

**Jobriath A.D.  
Dialogue List**

1:00:12	CHYRON	Jobriath d:August 4, 1983, Chelsea Hotel, NYC
1:00:46-1:00:48	TV voice, male	Oh, baby I would have written you a swell obituary.
1:00:49-1:00:52	TV voice, female	I'll be you would have at that. In some speakeasy.
1:00:52-1:00:57	TV voice, male	Don't be silly, gal. You know I don't go to speakeasies. I've got an idea. How about a last drink-
1:00:57-1:00:59	Voice 1 (VO)	He was gonna be the most sensational thing.
1:00:59-1:01:01	Voice 2 (VO)	Jobriath was a virtuoso on the piano
1:01:01-1:01:03	Voice 3 (VO)	Jobriath was gifted.
1:01:03-1:01:04	Voice 4 (VO)	Jobriath was the real deal.
1:01:04-1:01:09	Voice 5 (VO)	He was presented to the world like a full formed rock star.
1:01:09-1:01:11	Voice 6 (VO)	They had a gigantic billboard on Times Square.
1:01:11-1:01:13	Voice 7 (VO)	Let's go, take it over the top.
1:01:13-1:01:14	Voice 8 (VO)	He was playing a role.
1:01:14-1:01:15	Voice 9 (VO)	The new David Bowie
1:01:15-1:01:17	Voice 10 (VO)	Lots of, tons of, money.
1:01:17-1:01:18	Voice 11 (VO)	The true fairy of rock & roll
1:01:18-1:01:19	Voice 12 (VO)	I'm a real faggot.
1:01:19-1:01:20	Voice 13 (VO)	Fairies don't sell.
1:01:20-1:01:22	Voice 14 (VO)	Everyone hated him and was gunning for him.
1:01:22-1:01:24	Voice 15 (VO)	The rocket that crashed.
1:01:24-1:01:26	Voice 16 (VO)	Every time he put on a costume, his personality would change.
1:01:26-1:01:28	Voice 17 (VO)	He was definitely ahead of his time.
1:01:42-1:02:07	Narrator	1968, the most explosive year in an already turbulent decade. Assassinations, serial killing, civil unrest, rioting in the streets and a daily body count brought to you by the six o'clock news. The youth counterculture was looking for something that expressed their views on racial, political and sexual freedoms. What they got was Hair.
1:02:15-1:02:24	Narrator	Hair's provocative call to freedom lured a new generation from all corners of the globe. Among them was a young musician named Jobriath.

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1:02:25-1:02:29	Allan Nicholls	He was the epitome of that kind of person that they were trying to portray.
1:02:29-1:02:32	Gloria Jones	Because he really believed in those words.
1:02:33-1:02:36	David Hargrove	Jobriath played a gay character named "Woof" who was in love with Mick Jagger.
1:02:37-1:02:43	Allan Nicholls	He was very "woof" like. The character was kind of a love child gone wild.
1:02:44	CHYRON	Jobriath Salisbury singing "Sodomy" in original L.A. cast.
1:02:44-1:02:59		<i>Jobriath singing Sodomy Sodomy. Fellatio. Cunnilingus. Pederasty.</i>
1:03:00-1:03:06	Gloria Jones: Cast Member, Hair	Jobriath, the minute he stepped on stage, he embraced the audience. And the audience embraced him.
1:03:09-1:03:20	Allan Nicholls: Cast Member, Hair	He did have that kind of sexual presence about him. You could see him loving a man and a woman at the same time. You could see in him kind of a man and a woman at the same time.
1:03:24-1:03:30	Gloria Jones	He used every gimmick that was there that you remembered Jobriath.
1:03:31-1:03:34	Allan Nicholls	I don't think he was acting. I think he was just himself.
1:03:35-1:03:48	Travis Michael Holder: Friend	Oh god, he fascinated me immediately. He was very angelic, very impish, and yet, you know, when you started to talk to him he wasn't just some dumb blond. You know he had something to say and something to talk about.
1:03:48-1:03:51	Heather MacRae	Jobriath was also a virtuoso on the piano.
1:03:51-1:04:06	Susan Morse: Cast Member, Hair	On all our breaks at rehearsals he would- everybody else would go to the bathroom or go get something to drink and there was Jobriath just sitting at the piano just playing and composing. "Hey, I just wrote this. I want you to hear this." And he floored everyone.

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1:04:09-1:04:26	Heather MacRae: Cast Member, Hair	Otis and I met Jobriath and we instantly attached ourselves to each other. He was living in a house all by himself and Otis and I kind of moved in there with him. It was almost like he became our adopted child. And then Mercy came to live with us. Miss Mercy from the GTOs.
1:04:27-1:04:52	Miss Mercy: The GTO's	I went to see Hair. And I was with Miss Christine and I think Bianca Jagger was there that night. And at the end of Hair, they would come out and they would drag people onstage. And I saw this pretty blond coming at me and it was Jobriath. And he dragged me onstage. And I went home with him. I just loved him. But he was gay. What can you say? It was still a platonic love affair.
1:04:53-1:05:01	Marlowe West: Back-up Dancer, The Creatures	Jobriath, to me, I would observe his relationship with women was reference material.
1:05:02-1:05:09	Miss Mercy	He never talked to me about about how he became gay or why he was gay. We never really talked about that.
1:05:09-1:05:29	Travis Michael Holder	He was very quiet about his personal life and his sexual lie particularly. As flamboyant as he tried to be and as flirtatious as he was, his sexuality was not of major importance in his life or something that he was maybe even entirely comfortable with.
1:05:30-1:05:36	Miss Mercy	He was in the LA Hair for a long time. And he was doing Pidgeon at the time, too.
1:05:51-1:05:58	Stan Farber: Producer, Pidgeon	I had been producing a rock & roll group when somebody brought Pidgeon, or Jobriath- I think it was Pidgeon, to me.
1:06:00 -1:06:07	Stan Farber	Jobriath was a wonderful, flashy pianist. I had been in rock & roll a long time, but this was something diferent.
1:06:15-1:06:30	Bill Cooper: Engineers, Pidgeon	I don't remember hearing demos, but it's the kind of thing that, if Stan said he's got somebody good; you know Stan was the best guy in town so we wouldn't questions something like that. But I do remember the first day or so that they came in, I think Jobriath sat down and he started playing and Richie and I sort of looked at each other and said okay, fine, this guy's different.

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1:06:38-1:06:43	Stan Farber	His classical piano style created these melodies around this poetry.
1:06:46 -1:07:01	Richie Podolor	Jobriath incorporated all the very legitimate classical underneath his singing. And you'd hear a little Mozart, a little Beethoven, a lot of Chopin, literally underneath this somewhat rock & roll music.
1:07:08-1:07:12	Stan Farber	He had a delivery, vocally, that was very pure and innocent.
1:07:19-1:07:23	Miss Mercy	He could really sing, too. And the Pidgeon album was really beautiful.
1:07:23-1:07:33	Bill Cooper	By saying it was a band, I guess technically it was a band, but it was the kind of band, okay, it was really- this was 90% of it right here. It's built around Jobriath.
1:07:33-1:07:40	Bill Cooper	He was just head and shoulders above any of the other guys. It was apparent. There was no fighting to see who the top dog was, it was apparent
1:07:42-1:07:48	Stan Farber	Jobriath had a lot of potential, but he was almost too complicated in many ways.
1:07:49-1:07:50	Richie Podolor	It was kind of rock opera.
1:07:55	RECORD AD	Pidgeon has the message...
1:07:58-1:08:11	Stan Farber	When the album was finished, someone over at Decca records got the idea of doing this album cover Pidgeon in a submarine sandwich with lettuce and tomatoes hangin' out the pieces of bread in a double fold out.
1:08:12	RECORD AD	Pidgeon is Hear!
1:08:14-1:08:22	Stan Farber	It got kind of both negative and positive reviews in Billboard and Cashbox, saying this is kind of an interesting folk-rock classical act.

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PIDGEON: RUBBER BRICKS: A record to be classed with "Classical Gas and "MacArthur Park," this single from Pidgeon features a brilliant conception carried through to a stunning completion. Likely to be so polished that it is called too good to be commercial, the side deserves every consideration for tp forty and FM play. Flip: "Prison Walls."

1:08:22 REVIEW

- |                  |                                |   |
|------------------|--------------------------------|---|
| 1:08:25-1:08:31  | Stan Farber                    | The band was not tight enough or musical enough or good enough to continue. They just kind of drifted apart.  |
| 1:08:46 -1:08:55 | Allan Nicholls                 | Michael Butler, at the closure of the LA show said that everyone could just come to LA and be in that show and that included Jobriath.  |
| 1:08:56-1:09:06  | Allan Nicholls                 | There was a lot of playing music after shows and there was a lot of recording going on and Jobriath kind of jumped into that. He had this demo he was trying to put together.   |
| 1:09:07 -1:09:23 | Bill Cooper                    | He had written...sort of taken a whole new direction and written some new songs, so he came by thr studio and sat down and played five things and two of them just jumped out where ichie and I both said okay, this is different. And that was an original one he had just written, "Inside," and "I'maman." |
| 1:09:23-1:09:39  | <i>Jobriath singing</i>        | I'maman. Yeah, I'm an elegant man, I'maman. Satin bows and open toes are what I am.   |
| 1:09:40 -1:09:54 | Bill Cooper                    | Right after just having done Steppenwolf and Three Dog Night, we were in the business of making radio friendly records. That's what we were looking for. It was so apparent that this was really a unique talent, yet in our line of business, we couldn't do anything with it.                               |
| 1:09:55-1:10:03  | Billy Cross: Band Member, Hair | My impression of him first off was that he was tremendously talented and slightly disturbed about things in his life  |
| 1:10:03-1:10:08  | Miss Mercy                     | Any genius or these wonderful people have these other flip sides to them.   |
| 1:10:08-1:10:12  | Travis Michael Holder          | I think there were times when he was so driven, it was almost a manic thing.  |

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1:10:12-1:10:22 Miss Mercy I came over there one day and he was chopping up a grand piano, saying the devil had possession of his soul. So he was really going looney tunes.

1:10:23-1:10:30 Zenobia Jobriath was fired from the show. And it may have felt inevitable at some point

1:10:32 *Jobriath singing* cause I'maman.

1:10:34-1:10:38 Zenobia: Cast Member, Hair But that was probably the best thing for him, because he was able to do his music.

1:10:39 *Jobriath singing* So, I'm an elegant man, I'maman.

1:10:44-1:11:01 Allan Nichools I didn't sense any drive from Jobriath in trying to grasp the brass ring or the Grammy. I think jobriath was playing for the love of music. I don't know if he had a manager when he first arrived in New York

1:11:10 HEADLINE "Presenting the Grand Man"

1:11:12 HEADLINE "Svengali of the 70s." "This generation's P.T. Barnum."

1:11:13-1:11:16 Eddie Kramer Jerry Brandt was a serious operator.

1:11:17 HEADLINE "Jerry Brandt is an odious huckster."

1:11:17-1:11:20 Jerry Brandt I'm a huckster. I'm a promoter.

1:11:20 -1:11:23 Dennis Christopher Very driven, very obsessed, very smooth.

1:11:23-1:11:27 Heather MacRae Sexy and slimy all at once. He was very powerful.

1:11:27 HEADLINE "Jerry Brandt to head pop music division at William Morris."

1:11:30 -1:11:34 Jerry Brandt I'm booking Fabian, took over Sam Cooke, brought the Rolling Stones

1:11:34 HEADLINE "Brandt Brings Stones to U.S."

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1:11:35- 1:11:40	David Hargrove	Jerry Brandt was exceptionally handsome in a reptilian sort of way.
1:11:41-1:11:45	Hayden Wayne	Coiffed such like Mick Jagger. All rock & roll image.
1:11:46-1:11:53	David Hargrove	Jerry was the man who discovered Carly Simon. He just kind of reeked of money and power.
1:11:53-1:11:56	John Michael Cox	Jerry Brandt opened a club called The Electric Circus
1:11:57-1:12:06	Jerry Brandt	It was the theater of the absurd. It was a traveling roadshow from the west coast to New York.
1:12:08-1:12:16	Jerry Brandt	Sly played there, Doors played there, grateful Dead played there. I knew this was big.
1:12:18	POSTER	"The Electric Circus. The Ultimate Legal Experience."
1:12:19-1:12:22	Eddie Kramer	He loved to promote. And he was very good at it.
1:12:23-1:12:25	Jim Farber	Jerry Brandt was seen as a hype master.
1:12:25-1:12:27	Eddie Kramer	Jerry was svengali.
1:12:28	HEADLINE	"My philosophy? When the D.A. says 'Not Guilty,' don't applaud."
1:12:31 - 1:12:35	Hayden Wayne	Jerry had a really infamous reputation.
1:12:35	HEADLINE	1:12:54-1:12:56
1:12:38-1:12:39	Jim Fouratt	Jerry was a prick.
1:12:46-1:13:04	Jerry Brandt: Manager	There was a young beautiful German boy who worked at CBS who adored Jobriath, loved his music. And he says, "You gotta listen to this tape." And I listened to it and I said, something incredible here. I don't know what it is but it's pretty hot.
1:13:06	CHYRON	"Amazing Dope Tales"

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1:13:14 -1:13:27	Jerry Brandt	I thought it was very smart and very sexy. Now, what more could a manager want from a guy? He could write, he could sing, he could dance. I bought it.
1:13:28 -1:13:40	Dick Christian: Friend	He realized Jobriath had a lot of talent and he saw a lot of money, but he also had a genuine affection for him. And Jobriath knew it, too. Jobriath knew how to work his way around.
1:13:41-1:13:46	Jerry Brandt	I mean, he seduced me, period. And he was a charming little prick.
1:13:48 -1:14:10	Jerry Brandt	Jobriath said, "I would like a deal with you the same as the Colonel and Elvis. Which indicated to me his grandiose ideas. And their deal was 50/50 on everything down the line. So we drew up a partnership agreement.
1:14:11-1:14:22	Marlowe West	When Jobriath hooked up with Jerry Brandt, right away Jobriath knew what he was looking for. And the next thing I knew, Jerry Brandt changed his life.
1:14:27 -1:14:34	Allan Nicholls	We were hearing about Jobriath's album he was doing at Electric Lady with Eddie Kramer producing.
1:14:30	DOOR SIGN	Electric Lady
1:14:55-1:15:07	Billy Cross	Eddie Kramer is a tremendously talented engineer. He was the main engineer for Jimi Hendrix's recordings, he worked with Led Zeppelin, The Beatles and Peter Frampton.
1:15:08-1:15:23	Eddie Kramer: Producer, Jobriath	I was introduced to Jobriath by Jerry Brandt. I'd done an album with him with Carly Simon, another one for the Voices of East Harlem. He was very well connected with Elektra. He gave me a demo to listen to and said, "What do you think," and I thought it was incredible.
1:15:25	Eddie Kramer footage	Wait a second. Jo. Jobriath?
1:15:30-1:15:35	Heather Macrae	He wanted everyone to come and sing with him, so a whole group of people that he knew from Hair and other places.



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1:15:36 -1:15:40	Allan Nicholls	It wasn't the full cast, but it was Vicki Sue Robinson and Heather and myself.
1:15:41 -1:15:48	Zenobia: Cast Member, Hair	To discover Richard Gere in that session, it was like, who invited him? He's not a singer. He was a friend of Vicki Sue Robinson's.
1:15:48	Jobriath footage	And the melody, oh whoa, oh-oh-ohhh.
1:15:52 -1:15:55	Allan Nicholls	When we recorded with Jobriath, he had everything mapped out.
1:15:56-1:16:03	Peter Batchelder: Friend	He seemed quite competent in the studio. Multi-tracking, special effects. He understood the recording process.
1:16:04-1:16:06	Jerry Brandt	Jobriath would dictate how it goes.
1:16:10 -1:16:29	Eddie Kramer footage	Jobriath writes all his own material, writes all the lyrics, plays all the keyboards on the album, plays Moog, plays organ, plays some acoustic guitar, sings obviously all of the lead parts. Jobriath has a distinctive style of writing.
1:16:34-1:16:37	Eddie Kramer footage	Ok, let's go do it. Let's go do it.
1:16:57	CHYRON	"World Without End"
1:17:10 -1:17:17	Eddie Kramer	His ability to play classical music and rock and pop and Broadway and all the rest of it and sort of make it into his own thing.
1:17:28	CHYRON	"Blow Away"
1:17:33 -1:17:37	Jim Fouratt	The music was complicated, sophisticated
1:17:37-1:17:41	Jim Farber	His vocal tics were eccentric. It did have a Jaggeresque swagger to it.
1:17:44-1:17:46	Jake Shears: Lead Singer, Scissor Sisters	His lyrics are really phantasmagoric.
1:17:47	CHYRON	"In a space suit made my Mary Quant I'll blow away, I will."

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1:17:55-1:18:00	Jim Farber: Music Journalist, Rolling Stone, Creem, NY Daily News	When he comes out and sings I'm a man, he's clearly giving you a different idea of what a man is.
1:18:01	CHYRON	"I'm a Man"
1:18:10-1:18:12	Jerry Brandt	Everything you want to know about Jobriath is in his lyrics.
1:18:17 -1:18:23	Zenobia	I believe him being who he was was more important than making a statement, I'm gay.
1:18:24-1:18:31	Allan Nicholls	Had it never been brought up, I wouldn't have cared. I mean you care about the music and you care about the performance.
1:18:32-1:18:41	Jim Fouratt: Friend	Just because you're gay and you're out and you're a musician does not mean you're going to be good. But you find these rare people whose talent transcends their sexual orientation.
1:18:52	CHYRON	"As the River Flows."
1:18:55-1:18:57	Allan Nicholls	It was an amazing, amazing session.
1:18:58-1:19:08	Eddie Kramer	He was his own person. And he had developed this very unique style. Flamboyance to the point of craziness. He out-queened Queen.
1:19:12 -1:19:21	Jerry Brandt	He was different that anyone I have ever seen. These combinations of things said to me, "This could be big."
1:19:31-1:19:37	Eddie Kramer	I don't think Jerry Brandt's forte was in the studio. Jerry Brandt was a business guy
1:19:37-1:19:39	Jerry Brandt	The first thing you do is make a record deal.

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1:19:40-1:19:55	Jac Holzman: Founder, Elektra Records	Jerry Brandt approached me with Jobriath very matter-of-factly. He brought me some material. He talked more about the marketing than he did about the music, which should have been something that had alerted me.
1:19:56-1:20:05	Jerry Brandt	I think to him, the music was okay. It was secondary to I gotta do this for Jerry Brandt.
1:20:05-1:20:13	Tony Frere: Friend	Jerry seemed impossibly energized at the idea of being the svengali figure.
1:20:14-1:20:22	Marlowe West: Back-up Dancer, The Creatures	When Jobriath started getting discovered and everything, he started to be curious about changing his image and stuff.
1:20:22 -1:20:33	Travis Holder: Friend	I know he had sort of a flirtation with becoming a famous person, but I don't know if necessarily it was the fame he was after as much as the persona.
1:20:33-1:20:38	Tony Frere	He was really exuding the rock & roll sensibility of that time.
1:20:45-1:21:00	Jim Farber	Glam really began as a very early '70s reaction to what was then seen as the drabness of hippiedom. Glam people had had enough of that after five years. They wanted to do something more exciting, they wanted to do something more theatrical, they wanted to do something new.
1:21:04-1:21:20	Tony Zanetta: Former President, MainMan	Glam and glitter were all kind of rolled into one. Kind of a fascination with movies and movie stars. And then the rock & rollers kind of picked it up from there. And different artists approached it in different ways. But dressing up was one way to make a show.
1:21:23-1:21:55	Joe Elliott: Lead Singer, Def Leppard	I saw Marc Bolan wearing women's shoes, feather boas, glitter stuck on his cheeks, pouting away, lipstick on. There was something okay about a guy dressing a bit feminine. Because, for a start, he had all the women chasing him. Don't you get it? You could be ugly like Slade, god bless 'em were the ugliest band in the world. Or you could be Bowie or Bolan who were the most beautiful men you'd ever seen. I wanted to be them. I didn't want to shag 'em. I just anted to be in their space.

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1:21:55-1:22:05	Jim Farber	There was a more kind of comfortable sense of humor to it. Bowie's the perfect example where he began with a persona. It was clearly a made up character of Ziggy Stardust.
1:22:06-1:22:11	Sarah Kernochan: Film Director, Marjoe	Ziggy Stardust was an indelible icon that he could almost get away with anything.
1:22:12-1:22:25	Tony Zanetta	Bowie was beautiful. He was strange, but beautiful. The image was vry feminine but there was something very masculine about him, which made it even more appealing. It was true androgyny.
1:22:26-1:22:35	Sarah Kernochan	I don't think anyone ever debated whether David Bowie was bisexual, whether it was right or disgusting. It was just part of the general outrageousness.
1:22:36-1:22:55	Jim Fouratt	You know, I don't think David's gay. He says, Oh, I might have poked a couple guys when he was was high but no, he was basically heterosexual and his wife maneuverd a lot of that image around. And she was always visible around the androgyny of David Bowie, so it gave permission in a way.
1:22:57	ARTICLE	"Alice Cooper, David Bowie- Jobriath's going to refine it all another step," Brandt promised during the course of an interview last fall, back when he began tub-thumping for his gay messiah.
1:22:58-1:23:19	Narrator	Assuming that the public was ready to take that next step beyond Bowie, Jobriath was thrust into the spotlight without the safety net of hyper-masculinity or bisexuality; Jerry Brandt's mantra being, "There's no such thing as bad publicity." And Brandt spread enough money around that the name Jobriath was on everyone's lips, even before they heard a note of music.
1:23:02	HEADLINE	Pop: Messiah Coming?
1:23:08	ARTICLE	The hype of the year award for packaged decadence goes to impresario Jerry Brandt and his latest find, Jobriath.
1:23:13	ARTICLE	Advertising space has been booked for several national "heavy" newspapers and several thousand pounds are being spent on other promotions.

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1:23:21-1:23:31	Interviewer	Jerry, tell me some of the business particulars behind Jobriath; how you're promoting the act, what you have sunk into it as far as money is concerned, what you have riding on it.
1:23:32	Jerry Brandt	I've got my ass riding on it.
1:23:37-1:23:42	Jerry Brandt	An enormous amount of money, a lot of thrills and a good time.
1:23:44-1:23:54	Billy Cross: Band Member, Hair	At the time Elektra came into the picture, it was presented as, My God, he's got this great deal and this huge amount of money up front and they're gonna go all the way with this.
1:23:54-1:23:59	Steven Knee: Friend	We had heard anywhere from \$500,000 to a million.
1:24:00-1:24:05	Billy Cross	And we were, of course, delighted. What do you need in America? You need promotion more than anything else.
1:24:05-1:24:17	Jerry Brandt	I tried to break Jobriath in New York because I was accepted in New York. Jerry Brandt is New York. If New York buys it, we're in. Which would then spread.
1:24:17-1:24:20	Sarah Kernochan	The launch for Jobriath was spectacular.
1:24:26	HEADLINE	Jobriath Gets Ready to Sizzle. And now, the rock star who may outglitter them all.
1:24:27	HEADLINE	He's Being Billed as Another Garbo
1:24:28	ARTICLE	Jobriath, who had just signed a \$500,000 recording contract with a recently merged Asylum/Elektra.
1:24:29-1:24:33	Marlowe West	When he first came out and the press got a hold of him, he was gonna be the the most sensational thing.
1:24:33	HEADLINE	Launch Drive on Jobriath Debut on Elektra LP
1:24:35	HEADLINE	Hair Star in Solo

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1:24:36	ARTICLE	Promoter Brandt calls Jobriath the find of an era.
1:24:38	Ygarr Ygarrist	The hype was the new David Bowie. Even more glam than Bowie.
1:24:40	ARTICLE	Jobriath, the American star whose costumes out-Bowie Bowie will probably be the most expensive
1:24:43-1:24:46	Dennis Christopher: Actor, friend	It was really hard to ignore. It was everywhere, in your face.
1:24:46-1:24:50	Jerry Brandt	Take it over the top, let's go. Take it over the top. That's my job.
1:24:55	HEADLINE	Elvis, the Beatles, Jobriath, Jerry Brandt
1:24:59	ARTICLE	Jerry Brandt wants to be our generation's P.T. Barnum. With Jobriath, he may have the talent to push forward his dream.
1:25:01	ARTICLE	If hype means projecting your artist, I'm going to produce the biggest hype ever.
1:25:04	Interviewer	So what you've really done is create a whole aura around Jobriath before he even appears anywhere.
1:25:12-1:25:15	Jac Holzman	They had a gigantic billboard on Times Square.
1:25:16-1:25:20	Jim Fouratt	I remember seeing that fucking billboard. It was too big.
1:25:21-1:25:23	Heather Macrae	His face was everywhere. And he was on buses.
1:25:24-1:25:32	Zenobia	When I saw the cover of that particular album on the side of the buses in New York. It's like, Oh my goodness! And the make-up they had on him.
1:24:33-1:25:37	Eddie Kramer	Jobriath is morphing into this creature. I thought it was fantastic.
1:25:43	Jobriath	He put that picture of me, that nude picture of me, on the side of about 750 buses.

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1:25:50	Jerry Brandt	Well, between New York, Paris and London, about 2000 buses.
1:25:53-1:26:00	Jac Holzman	It seemed to me that this was more of a marketing effort than a music effort.
1:25:57	CEREAL BOX	Jobriath's Fairy-O's
1:26:01-1:26:04	Jobriath	Asking me if I'm homosexual is like asking James Brown if he's black.
1:26:04-1:26:06	Hayden Wayne	The true fairy of rock and roll, in headlines.
1:26:07	ARTICLE	Jobriath, the artist, says: "I'm a true fairy."
1:26:09-1:26:19	Jayne County: Musician	It was like in your face "fag rock." I'm the real faggot. And people were like (gasps) because even Bowie and them didn't do that. They just suggested it and hinted it.
1:26:13	HEADLINE	Jobriath: Homosexual Superstar
1:26:19-1:26:26	Jobriath	There's a lot of people running around, putting make-up on and stuff, just because it's chic. I just want to say that I'm no pretender.
1:26:27-1:26:31	Jerry Brandt	Whatever advice or prodding I got from him, I exploited.
1:26:33	ARTICLE	Jobriath is going to be the biggest artist in the world. He is a singer, dancer, woman, man. He has the glamour of Garbo. He is beautiful.
1:26:35-1:26:41	Dennis Christopher	There was a big push to make this happen and to make it happen big, so he was everywhere in a very, very big way.
1:26:39	HEADLINE	Superstar or superhype?
1:26:41	HEADLINE	FAIRY TALES
1:26:42-1:26:52	Jerry Brandt	More than any other artist in the history of the business ever, ever got as much attention as Jobriath.

## Jobriath A.D. Dialogue List

1:27:01-1:27:12	Marlowe West	When he was starting to get famous and he was subjected to the aspect of becoming this person. I think that rocked his cradle a little bit.
1:27:14-1:27:21	Dennis Christopher	He seemed to me to be a really good actor. And it seemed to me that this was the role of his life.
1:27:21-1:27:28	Michael Butler: Producer, Hair	Jobriath was basically an elegant person, much more than this of the wall image that he was trying to portray.
1:27:29-1:27:37	Zenobia	I didn't know if that was Jobriath honoring his heart or Jobriath going with a trend.
1:27:39-1:27:52	Stan Farber: Producer, Pidgeon	He was very much of an enigma. He said his name was Jobriath Salisbury. And then one of his friends said, no his name is Bruce Campbell. And then he said no, it's Bruce Salisbury.
1:27:52-1:28:00	John Michael Cox, Jr.: Photographer	Jobriath compartmentalized his life. So he started inventing these people.
1:28:00-1:28:04	Sarah Kernochan	I never knew what name he was gonna have every time I saw him.
1:28:04-1:28:11	John Michael Cox	He always referred to himself as Jobriath. There was never any mention of Bruce. I guess as far as he was concerned, Bruce was dead.
1:28:12-1:28:18	Sarah Kernochan	He had a lot of contradictions and I suspect he didn't want to be who he really was.
1:28:19-1:28:23	Zenobia	So who was he before he was Jobriath, in that transformation?
1:28:25-1:28:35	Stan Farber	There was always this underlying sadness about him, I felt that came from his family situation even though I didn't understand what it was because he was not very honest about it.
1:28:35-1:28:37	Marlowe West	I never met anybody in his family.
1:28:38-1:28:41	Michael Butler	I don't think he had any close relationship with his family.



## Jobriath A.D. Dialogue List

1:28:41-1:28:44	Stan Farber	He was very closed about it. He didn't want to talk about it much.
1:28:44-1:29:00	Peter Batchelder	He was trying to put his old life to bed and just become a new person. And he actually believed in this whole incarnation of himself as somebody else and something else.
1:30:04-1:30:14	Bill Fogle: Brother	My earliest clear memory of Bruce is him saving my life, jumping in the car seat in front of me and jacking the steering wheel so I wouldn't roll down a steep driveway.
1:30:16-1:30:32	Bill Fogle	I can tell you just by looking at the photographs that I own that Bruce adored me as a baby. Every opportunity he had to get his hands on me, he took. I always would tell people that he was kind of like an Auntie Mame. He would just come into a room and bring the world with him.
1:30:35-1:30:45	Narrator	Jobriath was born Bruce Wayne Campbell on December 14, 1946, in Philadelphia, the second of three sons born to Jim Campbell and Marion Salisbury.
1:30:48-1:31:05	Bill Fogle	They married very young. My mother had her first child in less than nine months. She was sixteen years old. My mother loved to have a good time. She was a fun-loving person. She was a very beautiful woman. When she walked into a room, it became a party because she was so attractive and so fun-loving.
1:31:06-1:31:23	Bill Fogle	After ten years of marriage to a man who worked hard and wanted his family to be traditional in many ways, my mother, less and less as time went on, did not fit into that picture. She needed certain kinds of attention in order to feel good about herself.
1:31:24-1:31:27	Bill Fogle	Bruce was twelve years old when the family broke up.
1:31:28-1:31:32	Bill Fogle	I have a feeling whatever happened, it happened in 1958 and it happened quickly because she was pregnant.
1:31:34-1:31:51	Narrator	Marion was pregnant, with another man's child. She'd been having an affair with a man named Bill Fogle. Soon after, she left her husband and three sons to marry him. Within two years, Fogle committed suicide. Marion was now a widow raising a young boy on her own.

## Jobriath A.D. Dialogue List

1:31:54-1:32:02	Bill Fogle	After my father died, my mother and I lived in a couple of different places. And eventually we came back to the town where the Campbell's had lived as a family.
1:32:03-1:32:28	Bill Fogle	I also have a number of memories of my mother putting me in the car and we'd go to the Campbell's. But what was odd about that was that my mother didn't feel right about having me come into the house. She would leave me in the car. It was unseemly for me to see the other family that she had.
1:32:31-1:32:58	Bill Fogle	Almost all the photos of my mother and Bruce, it's evident that they really did have a very special relationship. She absolutely loved him and there was no doubt about the fact that he was her favorite son, partly because of his talent, his beauty, his ebullience, his excitement. Bruce was just her angel, the son that she could just sit down and have a cigarette with and have a drink with. They were being glam queens together, they were being glamorous together. They were being girlfriends, in short.
1:32:59-1:33:12	Bill Fogle	I knew I was never going to be like that with my mom. And I tried. And I think in some ways, I benefitted from Bruce's relationship with my mother. I benefitted from that relationship, but in the same time, I stood in the shadow of it.
1:33:08	DRAWING	Happy Marion Day. Love, Jobriath
1:33:19-1:33:31	Narrator	Jobriath turned to art at an early age, often painting striking, exaggerated images of himself and his mother. But his true escape was music.
1:33:33-1:33:45	Dick Christian	Playing music and learning music was his haven. That's where he could go and develop himself and be away from the drama of his family or even having to deal with his family.
1:34:47-1:34:05	Peter Batchelder: Friend	I first met Bruce Campbell in early spring 1964. We were both auditioning to be a piano major at Temple University. When I got to know him later in the semester, I realized this was a talent like a Mozart or a Prokofiev.

## Jobriath A.D. Dialogue List

1:34:06-1:34:25	Sarah Kernochan: Film Director, Marjoe	He was an amazing sight reader because I put before him things that he'd never seen before. But I remember Beethoven, especially the Waldstein Sonata. He definitely had played that a lot, so I would venture to say that Beethoven was one of his influences.
1:34:25-1:34:31	Hayden Wayne: Band member, The Creatures	And from stories I had heard had been paraded in front of Eugene Ormandy of the Philadelphia Orchestra as this wunderkind.
1:34:32-1:34:43	Peter Batchelder	He showed me manuscripts of chamber music and could play it on the piano for me. He had pretty much the first movement of a symphony composed and orchestrated at the age of fifteen or sixteen.
1:34:46-1:34:51	Peter Batchelder	The psychological reason of why he wouldn't promote himself.. fear of rejection?
1:34:51-1:34:58	Billy Cross	Jobriath came from a background that was not in harmony with who he was as a human being. I think he didn't get the support that he needed.
1:34:59-1:35:01	Peter Batchelder	I got the impression that his mother was dead-set against it.
1:35:01-1:35:14	Bill Fogle	When you were in my mother's world it was a little bit sterile, a little bit... there just wasn't as much warmth and things going on. You got on my mother's nerves too easily to do that.
1:35:15-1:35:35	Peter Batchelder	She looked at him and said, "You can't just take off like some great big bird." And I remember thinking, Mrs. Fogle, he's already taken off. You don't even know who your son is. She had no idea of the talent this person had any more than Mr. and Mrs. Gershwin had any idea what they had on their hands.
1:35:36-1:35:46	Peter Batchelder	Towards the end of the semester, he was cutting so many classes, I was worried he was gonna flunk. He said that he wasn't coming back the next semester, what difference did it make. He just couldn't stand it anymore.
1:35:47-1:35:57	Bill Fogle	Bruce was anxious to please his father like any kid, including he was in officer training. His musical studies had gotten off track and I'm sure his dad was like, well, what are you gonna do now?

## Jobriath A.D. Dialogue List

1:35:58-1:36:11	Bill Fogle	His father was a strong, organized and intelligent man who had his own very strong ideas and was by no means a passive or easygoing personality.
1:36:12-1:36:20	Bill Fogle	He enlisted and over a period of time had a meltdown about the whole thing. I guess it was just a lot worse than he expected.
1:36:21-1:36:24	Dick Christian: Friend	He knew from the second he was in that he was going to get himself out.
1:36:24-1:36:28	Peter Batchelder	At that point, we all started getting calls from the FBI wanting to know where he was.
1:36:29-1:36:33	Stan Farber	The rumor was he had changed his name to Jobriath Salisbury for that very reason.
1:36:34-1:36:51	Zenobia: Friend	When you're AWOL, you go into hiding, you change your name, but you don't appear on a stage singing every night. Why would you be so visible while being AWOL? And then they found out and arrested him.
1:36:52-1:37:09	Marlowe B. West: Back-up Dancer, The Creatures	One time I was with Miss Lucy and she sent Jobriath a can of root beer in the mail. She said, Oh, he's over in the nut house in Philadelphia and he has to stay there for three weeks, but instead of serving time, he made them think he was nuts.
1:37:01	CHYRON	Valley Forge Military Hospital, Phoenixville, PA
1:37:09-1:37:20	Dick Christian	He was an actor, he knew how to act crazy, he knew how to push the buttons, he knew what the rules were. He knew how to get around them and through them and out.
1:37:20-1:37:26	Zenobia	I think if Jobriath had come out and said "I'm gay" to not be enlisted, it might have caused more trouble for him.
1:37:27-1:37:39	Bill Fogle	I don't think my mother was capable of really talking to Bruce about... okay, what's really going on with you? My mother never allowed herself to consciously think of her son as a homosexual.

## Jobriath A.D. Dialogue List

1:37:42-1:37:50	Bill Fogle	He still wanted his mother to think that, yeah, he was messing around with girls. And he brought one home and slept with her. And the understanding was that they were lovers.
1:37:54-1:38:25	Bill Fogle	My mother's best friend sat down with her one day and said, "Marion, you know Bruce is gay." My mother didn't speak to the woman again for something like two years. And it's sad because I'm sure my mother acknowledged that her son was extraordinary and out of the ordinary. She discovered Bruce in bed with another boy. Even that wasn't enough to help her consciously deal with his sexuality. Even that wasn't enough for her.
1:38:27-1:38:46	Gloria Jones: Cast Member, Hair	We would speak about it, about him being gay. But he said it was a part of him, it was his life and he didn't see what was the problem. And that's really the way he felt.
1:38:48-1:39:08	Travis Michael Holder: Friend	When he got to New York, things changed. He was still Jobriath in many ways. He had a new kind of freedom. He was never really closeted in LA. He seemed to me to be more flamboyant. He was very comfortable exploring a more feminine side to his personality.
1:39:09	HEADLINE	Fairy Tales
1:39:09-1:39:18	Jobriath	I want to some day be the person who looks more gay than anyone, so that someone can point to me and say, "That's what someone who is gay looks like."
1:39:12	CAPTION	Music is an extremely feminine thing.
1:39:19	HEADLINE	Jobriath: Gay Rock Breaks All the Rules
1:39:19-1:39:29	Narrator	Jobriath's debut album, having been hyped in the press since midsummer, was finally released in October of 1973. At long last there was now a sound to put with the image.
1:39:21	ARTICLE	Jobriath is a self-proclaimed "true fairy" who's just released his first album and projected his first image- that of a space age Pierrot.

## Jobriath A.D. Dialogue List

- 1:39:39-1:39:45 Will Sheff: Lead Singer, Okkervil River The whole world is waiting for this big star and the very first sound they hear is a gay S&M song.
- 1:39:45 RECORD LABEL "Take Me I'm Yours"
- 1:39:52-1:40:02 Jim Fouratt I think it had a very gay sensibility to it because of the respect for chords, respect for lyric, respect for storytelling. And yet, it was rock & roll.
- 1:40:07-1:40:26 Kristian Hoffman: Musician, The Mumps We loved it. It was exciting and rock and we loved the outsidersness of it. And even Space Clown, which of course, was ridiculous and made us cringe with embarrassment at the same time we adored it because the chorus, "Oh, you're a Space Clown." The poetry was so horrendous. But it was beautiful.
- 1:40:33-1:40:38 Jake Shears: Lead Singer, Scissor Sisters Wow, this is really weird stuff and it's creepy and I don't know what the hell he's singing about. But I like it.
- 1:40:39-1:40:45 Jayne County: Musician The voice inflection with the music and everything, at times was so perfect, you couldn't tell the difference between his voice and the instrument.
- 1:40:46-1:40:54 Will Sheff When people say, Oh, it's like a Bowie ripoff. Because I hear a lot of influences on it that don't have to do with Bowie and I don't think he's a particularly Bowie sounding singer.
- 1:40:54-1:41:00 Kristian Hoffman His piano chords in his songs were radically different from the kind of chords David Bowie would use.
- 1:41:00-1:41:06 Justin Tranter: Lead Singer, Semi-Precious Weapons It isn't traditional song forms at all, which is what I think makes him so brilliant.
- 1:41:08-1:41:13 Will Sheff It's a very, very lush, beautiful sounding recording. And it's also extremely creative.

## Jobriath A.D. Dialogue List

1:41:13-1:41:26	Lisa Fancher	There's something too perfect about the records. I mean, it's nice that Peter Frampton drops by, people from Led Zeppelin are dropping by and playing bass. The record seemed kind of ersatz to me, they didn't seem like a band he had been playing with for a long time.
1:41:26-1:41:31	Hayden Wayne: Band member, The Creatures	What Eddie Kramer did in the mixes, they're a little too trebly, they don't have that resonance.
1:41:32-1:41:34	Miss Mercy	They were overproduced. Where was his voice?
1:41:34-1:41:39	Stephin Merritt: Lead Singer, Magnetic Fields	He was clearly in the room when they mixed them and he wanted to hear the piano more than he wanted to hear his voice.
1:41:39-1:41:50	Tony Frere: Friend	Sometimes you capture the explosive energy of an original artist and sometimes it has to sort of be crafted for the masses like a Christmas present.
1:41:56-1:42:13	Narrator	Despite the push from Elektra, bewildered critics and music buyers had no idea what to make of the baroque, theatrical pop. Record stores at the time were filled with Carpenters and ex-Beatles, while Tony Orlando & Dawn were clogging up the AM dial. The album never even charted.
1:42:13-1:42:20	Zenobia	With that much hype and how much money goes into that kind of advertising, you would expect the Earth to move, a volcanic eruption.
1:42:20-1:42:27	Kristian Hoffman	The record came out, might have been a couple moderately good reviews, and then everyone hated him and was gunning for him.
1:42:27	HEADLINE	How to Make a Pop Parody
1:42:29-1:42:40	Narrator	Having failed to be impressed by the music, those in the media who had previously restrained themselves with thinly veiled cynicism now took aim and declared it open season on Jobriath
1:42:31	CAPTION	Jobriath: "Calculated Perversity"
1:42:33	CAPTION	Jobriath: A pianoed penis?

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1:42:35	ARTICLE	Unfortunately, the album isn't quite that funny. Jobriath sounds ludicrous whelping his dorky ballads but is amazingly Jaggeresque in his rock efforts.
1:42:37	ARTICLE	When trying to pin Jobriath down into one musical category, the hand out continues, "he'll slip and disappear." In this instance, he would appear to have slipped under a train.
1:42:41	HEADLINE	The fag-end of glam rock.
1:42:41-1:42:49	Tony Zanetta: Former President, MainMan	People were not prepared to be on Jobriath's side. Amongst the New York cognoscenti, it was like, "Well who's she?"
1:42:50-1:42:57	Ann Magnuson: Actress	He was presented to the world like Athena born from Zeus' head. A full formed rock star.
1:42:58-1:43:09	Will Sheff	You're supposed to come up from humble circumstances and pay your dues. Well, he came up from humble circumstances, but he was plucked by fate to play a role in a movie no one ended up wanting to see.
1:43:06	PHOTO	"I'm Ready For My Close-Up."
1:43:10-1:43:22	Kristian Hoffman	He's copying the Bowie stance of behaving as if he's a huge megastar and having money spread around as if he is without him having earned it. And it really eclipsed the quality of the music.
1:43:22-1:43:28	Jim Fouratt: Friend	He did not have the hip media, the cool media, on his side, mainly because of Brandt.
1:43:29-1:43:39	Jerry Brandt	The big picture was to make us, Jobriath and Jerry Brandt, the biggest thing since the Colonel and Elvis. Or MainMan and Bowie.
1:43:39-1:43:49	Jim Fouratt	Jerry pitched him so high, when it's jammed down your throat, most people walk away from it, don't even want to hear it. Most people never even heard his music.
1:43:42	HEADLINE	I'm Jobriath Boone: It isn't easy to live up to all that advance ballyhoo.



## Jobriath A.D. Dialogue List

1:43:49-1:43:55	Tony Zanetta	There were no gigs. Jerry Brandt spent too much money on promotion but didn't back it up with anything.
1:43:56-1:44:07	Jerry Brandt	I believed in what I was doing for Jobriath. Jobriath believed what I was doing. Jobriath loved what I was doing.
1:44:08-1:44:12	Jim Farber: Music Journalist, Rolling Stone, Creem, NY Daily News	There had been all this talk about this huge advance, that he'd gotten so much money up front.
1:44:11	ARTICLE	He persuaded Elektra Records to sign him for a reputed \$300,000.
1:44:12-1:44:17	Lisa Fancher	When you're extolling how much people got for their record contract, it just immediately makes people suspicious.
1:44:17-1:44:25	Jac Holzman: Founder, Elektra Records	The deal, I have read, was a half a million dollars with I don't know how many hundreds of thousands of dollars worth of promotion.
1:44:21	ARTICLE	The figure was an astonishing \$300K-\$500K.
1:44:25-1:44:26	Jerry Brandt	That was part of the hype.
1:44:27-1:44:45	Jac Holzman	I would never risk anything like that on any single artist. You'd have to be nuts. The deal with Jobriath was between \$35K and \$50K with Jerry having some money in a budget he was able to spend. It was in the \$20K-\$25K region.
1:44:45-1:44:48	Jerry Brandt	That was it. No half a million dollars.
1:44:49-1:45:00	Kristian Hoffman	The media wasn't standing up for him, perhaps because as good as the first album was, didn't suddenly transcend the critical pre-disposition to dismiss him.
1:45:00-1:45:06	Jim Farber	I believe there were some pretty good reviews, but in general it was scathing. In general, he was treated as a complete joke.

## Jobriath A.D. Dialogue List

Truly one of the more interesting debut albums of the year, the Jobriath LP represents at once a challenge and a delight to the discerning musical ear. Defying mere categorization with an expansive repertoire that ranges from hard rock to dramatic theatricality...

1:45:02 ARTICLE

1:45:07-1:45:14 Ann Magnuson

The world of rock journalism was straight men who were extremely homophobic.

1:45:15-1:45:23 Hayden Wayne

Bruce stuck his head in the mouth of the wolf and said, "I'm the true fairy of rock & roll. And you could hear glass break everywhere.

1:45:23-1:45:34 Sarah Kernochan

No one had ever really outed himself in any form of entertainment as brazenly as Jobriath. It was career suicide.

1:45:24 CAPTION

"I'm a true fairy."

1:45:34-1:45:44 Jerry Brandt

I thought Jobriath would be embraced by the public. Because gay in the seventies was a big deal.

1:45:42 SIGN

PHILADELPHIA GAY PRIDE DAY '72

1:45:45-1:45:56 Jerry Brandt

The whole gay community was rising. I could feel the levity. I said, well, if we could surf this one in, we're in the big time.

1:45:57-1:46:11 Jim Fouratt

Jerry Brandt named Jobriath the fairy of rock & roll. I think the straight William Morris agent saw Bowie happening and was going to take that and blow it up more. Well, fairies don't sell. They don't sell to fairies and they certainly don't sell to straight people.

1:46:00 Newspaper headline

It's a gay time. The truest fairy of them all.

1:46:11-1:46:16 Jerry Brandt

I just thought it was what it was. Let's sell the album. How do we get people to look up?

1:46:17-1:46:25 Sarah Kernochan

But when you announce that you're exclusively sexually with men, that was something that went a bridge too far.

## Jobriath A.D. Dialogue List

1:46:25-1:46:34	David Hargrove: Back-up Dancer, The Creatures	People were rejecting it because they were afraid of it. He turned being gay into a gimmick. And there I think he was in collusion with Brandt.
1:46:27	HEADLINE	The Fairy in the Cube
1:46:34-1:46:44	Jerry Brandt	Him. It's all him. The true fairy is him. I'm a purveyor. I can't create a true fairy.
1:46:45-1:46:53	Dick Christian	It could not have backfired more perfectly if you'd set it up. He basically shot himself.
1:47:08	NEWSPAPER	Jobriath has landed
1:47:30	GRAFFITI	Faggot
1:47:34	GRAFFITI	Jobriath is a fag!
1:47:39	NEWSPAPER	Down with Jobriath
1:48:03	SIGN	Something new to put between your lips.
1:48:10-1:48:18	Jim Fouratt	Jobriath was one of these new gay men who believed the music industry would stand with them.
1:48:18-1:48:24	John Michael Cox, Jr	The press did nothing. The gay press, I mean. They should have marched in, they should have done something. They didn't.
1:48:26-1:48:35	Jim Fouratt	You had the gay community moving towards trying to reclaim masculinity; the development of the clone, the leather guy, the mustache, the facial hair.
1:48:36-1:48:38	David Hargrove	You saw a lot of tight t-shirts and guys driving jeeps.
1:48:39-1:48:48	Tony Zanetta	They were rushing towards this hyper-masculinity. They were rushing towards the leather bars. Even in the discotheques there was a certain kind of flamboyance, but effeminacy was really on the way out.

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- 1:48:48-1:49:07 Jayne County: Musician There was the harder, political side of gay culture who reacted very, very negatively to the whole androgynous, gender, glitter movement of the seventies. They resented the fact that anyone would think that, because they were gay they wore glitter on their eyes, platform shoes and black nail polish.
- 1:49:08-1:49:12 Jim Farber Gay audiences at the time don't feel comfortable identifying with rock & roll
- 1:49:13-1:49:23 Kristian Hoffman Gay culture didn't like rock. When you stand in line to see Iggy & The Stooges at the Whisky, you're not standing around with a bunch of fags. We were standing around with a bunch of people who might want to kill fags.
- 1:49:24-1:49:36 Jayne County You can be as gay as you want but you can't say it. You can walk around like Liberace and talk about "George," but if Liberace would have got up there and said, "I'm gay, I love to suck cock," that would have been the end of his career.
- 1:49:37-1:49:48 Jim Fouratt Jobriath was not a straight man pretending he was gay. He was a sissy fag. I'm sure a lot of gay men were upset about Jobriath, you know, this big sissy.
- 1:49:48-1:49:51 Dick Christian He didn't make any pretense to cover it up, ever.
- 1:49:52-1:50:06 David Hargrove The interesting thing to me about Jobriath and being this gay icon is I never saw him in a relationship. I never saw him pick anyone up in a bar, I had no idea that he ever had sexual relationships with anyone, male or female.
- 1:50:07-1:50:12 Travis Michael Holder He never had a problem talking about his sexuality. He just never talked about relationships.
- 1:50:12-1:50:18 Dick Christian He kept his private life to himself. Everyone else was an audience.
- 1:50:19-1:50:31 Willie Fogle: Brother My feeling about Bruce, and this is something he shares in common with his mom, is that it wasn't part of the game to settle down and buy curtains together, settle in for the tough times together. That wasn't part of the game, that wasn't fun.

## Jobriath A.D. Dialogue List

1:50:35-1:50:55	Narrator	Jobriath had done his best to move past the failure of the first album. For months, he and Jerry had been planning an extravagant stage show that would combine rock & roll, theater, opera and illusion and provide Jobriath with a live debut that would make everyone stand up and take notice. Their choice of venue- The Paris Opera House.
1:50:36	ARTICLE	Jobriath is one of those attractions that may sell as a curiosity, but probably won't endure beyond the first round.
1:50:40	HEADLINE	New Elektra Act Bows with \$200G Stage Spectacle
1:51:01	ARTICLE	Jobriath appearing in the middle of an 8-foot lucite cube that becomes a 40-foot phallic symbol, which next turns into the Empire State Building with the star, in King Kong costume, on top. He then swats down a plane, tears off his gorilla head a la Dietrich
1:51:03	ARTICLE	However, attention should be mainly drawn to Jobriath's first performance- at the Paris Opra House in February. The show, claimed to be costing a fortune to stage, will run for four nights.
1:51:09	ARTICLE	The outcome will be that, as I descend the penis, I'll turn into a Marlene Dietrich look-a-like.
1:51:13-1:51:18	Jerry Brandt	One of the few barriers that rock & roll hasn't conquered totally yet and that's theater.
1:51:19-1:51:25	Steven Knee: Friend	The stage show was supposed to be a big spectacle, also like a rock musical with sets.
1:51:26-1:51:40	Dick Christian: Friend	He wanted to bring the concept of Broadway and opera to rock & roll. And Jerry was making that happen. They were going for it, but the records just weren't selling.
1:51:41-1:51:47	Billy Cross: Band Member, The Creatures	The idea was we were going to work the record. We were going to go out and tour. We were going to put a unit together that was going to play this music live.

## Jobriath A.D. Dialogue List

1:51:48-1:51:52	Hayden Wayne: Band Member, The Creatures	We were a bunch of serious wannabes. And this represented something quite serious.
1:51:52-1:52:04	Joe Bianchi: Tour Manager, Jobriath & The Creatures	Jerry said, okay, here's where you go. Go to this address in Lambertville. It was an old farmhouse but it had been converted into a full stage.
1:52:05-1:52:19	David Hargrove	It was a huge, barn-like room with very thick, velvet curtains that blocked out all the sun. We had lights on the second floor from the mezzanine. There was a great deal of control of the environment. It felt right.
1:52:24-1:52:30	Joe Bianchi	We probably stayed there over a month, two months, maybe three months, I'm not really sure, rehearsing.
1:52:49-1:52:58	Marlowe West	I saw Jobriath's sketches of Paris. It was exceptionally gorgeous. It looked like something out of the Wizard of Oz.
1:52:59-1:53:15	David Hargrove	I actually saw the set being built, the maquette of the Empire State Building opening up into this huge phallus, Jobriath as King Kong/Marlene Dietrich ripping off the head and there he was. So I got very excited about it.
1:53:16-1:53:21	Hayden Wayne	We're starting to relax and Bruce is starting to...yeah, this is sounding good. And the band was good.
1:53:23-1:53:30	Marlowe West	Jerry would come with his really hoity-toit people and they would sit up there and it was like a royal performance.
1:53:36-1:53:43	Marlowe West	Jerry Brandt would go, "He wants that? Make it." So he was, he was like the fairy godmother.
1:53:44-1:54:05	Jerry Brandt	You don't put together a show and build the sets unless you have a hit to back it up. Who's gonna come see you? When I realized this, I said- Now I'm investing money and money coming from here, from there, from investors =, from friends. Just crazy shit.
1:54:07-1:54:19	Jerry Brandt	The pressure I was under was just, to die. I justified it by saying, I committed to this. I'm obligated to him. I must see this through.

## Jobriath A.D. Dialogue List

1:54:20-1:54:28	Billy Cross	Jerry as his manager with really good contacts that he had was perfectly capable of getting the Midnight Special in Los Angeles lined up for Jobriath and the band.
1:54:29-1:54:33	Hayden Wayne	We're gonna do the Midnight Special, we're talking about a national tour.
1:54:34-1:54:37	Marlowe West	The world was waiting. Okay, let's see what this Jobriath thing is.
1:54:45	SIGN	Jobriath: Debut Performance on the Midnight Special. Friday, March 8. A new adventure in television and music. Jobriath on Elektra records and tapes.
1:54:53-1:55:02	Ann Magnuson: Actress	Every Saturday night there was Don Kirschner's Rock Concert and Midnight Special. And you gathered with your friends, it was like...
1:55:03	SIGN	The Midnight Special
1:55:07-1:55:23	Billy Cross	The Midnight Special was a big show. It was nationwide. The album had been released to less than enthusiastic reviews and we figured that if we could do the Midnight Special and present something that was attractive to the American public, that we would maybe have a shot.
1:55:24	ANNOUNCER	Welcome to the Midnight Special, with Fresh Flavor, Ritchie Havens, Jobriath
1:55:29-1:55:38	David Hargrove	When we got to the studio at NBC, I looked out into the audience and it was teenage kids. They were wanting to see The Eagles.
1:55:38-1:55:58	Jerry Brandt	We're on the set now. And he's doing things, the director says, "That's it. I can't. No." The censor guys are there. They thought it was too lewd. I said, "It's not lewd. What's lewd? He doesn't even have a bulge in his pants!" What's so lewd about this? Finally, time was running out and they had to do it.
1:56:00	CHYRON	Guest Host Gladys Knight
1:55:59-1:56:06	Gladys Knight	So what you're about to see, and hear, is an unusual and exciting theatrical event.
1:56:06-1:56:08	Jerry Brandt	She didn't know who the hell he was.

## Jobriath A.D. Dialogue List

1:56:09-1:56:13	Gladys Knight	This young man that you're about to see this morning is the act of tomorrow.
1:56:14-1:56:15	Jerry Brandt	And how to say his name.
1:56:16-1:56:18	Gladys Knight	Ladies & Gentlemen, JOBREATH (*note- make sure you get the incorrect spelling here)
1:56:20-1:56:22	Jerry Brandt	I was like watching it, saying, "Oh, god."
1:56:33-1:56:45	Hayden Wayne	I'm starting with the synthesizer and the harpsichord and you see Jobriath coming out in this springy space garb, singing "I'm a Man" and you go, like, "Hello?"
1:57:45-1:57:50	Dennis Christopher	When I saw it, I was just gobsmacked. I think my mouth dropped open, I couldn't believe it.
1:57:51-1:57:54	Jayne County	I was shocked. Not shocked, but I was gleefully giggling.
1:57:54-1:57:59	Kristian Hoffman	I think I was with my neighbors and I made them stay up late to watch it with me. And they were like, "Who is this freak?"
1:58:00-1:58:05	Ann Magnuson	You can see how wrong it looked to people from that period of time.
1:58:05-1:58:08	Susan Morse	It was odd, but it was a role, you see. He was playing a role.
1:58:08-1:58:20	Joey Arias: Performer	It was something out of a Walt Disney cartoon. To me, it wasn't like I was looking at an alien, I was looking at a fairy. And I don't mean fairy like "fairy," I meant like a fairy from a fairytale land.
1:59:37-1:59:40	Hayden Wayne	We had just finished "I'maman" and you have to present the second tune.
1:59:41-1:59:46	Marlowe West	The people who were running the show wanted us to change the lyrics of "Take Me, I'm Yours."
1:59:47-1:59:54	Hayden Wayne	"Take me I'm yours. Diffuse me, abuse me, I'm yours, I'm your fantasy." And Stan Harris looks at us and says, "You can't do that on television."



## Jobriath A.D. Dialogue List

1:59:54-1:59:59	Billy Cross	Anyone could have figured that out in 1974 in America. We'll do Rock of Ages instead.
2:00:03-2:00:08	Willie Fogle	I don't think I will ever forget the expression on my mother's face when he walked out with that inverted fishbowl on his head.
2:00:08-2:00:11	David Hargrove	This bubble that he had. Every fingerprint on it showed.
2:00:11-2:00:16	Kristian Hoffman	Was that a Stephen Sprouse thing? Would have been nice if it had worked a little better.
2:00:41-2:00:47	Hayden Wayne	You could see by th way the whole show was put together it was kind of like, "Let's put something together and get them the hell out of here."
2:00:49-2:00:54	Billy Cross	You could feel the hostility from the audience when we went onstage and certainly when we went offstage.
2:00:56-2:01:10	Jerry Brandt	They didn't want him on that show. They didn't want Jobriath on that show. There was a lady I was sleeping with. And she said, "You know, I book the acts on the show. I could put him on. Nobody wanted him.
2:01:12-2:01:25	Hayden Wayne	After the Midnight Special, there's a surprise party for Jerry and here's this whole spread, there's a whole bunch of people around. And out of nowhere, Bruce picks up the chocolate cake and smashes it in Jerry's face.
2:01:28-2:01:37	Billy Cross	I'm not exactly sure where the relationship between Jerry and Jobriath was at that time. There must have been some sort of tension and Jobriath was pretty nervous. This was his shot.
2:01:37-2:01:44	Marlowe West	I felt bad for Jobriath, too, because Jobriath was losing his grip. He was humiliated.
2:01:42	HEADLINE	Jobriath leaving Earth to Return Home
2:01:45	ARTICLE	No, this isn't the first rock & roll frog. It's Jobriath.

## Jobriath A.D. Dialogue List

2:01:47-2:02:04	David Hargrove	The Midnight Special made it seem cheap. It made it seem like we were performing monkeys. Suddenly all the glamour and magic that he was trying to create, it evaporated under those lights, under television lights.
2:02:19-2:02:27	Narrator	After the Midnight Special, the band returned to Lambertville to find that the plans for the Paris opera house show were now crumbling out from under them.
2:02:21	HEADLINE	Jobriath- June Concert
2:02:29-2:02:45	Billy Cross	At that point, there was no discussion of the Paris Opera House project, which I personally believe was a total fantasy. I think that was just something Jerry concocted to get people to think it was bigger than it was. I think I left immediately after we did the Midnight Special. I just got fed up.
2:02:46-2:02:52	Joe Bianchi	Then they actually put a tour together and said we'd go warm up, you know, do some shows first.
2:02:47	SIGN	Jerry Brandt Presents: Jobriath- Creatures of the Street
2:02:54-2:03:07	Narrator	Among the venues chosen for the first leg of the tour, Manhattan's Bottom Line and West Hollywood's Troubadour were the hottest clubs on the east and west coasts. But their intimate size was a far cry from the grandeur of the Paris Opera House.
2:03:08-2:03:14	Paul Zone: Lead Singer, The Fast	Tickets were sold out, couldn't get in for free. The Bottom Line wasn't like going to a club on the corner, it was very established.
2:03:15-2:03:27	Ygarr Ygarrist: Zolar X	The crowds at the Troubadour were marvelous all nights. The first night, the opening night, was just chaotic. Local television, NBC, they filmed it.
2:03:28-2:03:39	John Michael Cox, Jr: Photographer	I think everybody was mystified as to what they were going to see because they had been told about this Paris show. He was gonna be like Marlene Dietrich and pop out of this thing.
2:03:39-2:03:50	Paul Zone	The lights all went down and the band walked out on stage. To our horror, they were all dressed in jeans and t-shirts.

## Jobriath A.D. Dialogue List

2:03:50-2:03:54	Jobriath	"Ladis and gentlemen, I am Jobriath Boone."
2:03:56-2:03:57	Paul Zone	We were shocked.
2:03:57-2:04:05	Hayden Wayne	When you're expecting all this hype and this razzle dazzle, to all of a sudden get a basic pencil sketch, people were insulted.
2:04:04	ARTICLE	With all the preparation, including choreography, the short headline set drags. Jobriath's routine voice lacks clarity at the outset. One number shocks, but only by its title. Even the encore, I'maman, lacks spark. Quality is more important than shock value. And quality is lacking.
2:04:07-2:04:13	Paul Zone	We were really ready to see something special. It was a sad moment.
2:04:13-2:04:24	John Michael Cox, Jr	The Bottom Line show was all right if no one had been told about the Paris Opera House. Brandt screwed everything up with his supr hype crapola.
2:04:16	ARTICLE	There had been no Paris opening. And there was no \$200,000 stage show- just a few tricks with a spotlight and a mirror. Nureyev, Dietrich and Marcel Marceau must have been relieved.
2:04:26-2:04:40	Jerry Brandt	Now you have to understand, for me to do what I did for him, you have to be in love with someone. You understand that? You can't make these kinds of stews if you're not in love with it.
2:04:41-2:04:47	John Michael Cox	Whenever there was any press, it was Brandt who did the talking. Jobriath was kept away from the press.
2:04:46	ARTICLE	As we sit in Jerry's elegant East Side apartmnt, he tried to take up most of the conversation, but I shut him up in order to let his client speak.
2:04:48-2:05:02	Jerry Brandt	He didn't want to talk. He thought he had a great mouthpiece in me and I was doing my job. That's exactly how he didn't sell records but his name kept flowing out there.

## Jobriath A.D. Dialogue List

2:04:54	ARTICLE	Pop Messiah Coming? The Fairy in the Cube
2:05:02-2:05:05	John Michael Cox, Jr	Jerry Brandt's ego was as big as all of the universe.
2:05:05	AD	Jerry Brandt presents an album containing the songs of Jobriath.
2:05:07-2:05:12	Jerry Brandt	Jerry Brandt Presents. I learned early there's no name better than your own.
2:05:13-2:05:18	Hayden Wayne	Jerry Brandt presents is everywhere to the point of what seems to be egocentricity, because that's all that Jerry had.
2:05:19-2:05:30	Jerry Brandt	We're talking about a certain type of animal. And I was one of those animals that Jobriath obviously knew about because I had a history and he loved it.
2:05:31-2:05:42	Hayden Wayne	Jerry's the manager, Bruce is the talent, the entity I Jobriath. But to hear Jerry tell it, and maybe rightfully so, "I'm Jobriath" because he created it.
2:05:43-2:05:47	Jerry Brandt	Right. He didn't perform. I had to go out there and make him famous.
2:05:46	ARTICLE	Brandt has so much to say about his plans for Jobriath that Jobriath never gets much of a chance to talk about his own plans.
2:05:49-2:05:50	Jerry Brandt	I think he got more press than I did.
2:05:51-2:05:53	Interviewer	But you were in all the press that he got.
2:05:54-2:05:56	Jerry Brandt	Not really. Was I?
2:05:57	Interviewer	Yeah.
2:05:57-2:06:03	Jerry Brandt	Okay. Well, it was a team and it was a partnership. And the Colonel had as much press as Elvis, too.
2:06:04-2:06:09	John Michael Cox, Jr.	All of this was about him. This was going to be his way of becoming a star again.

## Jobriath A.D. Dialogue List

2:06:10-2:06:18	Jerry Brandt	I wanted to be famous. And he was a vehicle as well. We both wanted the same thing.
2:06:19-2:06:26	Jobriath	What do I want to be? I don't know, rich, glamorous, famous. The old things.
2:06:27-2:06:30	Jerry Brandt	I gave him what he wanted. I got the money.
2:06:31-2:06:42	Marlowe West: Back-up Dancer, The Creatures	Jerry Brandt was holding up this big image. There were no Holiday Inns or nothing like that. We stayed in the best hotels in every major city and everything was carte blanche.
2:06:43-2:06:50	Hayden Wayne: Band Member, The Creatures	We went where we were limoed. We played where we were limoed. We didn't pay for anything. Because we weren't paid.
2:06:50-2:06:55	Steven Knee: friend	It was difficult for the band to get any kind of money or anything from anybody.
2:06:55-2:07:00	Jerry Brandt	I don't remember but something, maybe food. I don't remember. I had a bigger picture in mind.
2:07:02-2:07:12	Joe Bianchi	Jobriath expected us to be playing in big places. I told him, you don't start like that, you have to cut your teeth, so to speak.
2:07:13-2:07:22	Marlowe West	When we had a concert at the Nassau Coliseum and people started yelling "faggot" and started throwing things and we all had to run for our lives.
2:07:23-2:07:49	Hayden Wayne	And we're rushed off the stage- Jobriath is sitting downstairs now- and he looks at himself and he starts to heave, and he picks up his makeup kit and he smashes it into the mirror. And you could see tears just pouring down his face. He was so completely humiliated by this. This was where the overt self destruction started.
2:07:51-2:07:55	Marlowe West	Things changed and Jobriath used to disappear for lengths of time.
2:07:56-2:08:02	Jerry Brandt	He would shut down. Where he was, nobody knew, so everything had to stop.
2:08:03-2:08:11	Joe Bianchi: Tour manager, Jobriath and The Creatures	I was more concerned with his welfare and things like that. That he didn't get hurt or hurt himself.

## Jobriath A.D. Dialogue List

2:08:12-2:08:30	Steven Knee	With everything that had been spiralling down from the built up hopes and hype of the grand show to have it just being a club tour. Jobriath felt embarrassed to have it been reduced to this.
2:08:29	HEADLINE	With Jobriath, It's All Just a Joke
2:08:31-2:08:48	Dick Christian	He was self destructive at a point in his life when it seemed that everything he had worked for... the rug had been pulled out from under him and he really was in a free-fall. He had sort of given up caring about a lot of things.
2:08:51-2:09:03	Jerry Brandt	He was an attractive guy when he was level and not being consumed by demons. I would say he was a borderline schizophrenic.
2:09:05-2:09:08	Joe Bianchi	Every time he put on a different costume, his personality would change.
2:09:12-2:09:21	David Hargrove	One night he literally ripped a bannister out of the wall and was swinging it at people and was attacking anyone who got near him.
2:09:26-2:09:32	Jerry Brandt	These are all distractions. This doesn't help you write great music.
2:09:38-2:09:48	Joe Bianchi	He always thought everyone was conspiring against him. How come they'e not doing this, how come they're not doing that. Wht aren't they promoting the album.
2:09:49-2:09:58	Jac Holzman: Founder, Elektra Records	The second Jobriath album was released in 1974, long after I had gone and David Geffen took over the label.
2:09:55	HEADLINE	Founder Holzman Leaves Elektra; Geffen In
2:09:59-2:10:01	Interviewer	Why was there no marketing for the second album?
2:10:01-2:10:07	Jerry Brandt	I did it all already. What am I gonna say? The first album bombed, but wait til you get to this one!

## Jobriath A.D. Dialogue List

2:10:10 -2:10:19	Marlowe West: Back-up Dancer, The Creatures	The finances started dropping and things started... the fluidity of it all was starting to...
2:10:20-2:10:36	Jerry Brandt	Now in those days and in my youth, I didn't count money. I didn't even care. As long as I was sleeping, the limousine took me to the studio and I was eating. You know what I mean? And then I realized we're broke.
2:10:37-2:10:53	Jerry Brandt	So then I call David. Jerry, no more money. I said, "David, I'm on the high diving board, there's no staircase down, the pool is empty, you got the water and I gotta jump.
2:10:54-2:11:03	Jerry Brandt	He says, "Okay Jerry, I'll give you \$50,000 if you sign a letter saying you won't ask me for anymore money."
2:11:06	Jerry Brandt	Okay.
2:11:06-2:11:13	Hayden Wayne	The Paris Opera House debacle became self-evident when the tour ground down and we wound up in Tuscaloosa.
2:11:14-2:11:17	Joe Bianchi	Yeah, that was a good show. There was a lot of people there, they all oved him.
2:11:18-2:11:24	Marlowe West	There was people waiting and people wanted autographs and all that stuff. It was really fun. They treated us like real rock stars.
2:11:25-2:11:34	Hayden Wayne	They freaked out. It just kept going. Encores, encores, encores, and we started having to repeat material. They wouldn't let us go.
2:11:35-2:11:39	David Hargrove	The music was really, really good. And I think that's what won people over.
2:11:40-2:11:55	Joe Bianchi	To be at the University of Tuscaloosa of all places and he got such a big warm welcome, then I knew we could go anywhere. I didn't think there was anyplace we couldn't go after that.
2:11:58 -2:12:01	Steven Knee	By that time, it was too late.
2:12:01-2:12:03	Marlowe West	That was the end of Jobriath's contract with Elektra.

**Jobriath A.D.  
Dialogue List**

2:12:06-2:12:11	Marlowe West	And everything just started setting in. He was shot.
2:12:12-2:12:16	Joe Bianchi	Jobriath told us. He just said, "Elektra dropped us." That was all.
2:12:17-2:12:31	Jerry Brandt	He didn't sell any records. And that was the name of the game. What gets a record company going is the smell of money. And there was no money. He didn't generate fifty cents.
2:12:32-2:12:45	David Hargrove	He was a performer who wanted to work. And Brandt came along like a tornado and threw him way off track, promised him the emerald city, and Jobriath just couldn't- he crumbled under that pressure.
2:12:41	HEADLINE	Son of Glitter: Hying it for a New Gay Hope
2:12:46-2:13:05	Jerry Brandt	I couldn't wait for this show to be in the sky and Jobriath coming out in the auditorium and the costumes and the sets. Please! It was glory days- for me- if I could pull it off. And I tried my damndest.
2:13:06-2:13:17	Jerry Brandt	We got back to New York and it just kept getting crazier and crazier. And I said to him, that's it, I can't do it anymore. Do what you want, I'm closing down.
2:13:20-2:13:26	Jerry Brandt	And that was the end of me and Jobriath. That fast it started and that fast it ended.
2:13:28-2:13:29	Jerry Brandt	It was damaging.
2;13:31-2:13:32	Jerry Brandt	And to be so publicly wrong...
2:13:36	Jerry Brandt	...was not a nice thing.
2:13:48-2:13:56	Narrator	Emotionally damaged, flat broke and with Jerry Brandt no longer in his corner, Jobriath reluctantly headed back to more familiar surroundings.
2:13:58-2:14:01	Willie Fogle	Bruce came to stay with us while I was in high school. It was an extended stay.



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2:14:01-2:14:06	Peter Batchelder: Friend	I think he was there because he didn't have any place else to go.
2:14:07	CARD	Dear Mom- See you 'round the tree. Love, Bruce
2:14:07-2:14:36	Willie Fogle	My mother was a little bit discouraged about his life. I think he was a source of worry to her. She gave Bruce as much support as her personality was capable of giving him. He said, "You never gave a fuck about my talent." And her response was, "Don't use that word around me. Don't ever use that word around me." And she was really angry. But, of course, that's sad that her response was don't use that word around me instead of I'm sorry I wasn't able to do more for you.
2:14:39-2:14:42	Peter Batchelder	He was looking not so much for encouragement, I think, but just recognition.
2:14:43-2:14:49	Willie Fogle	Eventually my mother had to ask Bruce to leave. She said, Bruce, either get a job and chip in or move on.
2:14:50-2:14:58	Narrator	On his own once again, Jobriath returned to New York in search of his next persona while trying to avoid the lingering spectre of the true fairy.
2:14:59-2:15:04	Jim Fouratt	He felt powerless about it and he spent many years trying to not be Jobriath.
2:15:06-2:15:10	Michael Butler: Producer, Hair	I was just concerned for his well being and whether he'd be able to do what he wantd to do.
2;15:11-2:15:18	Zenobia	Michael and Jobriath were really close because Michael really cared about his actors. And it was an endearing sort of relationship that they had.
2:15:18-2:15:23	David Hargrove	There was some kind of relationship there, especially in terms of support.
2:15:24-2:15:27	Tony Frere	And that's how he ended up in New York, living in the Chelsea Hotel.
2:15:30-2:15:34	Michael Butler	I sort of envied him living in the Chelsea because it was a fascinating place to live.
2:15:39-2:15:44	Mark Davies: Friend	He lived in the coolest apartment in the city of New York, which was the pyramid on top of the hotel.

## Jobriath A.D. Dialogue List

- 2:15:47-2:15:54 Mark Davies When you were in the apartment, the main focal point, was, of course, the Empire State Building, which was front and center inside the apartment.
- 2:15:56-2:16:01 Mark Davies It was just one open space and there was a piano in the upper part of the pyramid, that was where he slept.
- 2:16:02-2:16:12 John Michael Cox, Jr.:  
Photographer My writer, Chuck Hirschberg, recognized him as Jobriath. He mentioned my name and said John would probably like to interview you and Jobriath said, absolutely.
- 2:16:13-2:16:24 John Michael Cox, Jr He was just ranting about Brandt, how his reputation had been smeared, how he had been screwed over because Jerry had opened a club called Te Erotic Circus.
- 2:16:19 ARTICLE Mr. PT Barnum Brandt was so busy getting his name on posters and buses, he neglected to get me on tour or get my album played.
- 2:16:16-2:16:43 John Michael Cox, Jr There's been a lot of rumors about that. Something may have been washed, we don't want to say what it was. Jobriath said that Brandt took our money, we've never gotten a penny out of all of this. He used all of the money to open this club without our permission.
- 2:16:46-2:16:51 John Michael Cox, Jr And they were furious. And then he was talking about the fact that he had an alternate personality called Joby.
- 2:16:47 ARTICLE Introducing himself as the boy nymph within us all, Joby narrates his own story from the objective point of view. "You can find Joby on Christopher Street trying to buy mustachioed clones with his looks."
- 2:16:53-3:16:59 John Michael Cox, Jr That was the persona for when he had to hustle and he only hustled when he had no other source of income.
- 2:17:01-2:17:07 John Michael Cox, Jr  
2:17:04 PHOTO But he compartmentalized it by making a fictional character of Joby. Joby hustled, Jobriath didn't.  
For a Merry Christmas, call 243-3700. Ask for Joby.
- 2:17:09-2:17:17 Jim Fouratt: Friend I don't know how much Jobriath knew, when he got involved with Jerry, that what happened was going to happen to him.

## Jobriath A.D. Dialogue List

2:17:17-2:17:22	Dick Christian	He still wanted to create but there wasn't anything he could do without Jerry.
2:17:24-2:17:30	Jerry Brandt	We were partners in a company called Pierrot Music. We were 50/50.
2:17:31-2:17:37	Steven Knee	He was bound by contract to Jerry for, I don't know, eternity?
2:17:38-2:17:46	Jerry Brandt	That's crazy. You can't stop anybody from going into the studio and making music. Selling it, maybe, is another story.
2:17:47-2:18:06	Steven Knee: Friend	Nobody wanted to touch it because nobody wanted to deal with Jerry. I saw Dee Anthony who was managing Peter Frampton and Peter Allen. I said, "Why don't you take Jobriath over from Jerry Brandt?" He said, "Not a chance.." He said, "I wouldn't go near Jerry."
2:18:08-2:18:14	Jerry Brandt	I quit, so I'm not entitled. And I never gave him the impression...
2:18:17-2:18:20	Jerry Brandt	Never. It's not my style. I've walked away from a lot of things.
2:18:22-2:18:34	Hayden Wayne	Jerry gave Carly back her music. Jerry could be very well vested today and rightfully so as being her manager, holding on to her music. He was just a human being, then, and he chose never to do that again.
2:18:35-2:18:39	Jerry Brandt	I was not into holding him back. I was into "enough already."
2:18:40-2:18:52	Steven Knee	He was just bitter against the whole rock & roll scene. And his only choice was to leave the business as it was and re-create himself as something else.
2:19:21-2:19:34	Steven Knee	Jobriath always knew all these old songs from the 20s and 30s and would play them just for fun. He could be every good as Cole Porter. So I said just do that.
2:19:36	Steven Knee	Do that and make some money. He'd made up the name "Cole Berlin."
2:19:40-2:19:42	Mark Davies	Ok, Cole Porter, Irving Berlin...
2:19:43	ARTICLE	"At the piano- Cole Berlin." Cole Berlin? Irving Porter? Was it possible?

## Jobriath A.D. Dialogue List

2:19:45	Mark Davies	He was also Bryce Campbell.
2:19:47	FLYER	Bondini's Presents the All New- Bryce Campbell Piano Show
2:19:49-2:19:52	Marlowe West	When he became Cole Berlin and I went and I saw him, it was just magic when he would play.
2:19:51	CHYRON	Only survivng "live" recording of Cole Berlin.
2:19:55-2:19:58	David Hargrove	This was the music he really loved. This was the stuff that inspired him.
2:19:58-2:20:09	Sam Austin: Cabaret Musician	Cole Berlin really cleaned up well and he looked very presentable and I think he had reinvented himself for that era where people wanted their gay people to be a little more presentable and classy.
2:20:10-2:20:33	Steven Lowenthal: Cabaret Musician	You hear a name like Cole Berlin and you think, yeah, sure. He would get up there and he would play Cole Porter and Irving Berlin exquisitely, easily with no effort, just as they wrote it to be done. And he would inject his own personality into it. After you heard him for the first time, you said, "Yeha, he's Cole Berlin."
2:20:25	CHYRON	Cole Berlin at "The Halloween Ball," 1980
2:20:36-2:20:43	Jerry Brandt	Berlin Cole or Cole Porter or something. And he was working piano bars. And I said how great, he's making a living, how nice.
2:20:45-2:21:00	Kristian Hoffman: Musician, The Mumps	Lance and I both kind of kicked ourselves and said we've got to go down there and see him. There was a bowl that you could put requests into. Lance went up and put in a request for "Gone Tomorrow" or one of those songs. And Jobriath opened it up and said, "Oh, I don't do my own material."
2:21:03-2:21:08	Kristian Hoffman	In our minds, he had written some of the great songs of the seventies, if not all musical time.
2:21:11-2:21:17	Kristian Hoffman	For him to say that and not even entertain the idea of just doing it on a lark because a fan was in the audience

## Jobriath A.D. Dialogue List

2:21:20-2:21:31	Kristian Hoffman	He had drifted so far from his muse being able to give him spiritual sustenance that he couldn't reach back and access his own greatest accomplishments.
2:21:35-2:21:52	Sarah Kernochan: Film Director, Marjoe	The Cole Berlin persona was appropriate for him when it was just him and his piano and that was what he was left with. He wanted to become that character in the way that he kept exchanging one identity for another, trying to find one that worked.
2:21:53-2:22:03	Mark Davies	Cole Berlin was his ability to keep on going on. For him that's what was his answer to what is the next move for me?
2:22:03-2:22:11	Steven Knee	He ultimately thought that the next step would be as a playwright and getting these shows launched.
2:22:10	SCRIPT PAGE	SUNDAY BRUNCH A new work by Bryce Campbell
2:22:13	Steven Knee	There was Sunday Brunch
2:22:15-2:22:28	Jobriath	Sunday Brunch is the theme song from my latest play. Its about a tourist who comes to New York and he meets all these outrageous people. And it's semi-cannibalistic because he becomes eaten alive in the streets of New York.
2:22:29	Interviewer	Is that your own experience?
2:22:30-2:22:34	Jobriath	What? My own experience? Oh, every day.
2:22:43-2:22:50	Kristian Hoffman	I think he was magnificently gifted and could easily have been in the discipline of a Broadway musical.
2:22:59-2:23:28	Sarah Kernochan	It happened that a pet project of Joe Papp's, which was a musical adaptation of Moliere's "The Misanthrope." Joe had decided to have the entire score thrown out. I suggested Jobriath because I knew he was fast. I knew he was really fast and I knew he wrote lyrics, as well. I think he did a couple of songs overnight and Joe loved them. So Jobriath delivered the entire score in a time that seemed superhuman to me.

## Jobriath A.D. Dialogue List

2:23:17	ARTICLE	Music by Jobriath Boone
2:23:29	FLYER	Bryce Campbell: The Party Returns to The Covent Garden
2:23:33-2:23:43	Narrator	In the meantime, Cole Berlin was quietly building a following on the Manhattan cabaret scene. What had begun as a means to an end was now looking like Jobriath's first big success since Hair.
2:23:46-2:23:57	Jim Fouratt	It was very much like Casablanca, in a way. Sophisticated, sort of secret bar where only people who knew each other told each other we should go see Cole. Oh, Cole's playing tonight.
2:23:55	ARTICLE	Mr. Berlin is an original performer. With his inventive keyboard colorations, perky, even rakish touch and sensitive turns, the music takes on a fresh, improvisational flavoring. Do not be fooled by that casual approach; he is on target.
2:24:00-2:24:07	Sam Austin: Cabaret Musician	He seemed to be creating a much bigger audience for what he was doing. Everybody just worshipped him at the Covent Garden
2:24:10-2:24:14	Steven Lowenthal: Cabaret Musician	He did it extremely well, and of course, they loved anything he did.
2:24:15-2:24:27	Sam Austin	Cole was playing private parties. He was branding himself. He was making all the right moves. He was working the room. He definitely needed to get out of the piano room and become more of a hotel room performer.
2:24:27	CAPTION	Bryce Campbell- What New York is All About
2:24:28-2:24:35	Sam Austin	He certainly could have stepped into the Bobby Short role. And he was building just that kind of a following.
2:25:47	SIGN	Notice: Closed By the Board of Health
2:26:02-2:26:09	Steven Knee	I think he first found out, probably, maybe around 1982. He called me up and he said, "I have band-aids."

## Jobriath A.D. Dialogue List

2:26:06	HEADLINE	Rare Cancer Seen in 41 Homosexuals. Outbreak occurs among men in New York and California. 8 died inside 2 years.
2:26:12-2:26:15	Steven Knee	That's what he decided to call AIDS, band-aids.
2:26:18-2:26:26	Steven Knee	He was still playing Covent Garden. One place had found out that he was sick and they canceled his appearance there.
2:26:27-2:26:35	Tony Frere	You could tell that he was ill. You could tell. He had the pallor. He had that pre-death look, in a way.
2:26:36-2:26:53	Mark Davies: GMHC caregiver	It was 1983 and at that time, I had volunteered for Gay Men's Health Crisis, GMHC. I became what was known as a crisis intervention worker. Finally, I was given a client and my client was this man named Cole Berlin.
2:26:56-2:27:03	Mark Davies	He was going through a lot at that time. And there was something sort of ethereal about him as he was going through it.
2:27:06-2:27:23	Mark Davies	He never really told me anything about his past at all. In a sense, I think for him to have done that would have been painful. He said to me one day, "I need to play the piano for you so that you will know who I am." I really did have a feeling that it was a person who was tormented.
2:27:26-2:27:32	Steven Knee	I didn't see him that much for maybe that last half a year.
2:27:33-2:27:40	John Michael Cox, Jr.	He had basically disassociated himself from everyone. He wasn't going out anywhere.
2:27:42-2:27:54	Mark Davies	I think that he was very in touch with the fact that he was in the last months of his life. To say it in a maudlin way, I saw death in his eyes. And I think he saw death in his eyes.
2:27:57-2:28:16	Willie Fogle	My mother loved Bruce. I have no doubts about that. Nobody could ever tell me that she didn't love him and that he didn't love her. They loved each other. But, was my mother the type of person who was strong enough to visit him when he was emaciated and dying? No, she wasn't.

## Jobriath A.D. Dialogue List

2:28:17-2:28:28	Steven Knee	The night before he died, he called me on the phone to sing a revised version of lyrics of one of these songs.
2:28:32-2:28:42	Steven Knee	I only wish I had a tape recorder going at the time because I didn't know until, I don't know, days later.
2:28:46-2:28:52	John Michael Cox, Jr	He died at the piano, soing what every performer wants to do, he wants to die in his work.
2:28:52	DOCUMENT	"Certificate of Death"
2:28:53-2:29:03	Susan Morse: Cast Member, Hair	Nobody knew he had died for four days. Nobody should have to go like that and not have anybody to be there with them.
2:29:04-2:29:15	Michael Butler	I mean, I was quite surprised when he passed away. He was very fragile in many ways. I think the disaster of his life was Brandt.
2:29:16-2:29:28	Jerry Brandt	He died in what, 1983? I was a big deal in New York in the 80s. He never came to mind. Jobriath just disappeared from my consciousness.
2:29:30-2:29:44		I remember going down to the Chelsea. The family was there. I just kind of got cut out of everything, cut out as far as information, being told where there was going to be a memorial or anything. I didn't know anything.
2:29:40	DOCUMENT	"Memorial announcement for Jobriath"
2:29:46-2:29:59	Dick Christian: Friend	His father had come to New York. Jobriath was gone out of the apartment. He'd come to New York and he'd hired two punks off the street to come in and destroy everything in the apartment.
2:30:30	DOCUMENT	"Petition for Estate"
2:30:01-2:30:13	John Michael Cox, Jr.	Mr. Campbell did send Jobriath money and did come and visit him. But in the end it just comes down to the fact that he just wanted him out. He wanted no one to remember him.



**Jobriath A.D.  
Dialogue List**

2:30:14-2:30:30	Steven Knee	We had a slew of songs, maybe 20-30 songs we'd made demo tapes of. And I spoke to his father about it. He didn't want to give us permission to move with anything. His music is out there to be heard.
2:30:31-2:30:55	Dick Christian	He told me that all the papers were gone, that all the costumes were gone, that anything that had anything to do with his son was destroyed. And that the only thing he had kept was the journal. And from reading the journal, he understood more who he was. So I spent two hours on the phone with him, and, you know he cried, and I let him know who his son was.
w:30:58-2:31:13	Dick Christian	In my heart, I think that that was a huge regret of his life, that he had this son who was a really wonderful person, who contributed a lot to the world, was never recognized for it, and that he didn't even know him.
2:31:16-2:31:30	Peter Batchelder	I guess that it was inevitable. In a way, he was too good to be around, trying to do what he was doing. He wasn't living the life he should be. It wasn't just an AIDS thing, it was that he had never received the recognition he should have.
2:31:56	CHYRON	Miami Beach
2:32:02-2:32:08	Jerry Brandt	I used to say I'm waiting for God to talk to me, meaning inspiration.
2:32:12-2:32:16	Jerry Brandt	I don't have any inspiration. It's a terrible thing.
2:32:18	Jerry Brandt	Hey beautiful baby. How are you?
2:32:20	Woman	Good, and you?
2:32:22	Jerry Brandt	Good to see you.
2:32:24	Woman	Good to see you, too.
2:32:25 -2:32:34	Jerry Brandt	It's not coming to me. So there's nothing I can do. Get a job? I don't think so. Go work for Bloomingdale's? I don't think so. So I'm just having a good time.
2:32:35	Jerry Brandt	I like the scooter.

## Jobriath A.D. Dialogue List

2:32:38 Man  
You're like the Mayor of freakin' Miami Beach.

2:32:40-2:32:46 Jerry Brandt  
I wanted to be famous, I still do. And I still hope to do it again.

2:32:48-2:32:50 Jerry Brandt  
But God's not talking to me right now.

2:32:54-2:32:58 Jerry Brandt  
Failure. Failure can kill you.

2:33:00-2:33:10 Jerry Brandt  
I just resented him to the max at a certain point in life and then he just disappeared from my... I think for survival reasons.

2:33:15-2:33:29 Jerry Brandt  
I don't think I've ever reached my height that I was destined to be. Not that I wanted to be Darryl Zanuck, nor did I think I had the talent to do that.

2:33:30 Jerry Brandt  
We are home.

2:33:33-2:33:38 Jerry Brandt  
But at least Mike Todd or Barnum or any of those characters.

2:33:40-2:33:42 Jerry Brandt  
Maybe it's still to come.

2:33:42-2:33:52 Jerry Brandt  
My attitude, philosophy and opinion of the musicianship of Jobriath has changed tremendously, recently.

2:33:54-2:34:14 Jerry Brandt  
The door is cracked open this much but once the foot get through, it's gonna be a flood. And a flood will come and a film will come and a musical will come and a play will come. It'll all come. And it's a nice feeling, to feel Jobriath again.

2:34:16 Interviewer  
Do you miss him at all?

2:34:17-2:34:21 Jerry Brandt  
A lot! (laughs) Don't make me do this. I'm going to cry.

2:34:23 Interviewer  
What do you miss about him the most?

2:34:25-2:34:34 Jerry Brandt  
Just his being. He hit me. I wish he could be sitting here now, having this conversation with me. It would be nice.

## Jobriath A.D. Dialogue List

2:34:41-2:34:56	Marlowe West: Back-up Dancer, The Creatures	Jobriath lost his career immediately. He had so much to give. You still haven't seen anybody do what he was capable of doing, what he was aspiring to do. He was such an exquisite writer.
2:35:03-2:35:35	Marlowe West	(singing) Ohh, whoa whoa, I couldn't make it that way. I can't believe in here today, gone tomorrow. And I must confess, I really love your lonely loneliness. And nonetheless, whoa whoa, I couldn't make it that way, I just believe in here today, gone tomorrow.
2:35:40-2:35:46	Joey Arias: Performer	When people start researching him, they can't believe this person was there. The character died too young and then he died too young.
2:35:38-2:35:51	Justin Tranter: lead singer, Semi-Precious Weapons	His femininity was genuine and that was who he was.
2:35:52-2:35:59	Stephin Merritt: Lead Singer, Magnetic Fields	Jobriath's openness about his sexuality has a patina of charm that I'm sure it didn't have at all when it was threatening.
2:36:00-2:36:08	Ann Magnuson	Jobriath is a hero to me. This is a valuable artist whose value does not change because of what the world at large says about them.
2:36:09-2:36:18	Dennis Christopher: Actor, friend	Sometimes the groundbreakers, that's all they really get to do is break the ground. And maybe that's all he was. Maybe he was the dynamite to get it going.
2:36:19-2:36:26	Marc Almond, Musician	He was very important as the first openly gay. You've kind of got to make him a hero for that, in a way, for putting himself out there.
2:36:28-2:36:35	Jake Shears: Lead Singer, Scissor Sisters	Maybe that's the reason why he died, artistically and physically, so that people like me could go on being happy being an artist.
2:36:36-2:36:47	Will Sheff: Lead Singer, Okkervil River	He got to be the megastar, then he got to be the joke, then he got to be the nobody and now he gets to be a beacon for so many great artists out there who didn't get their due.

**Jobriath A.D.  
Dialogue List**

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| 2:36:48-2:36:59 | Joe Elliott: Lead Singer,<br>Def Leppard | He was part of the Def Leppard covers project. I did my own version of "Heartbeat." We were wanting to show the world where we came from musically. I wanted the world to know who Jobriath was.           |
| 2:37:01-2:37:14 | Jac Holzman: Founder,<br>Elektra Records | I have had thrown back in my face that I felt I had made two big mistakes in signing artists. One was Jobriath. Now that I've heard the music again, it may not have been such a dumb decision, after all. |
| 2:37:15-2:37:20 | Tony Frere                               | He just put his heart on his sleeve or took his heart and drew it on his face. He just went out there.   |
| 2:37:21-2:37:23 | Willie Fogle                             | The thing about Jobriath is that he lives on.  |

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