu.  
 25 JD: Escofier.

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1 PG: Right. But I wanted to just ask you how you, what  
 2 your feelings were about what happened to SIR later, I  
 3 mean, were you happy? Why did it end? Why did it stop?  
 4 BB: I think the inter . . . well, they lost feeling in  
 5 the gay community of San Francisco that SIR  
 6 represented, you know, the cooperation, the  
 7 creativity. And then Gay Lib came along and I can show  
 8 you. I was just noticing here the, this is, what date  
 9 was it, '70, when SIR was kaput?  
 10 PG: SIR was about, sometime about '76, '77, something  
 11 like that.  
 12 2S1:900-967  
 13 BB: You know who Tom Ammiano is?  
 14 PG: Yeah, he's supervisor.  
 15 BB: See him there? You see?  
 16 PG: Look at him with the beard.  
 17 BB: Look at this.  
 18 PG: Tom Ammiano, Rob Lanza, Henry Wilson, Barbara  
 19 Arms, John Patrick Quinn, Tom Ammiano. Oh, the  
 20 teachers, that's right, that was a big thing with  
 21 teachers.  
 22 BB: Okay, so you've got to . . .  
 23 PG: Seventy-five, July '75.  
 24 BB: Okay, this is what happened. These intellects, and  
 25 he is a good person, Tom Ammiano and the rest of them.

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1 But you saw the beards and the hair there, the long  
 2 hair and that sort of thing. And they were, they're  
 3 not a part of the gay community like we were. They  
 4 were actually that kind of thing where they  
 5 intellectualized and told people what to do. Also,  
 6 then you had the people trying to make, when it came  
 7 to the shows, these stars that would put on their own  
 8 shows and try to make money out of it. And then the  
 9 businesses took over the dancing area, so that . . .  
 10 SIR is an organization that was fulfilling needs of  
 11 people, and when the needs in those areas were no  
 12 longer there that we had set up, they couldn't create  
 13 the new needs. Do you understand that? And so then  
 14 when you don't have a need to exist, you don't exist  
 15 as an organization. Does that make sense?  
 16 PG: Yeah. It also sounds like the gay community was  
 17 getting a lot bigger and it went from just being sort  
 18 of like community dance to becoming businesses. 'Cause  
 19 when you have businesses, it means, you know, you're,  
 20 yeah, it's a different world.  
 21 BB: A completely different world. And it was too bad  
 22 in a lot of ways, but that's the way things are in  
 23 this country. And I'm saying to you that at a certain  
 24 point, the younger homosexuals are going to have to  
 25 reorganize for the need of the community, for the

1 public relationships, particularly, of the community.  
 2 And, you know, we've become awfully . . . we were very  
 3 poor. I was brought up very poor. And John, everything  
 4 we got, we had to work for with our hands. We had to  
 5 work, you know, and now this country has become quite  
 6 wealthy and gay people have become quite wealthy and  
 7 they have taken their place openly as the creators of  
 8 new ideas, as the creators of the worth of our  
 9 society, the things that make it run, that make it  
 10 worthwhile. You know because gay people have always  
 11 existed in this country, like authors and artists and  
 12 theater people and dancers and hairdressers and  
 13 Vercece clothes design and whatever. But they did it  
 14 in a different way before and now they've become -  
 15 people begin to realize that this segment of the  
 16 community, the homosexual segment, the male homosexual  
 17 segment of the community, is what gives the vitality  
 18 to the overall community. It gives us a creative  
 19 aspect of things. It gives us the ideas. And that's  
 20 what you're doing now is that the gay people are now,  
 21 they don't have to do this kind of thing. They can  
 22 fulfill it and make a lot of money being who they are  
 23 with their clothes, you know, instead of dressing up  
 24 in drag and putting on a show. They can dress up a  
 25 whole line of them and become very famous over the

1 hair thing. Or the theater work is so overwhelmed with  
 2 gay people. And the writing of gay people, the authors  
 3 that we have are fabulous. I mean, it's just the way  
 4 things happen in the society. But I think it's  
 5 becoming more and more recognized what the real  
 6 position is of gay people, and what their use is in  
 7 the society. But the public relationship of gay people  
 8 with the overall community, particularly the religious  
 9 community, has really got a lot of work to be done in  
 10 that area. We have a lot of work. Not me, I'm amazed  
 11 I'm still alive, that's true.  
 12 PG: All right, well thank you. I'll let you.  
 13 BB: Cook dinner!  
 14 PG: Cook dinner, put you to work. All they do is put  
 15 you to work.  
 16 END OF INTERVIEW  
 17  
 18  
 19  
 20  
 21  
 22  
 23  
 24  
 25





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