

DIALOGUE LIST  
SEED MONEY: THE CHUCK HOLMES STORY

[ :12]

[Film Clip]

AIRLINE STEWARD: Is there anything else I can get you?

PASSENGER: How about another ginger ale?

AIRLINE STEWARD: You sure you wouldn't like something a little stiffer?

PASSENGER: I got something stiffer.

[ :23]

KEVIN WILLIAMS: Oh, you're here already.

CHAD DOUGLAS: Well, I can see what kind of workout this is going to be.

KEVIN WILLIAMS: I was just getting warmed up.

[ :32]

AIRLINE PILOT: Hi Kurt, I'm home.

[ :46]

VOICEOVER (KEN HORAN): Pornography's a very important part of the gay culture and Chuck was a very important part of pornography. He changed people's lives.

[ :55]

VOICEOVER (TOM CHASE): What he did liberated many, many people — at least on a very basic, primal level — to show that it was okay.

[1:03]

VOICEOVER (JERRY GOLDSTEIN): He came from Indiana. He knew exactly what the story was. He understood what people wanted to see. He understood what they wanted to experience. He understood what Middle America was missing.

[1:16]

VOICEOVER (DAVID FOREST): Dealing in the gay porno world, you deal with people, they have no concept of being suave and debonair. That's where Chuck Holmes was different. He seemed to have a class about him that nobody else did.

[1:33]

VOICEOVER (CAROLE MIGDEN): He was very concerned about social change for gay people and understood that he could play a unique role.

[1:43]

VOICEOVER (STEVEN SCARBOROUGH): He felt that he had to give back or he would lose everything he had.

[1:48]

VOICEOVER (SCOTT PEARSON): No one mind getting Chuck's money, but some of them minded where it came from. "He's a pornographer, we don't want that porno dirty money!"

[1:57]

VOICEOVER (MARK LENO): I think of Chuck Holmes very much in the same way I look at Hugh Hefner. Someone who admired beauty and wanted to share that beauty with others.

[2:09] JEFF STRYKER: In the beginning, Chuck Holmes was a great collector of porn. That's how it all started, 8mm loops.

[2:19]

STEVEN SCARBOROUGH: It was extremely closeted and they would have these little parties — like a Tupperware party — in a Holiday Inn hotel room. The customers would come, they would buy them directly while they were there.

[2:32]

JIM HODGES: I was probably one of the first in the business. I was traveling the country, checking into hotels, meeting interested customers. And in one of my encounters, back in Cincinnati, Ohio, I met Chuck, who was all “I want to get into that business. Oh, I’d love to get into that business.” I said, “No, I don’t think you really want to deal with the Feds and postal inspectors and all the other shit involved.” “Oh, I want to get into that business and I want to make movies.” Six or seven months later, he moved out to San Francisco.

[3:01]

[MUSIC]

LYRICS:

You are a star

Everybody is one

Star

You only happen once

[3:32]

[MUSIC]

LYRICS:

Taking a walk down to the bookstore

On a lonely, boring day for me

Can’t wait to see my latest boyfriend

Under the covers waiting to be free

[3:49]

STEVEN SCARBOROUGH : Chuck came out of the closet really fast. I don't think everybody ever said like, "Come to San Francisco to come out," but it was quite obvious and that many, many gay people were uprooting and coming West and landing here. Sexually, it was on fire. I was coming from the Deep South and I was just blown away by how comfortable people were and how uninhibited they were about their sexuality.

[4:13]

[music]

LYRICS:

So lovely Spendin' all of my cash on jars of Vaseline

[4:18]

JOHN WATERS: I think San Francisco, when I came here, is gayer than it is today. South of Market, there was a bar called The Hungry Hole that was glory holes where you put your ass through. That's fairly radical.

[4:29]

PHIL ST. JOHN: We'd all come from very oppressed backgrounds. We went to San Francisco because we'd had it with the rest of America. We wanted to be free. We wanted to have sex. We wanted to be gay. We wanted to be queer. We wanted to take a lot of drugs and party. And porn was part of that. Porn is freedom.

[4:46]

[music]

LYRICS:

I got the seed of love and love

[4:55]

[NEWS CLIP]

DAVID BRINKLEY: The Supreme Court ruled today that if anyone wants to read dirty books or look at dirty movies in his own home, he may do so and it's none of the law's business. The law still may regulate the spread of obscenity in public, but the court said a person has every right to satisfy his intellectual and emotional needs in the privacy of his own home. That the law has no business telling anyone, alone at home, what books he may read or what films he may look at.

[5:22]

[NEWS CLIP]

MIKE LEE: Depending upon one's own moral posture, this film festival means either means more tarnish on the city's growing reputation as the Smut Capital of America, or a major breakaway from inartistic pornography. It would be difficult for anyone to deny, however, that erotica, by whatever definition, has become a commercial as well as cultural phenomenon. Mike Lee, Eyewitness News, San Francisco.

[5:48]

JOHN KARR: I came to San Francisco in '72. I went to the B.A.R. which was relatively new, and I kind of admired the fact that a gay paper was being published. I walked in the door and said, "I'm a writer" and the Editor, Paul Lorch, said "what do you write?" And I said "theater reviews, with an emphasis on musical theater." He said, "I've got somebody writing those, would you like to review porn?"

It was his idea that it was time to be legitimizing gay men's sexuality in its onscreen depictions.

[6:30]

JEFFREY ESCOFFIER: The big innovation of the sexual revolution period was theatrical. In other words — in mainstream theaters, in movie theaters, or small

store front theaters. The other way, and this was more traditional and goes back to the beefcake photographers, there was a mail order business and this was really the main way.

[6:48]

MARTY ROSENTHAL: Mail order was selling directly through ads in magazines. They would send in cash many times because they were afraid to even have a record as far as a personal check paying for adult material.

[7:04]

ESCOFFIER (VO): Loops were the kind of short little scenes shown in peep shows. That was, in fact, the form that was used in mail order businesses.

[7:13]

ROSENTHAL (VO): It was a small little reel of film, not well focused and not well lit. Body hair was not manicured. Dirty feet. They were just thrilled to get anything that was available out there. There just wasn't that much product.

[7:29]

KARR (V.O): They were definitely headache-inducing at all times because the camera work was bad, the lighting was worse, the editing was atrocious and the soundtracks just were painful. You really had to want to see men having sex.

[7:43]

[8MM FOOTAGE]

NARRATOR: This is, by some, the gay technique called L.I.A. for Legs In Air, frequently meaning simply that an individual homosexual enjoys such activity. But where the name came from is clear.

[7:56]

JOHN RUTHERFORD: Chuck didn't like dirty feet. That's why he got in the business. That's what he always told me. He says, "I used to watch porn movies and see those goddamn models and they'd have dirty feet. I said, "I gotta do it better. There's not going to be a model with a dirty foot within 10 miles of a Falcon movie."

[8:11]

JOHN KARR: A lot of them get into their industry because of their sexual impulse and they don't have much of a craft, of an impulse towards the craft, of the medium they've chosen. Chuck seems to have had a natural proclivity, something in him. When he found himself a gay filmmaker, he wasn't a bad one at all.

[8:39]

KEN HORAN: Chuck started Falcon in 1970 out of his home. It probably just seemed like the business to get into in the early days. It was becoming legal. When you're the first, or one of the first, to do something, you can make money on it.

[8:55]

STEVEN SCARBOROUGH: He had some friends who were in it and he always said that, "I'm smarter than those guys are and they seemed to be making a good living, so I know I can do it."

[9:05]

JIM HODGES (V.O): Chuck and I were very close. At that time, I was not only shooting for myself, but I was also shooting for Matt Sterling. We met and he picked my brain. He talked me into shooting all the earlier films. We both put each other on payroll, started Falcon.

[9:24]

Right after Chuck and I had met and started things, Vaughn came into the picture. He was the person who went out and recruited the mailing lists.

[9:35]

VAUGHN KINCEY (V.O): We were just walking, talking and one day, yeah, he said, "What should we call the company. I said, "I want a bird of prey." He said, "Eagle?" I said, "No." Then he said, "Falcon" and I said, "That's it." And that's what we named it. It was like just spitting in the street, it wasn't no big deal, it was just three or four words and it was named. I said, "Well I'm gonna set you up, give you all the contacts. I want \$5,000 and a little percentage of whatever. And we just started doing it.

[10:01]

KARR (V.O): This is when it starts. When Chuck gets that mailing list is when you can first start calling the adult erotic gay industry an Industry.

[10:09]

JEFF STRYKER: Chuck was the business brain behind everything. He was the financial whiz. John Travis was the cameraman. He was the creative aspect of everything. He was the original pioneer, but Chuck knew how to capitalize off this.

[10:35]

VAUGHN KINCEY (V.O): Sex sells. It just blossomed overnight. We just shot whenever we wanted to. It was nothing planned or anything. We weren't making films so people would say, "Oh they're having good sex," or "They're showing how sex should be done." We were making it because we enjoyed it. We loved it and that's what we liked doing.

[11:00]



STEVE CRUZ: They're renegades, you know? They're out there just shooting sex. It's real guys having real sex, right on the side of the road, in a boat. They're just going for it.

[11:13]

CHI CHI LARUE: Back then, there were, like, seven models. And every once in a while, you'd find that eighth model walking on Santa Monica Boulevard and they kind of all would swoop.

[11:25]

STEVEN SCARBOROUGH: They had another business and they would kind of attract models. Like, Vaughn had a company called Rugby and it was a really slick little clothing store on Castro. They printed a really nice catalogue. They'd take photographs of these guys. Dick Fisk comes to mind, but it was always like, "Well, we have this other business too that you could make some more money..."

[12:00]

VAUGHN KINCEY: I just went out on the streets and picked them up in bars, cable cars and walking and baseball fields, I just went out and picked them up! Once you pick up a guy, you know, you never know what's going to happen – is it going to be sex or its it going to be no? Most of the time, it was yes. And, of course after, the ones that wanted, I'd put them into Falcon.

[12:20]

MARTY ROSENTHAL: Falcon consistently looked for better and better models and they always used beautiful locations and outdoor scenes. It was the consistency that the customers knew if they were buying that brand, they were going to receive a wonderful product. It was a new era and Chuck really helped create that.

[12:45]

KARR: Chuck Holmes may have had the largest sense of scope in the way that he wanted his product to get out nationally.

[12:55]

STRYKER: He was very smart at marketing. He knew what he liked. He knew what sold. He knew to continually build up his mail order list and the name Falcon.

[13:07]

SCARBOROUGH: Chuck was so competitive. He could move with lightning speed. He could have an idea, he could have it laid out in two days, and he would print it overnight and he'd be in the mail while his other friends were still thinking about it.

[13:18]

HODGES: Chuck was mass-production machinery. He wanted to make 'em and get 'em done, boom boom boom boom boom. Get 'em out there on the marketplace.

[13:28]

DR. JERRY GOLDSTEIN: Chuck, in his early career, was able to attain success because he was able to deliver, in the brown paper wrapper, the films, the magazines that Gay America wanted to see in a form that they could actually accept it. It was sensual, it was sexy. It was not smutty, it was not low-life and it was at the right place at the right time.

[14:01]

ESCOFFIER: Chuck Holmes and Falcon Studios translated the sexual life of gay men in the sparse cities into a kind of historical record.

[14:36]

KARR: They were very post-Stonewall. They were reflecting new gay freedoms. The explosion of our lives and our visibility on the streets, in the world, in bars that no longer had their windows painted black, you know. And the movies quickly reflected this. The clone look. The lumberjack look. Jeans, flannel shirts, moustaches, facial hair. It was the hippie look filtered through a notched-up masculinity.

[15:26]

PHIL ST. JOHN: We had a rich lexicon of our culture, of the way we lived and what we wore and what we thought about and how we dressed and talked and filmmakers could put that out, you know, and kind of recreate, or document, our culture.

[15:42]

JAKE SHEARS: The porn stars are really heroes. At a time where it was necessarily not easy to be gay and not easy to be out, not only were they, like, gay and out, but they were really putting it out on the table, you know. They were kind of going the extra mile for all of us.

[16:00]

ESCOFFIER: Pornography was still, technically, considered a kind of prostitution. It was sex for money. Anybody who made pornography at this point in time had, not only to worry about being arrested under prostitution laws, but still had to worry about obscenity, vice squads... It was a dangerous occupation.

[16:20]

[NEWS CLIP]

REPORTER: Yesterday the Supreme Court authorized wider restrictions on the exhibition and sale of obscenity. Today, a nationwide crackdown was underway.

[16:28]

[NEWS CLIP]

REPORTER: The explicit portrayal of sex activity has become a big, very profitable business. The vice squad goes after it all.

[16:35]

SCARBOROUGH: We have to understand is it was extremely risky. I mean, people got busted for selling porn, interstate, and went to jail. They all hid, you know. They all had noms de porn. At the first hint of a bust or of any legal issue, they'd all pick up their teepees and run.

[16:57]

KARR: The entire industry was anonymous. Neither the performers or the filmmakers were credited or wanted to be known.

[17:05]

KINCEY: You had to be very careful. No one knew whether they were going to shoot that day until they were going there. It was a secret. It was like the McCarthy era for making sex films.

[17:14]

STRYKER: They were after Chuck Holmes for a long time because he was noted for fisting movies.

[17:22]

SCARBOROUGH: He was indicted along with Matt Sterling. The trial was actually in Texas. The prosecutor said, "Ladies and gentleman of the jury, this could be your son." And one of the women in the jury box threw up.

[18:00]

SCARBOROUGH: Chuck hired Michael Kennedy and Tom Steele. These are people who defended the Chicago Seven. They went to the judge in chambers and said, "Judge, we feel like we're not getting a fair trial." And the judge said, "Fair trial? Fair trial? Michael, hell! Not too many years ago, we would have taken those old boys out behind the courthouse and hung them!" That's what the legal climate was like.

Chuck delayed it and he had it moved, finally, to San Francisco. Matt Sterling, who wouldn't spend the money, went to prison. Chuck was lucky. But he was also smart.

[18:40]

HODGES: I decided to discontinue shooting for myself because I just didn't want to deal with the entanglement of the Feds and postal inspectors. I let Chuck take the brunt.

[18:52]

TED SAWICKI: People said, "Look, I'm tired." He would be a buyer and buy these rights out, you know, some people, it's like a card game. People folded, yeah, I'll buy you out.

[19:00]

ESCOFFIER: One reason why Chuck Holmes thrived the way he did was that he was able to avoid going to jail in a way that some of the other directors were not able to do. He basically built on that and acquired their material.

[19:23]

KINCEY: Chuck loved to go skiing and it would cost a lot of money. So one year he said, "Let's just shoot a couple scenes so we can write it off."

[19:33]

SCARBOROUGH: *On The Other Side of Aspen* he was extremely involved. He wanted to get everybody outfitted. A lot of my ski clothing is in that original movie and in those days, they probably had sex at night, I would imagine, maybe as a group or in groups.

[19:47]

ESCOFFIER: They wanted to pull together three of the leading performers of each generation — generations were very short at this point in time — of the gay performers. They had Casey Donovan, who was the very first famous gay porn star. They had Al Parker from the second generation and then Dick Fisk from the third generation.

[20:10]

KINCEY: He shot a few scenes and he brought it back and he showed it to Matt Sterling and showed it to me and we said, “We could make this into something.” I said, “Well, do we need an opening scene?” Matt Sterling wrote the whole thing and it just blew ‘em away.

[20:25]

[MOVIE CLIP]

COUCH: Well there you are!

JOGGER: Hi, how are you? Been running...

COUCH: Wow, you're really sweating.

JOGGER: Yeah, a lot.

COUCH: Have a good time?

JOGGER: Yeah, I had a great time. Been thinking about this little trip I took to Aspen.

[20:40]

ESCOFFIER: At that point, they realized that they had something a little different than they had intended. And it was really almost a feature movie. Once

Chuck Holmes realized this, he decided he was going to market it that way. He sent out a brochure, asked for the people on his mailing list to mail in reservations. It was such a huge success that everyone decided to imitate that. It even was more important than anyone realized at the time because once the video revolution occurred, what you sent home was not a clip. You sent out a movie with four scenes. It produced the biggest success of his career.

[21:54]

[VIDEO CLIP]

VOICEOVER: Falcon video pack number 3

[21:57]

VOICEOVER: When young businessman Craig Ryan realizes that the cabbie who picked him up at the airport is the incredible Al Parker, he gives into the bearded studs blatant come-on. Along a deserted country roadside, the two men get naked and nasty together. Even Parker's impressed when Ryan fucks himself with his own thick cock.

[22:18]

TERRY LEGRAND: It almost happened overnight that all of the sudden video was the big thing. Everybody was buying machines, everybody was getting tapes. People were sharing tapes and film just faded out.

[22:30]

MARTY ROSENTHAL: Everything that was on 8mm got transferred over, so we kept getting additional sales without having to manufacture anything new.

[22:39]

PHIL ST. JOHN: I was getting, like, Fed Ex packages every Monday morning stuffed with pounds of cash! I couldn't believe how much money there was. I

mean, it was wild. We had advance checks here and advance checks there. Chuck certainly took advantage of that, man, he was on the edge of that.

[22:56]

JEFF STRYKER: Before you even finish making your movie, you would have 10,000 units sold at \$35 a pop. Falcon was noted for having more than that and his mail order was so incredible and vast, he'd make a fortune any movie he made.

[23:14]

SCARBOROUGH: He didn't hit the door in a hotel or on a cruise ship that he wasn't handing out \$100 bills to the help...Boom, boom, boom, boom, boom, boom, boom, boom...Everybody. They knew he was coming. "Hello, Mr. Holmes!"

One of the first things you did when you got with Chuck is you got a Rolex, OK? And he, Chuck gave me two Rolexes, a Tiffany watch, a lot of jewelry over the years. He started to refashion you in his image. I had a Rolls Royce that towed us to and from clubs at night and another one to bring other boys home or follow us shopping. He told me, "I'm going to spoil you so rotten that no one else will ever have you." And I was like, "Bring it."

[23:54]

KINCEY: I had a lot of famous friends and just, with Chuck, he really got a lot of kick out it. Steve Rubell of 54 and David Geffen. Halston, I took him to Halston's house. He got so much joy out of that type of stuff. Chuck wanted a new way of life. He wanted to be a big shot.

[24:31]

DAVID FOREST: You take a look at the Falcon models of 1980, '81, they're all picture perfect. Falcon had the most beautiful models there were. They wanted



the most perfectly beautiful faces with the most beautiful bodies. The biggest dicks possible and they wanted them to do everything and then some.

[23:57]

[MOVIE CLIP]

RON GREER: Long ride, you guys, did you check that pot hole? I about busted my nuts coming over that.

LEO FORD: Well, I think we should go inside and get on with this initiation, OK?

GUYS: All right, let's go.

[25:07]

TOM CHASE: If you really go back to the first 8mm loops, they're all hairy and with moustaches. In the '70s, that was the image that reflected masculinity. I believe the story was Calvin Klein came out with his famous billboard, underwear billboard, I believe in 1979 or 1980, and they were friends. And that whole image changed. It went from machismo to clean cut.

[25:38]

KINCEY: Calvin Klein had sent me a box of underwear, a hundred pair of Calvin Klein underwear and I like the way the guys look in them and I started using them. It was not planned, it was just something I liked the way it looked visually.

[25:56]

SCARBOROUGH: Chuck was not a creative person at all. He was a business person, but Vaughn brought was the sheets and the art and the pictures and the orchids.

[26:07]

Vaughn could sell it and when you talked to Vaughn, he's like, "Oh girl, just imagine, white, crisp linens on tan skin. Ooh, girl!" He'd tell Chuck and Chuck could almost, he almost hypnotized Chuck with it, you know, "Ooh girl, yeah." "OK, do it!" He convinced him to spend the money for it.

[26:27]

KINCEY: I picked the guys and I picked the clothes. Cut their hair, pluck their eyebrows, shaved 'em. Scrubbed their feet and bleached them so they had nice, white feet. Tan them up and oil them down and then Matt Sterling saw it and said, "you know, this is going to change the way we shoot film."

[26:45]

SABIN: The thing I remember about Chuck and his productions was he was really methodical about manufacturing the fantasy and the guys had to be a certain kind of guy. They were always very white and very muscular and very tanned.

[27:02]

SAWICKI: Right at this time, the formula is gelling. Beautiful people in beautiful surroundings. The models are getting more attractive and there's some money rolling in, we're getting to where we can spend a little more money on the productions. There were all just beautiful people. The boy next door. There was no dog meat.

[27:22]

ROSENTHAL: He is the first producer that wanted to depict good, clean All-American fun. Collegiate looking guys, brand new socks, pure white underwear. It was a new look that kind of brought the Industry above ground and made it clean and fun and wholesome almost.

[27:47]

JOHN WATERS: I think they were the first ones ever that you knew that that was a class act, if you can say anything's a class act in pornography.

[27:55]

CHI CHI LARUE: The standards of everybody's movie were based on Falcon movies.

[28:11]

[MUSIC]

LYRICS:

Well you know it takes a lot to win  
Long hard nights spent at the gym  
We're on the way with a winning streak  
Working hard, gonna reach our peak  
Can't stop now  
Can't slow down  
We're in Spring Training, look out  
We've got the will to win  
We're in Spring Training, yeah now

[28:42]

[MOVIE CLIP]

JOCK 1: Hey thank Phil for introducing me to Kathy last night. Man, she was a real hot piece of ass.

JOCK 2: Over half the guys in Phil's office have been trying to get it on with her

JOCK 1: I know she's hot for my dick

JOCK 2: I could understand why. I was just on my way into the sauna before you came over, why don't you join me? You'll feel a hell of a lot better afterwards.

JOCK 1: Oh what the fuck, why not?

JOCK 2: All right.

[29:07]

VOICEOVER: Falcon was a reflection of Chuck. His fetishes, his likes and dislikes with guys. How he wanted gay to be portrayed in his movies. Falcon was really just right out of Chuck's brain. It was Chuck.

[29:22]

LARUE: He was very uber about masculinity and about boys and about men and about keeping things male.

[29:35]

GOLDSTEIN: He struggled with his being gay. Not so much being gay or saying "I'm gay," but having a presence that was flamboyant beyond being appropriate.

[29:47]

He never wore tore-off jeans. He never wore anything that would give away, you know, the sexuality.

[29:57]

JOCK 2: You know, you really do have a hot body.

JOCK 1: Thanks, I try to keep it that way.

JOCK 2: Have you ever had a blowjob before?

JOCK 1: Two chicks have done it before, it really turns me on.

JOCK 2: Have you ever had a, uh, guy blow you?

JOCK 1: No. Have you?

JOCK 2: Well, maybe. A few times. Could I give you a blow job?

JOCK 1: Sure, why not?

[30:30]

TOM CHASE: The image of that masculine basic, plain athletic man was purposefully created to combat the image that society had of gay men. In the 60s and early 70s, he was taking that fringe element and dressing it up and cutting its hair and teaching it to speak well so that the general population would overlook the gayness and pay attention to the person, to assimilate easier.

[31:04]

JEFF STRYKER: They would get 'em out of the Midwest. They would go to great expense, do model searches through people all over the United States. The smaller the town, wherever. Fly 'em in, build 'em up.

[31:22]

DAVID FOREST: Falcon would put 'em through the carwash. The idea being that you take somebody and you beautify them and they work out and they were toning their body and the make-up, but before you're done, you've got the perfect, car-washed Falcon star. It seemed like in a lot of cases, they all looked alike.

[31:46]

CHI CHI LARUE: Kevin Williams, Kurt Marshall. That was the iconic look of Falcon. Everybody was looking for the next beautiful blonde.

[32:00]

[MOVIE CLIP]

BRIAN: Hello?

BLONDE: Hey Brian, yeah, how's it going? What's going on? Hey, how about coming over to party?

BRIAN: Hey, my buddy Kurt's here with me. You've never met him before, but he's real hot. You'll like him for sure. Anyhow, we'll be right over. Bye.

[32:24]

JIM BENTLEY: They would strip all the color out of my hair and then just add a beige toner to it, so it would basically be stripped to white and then we would just add a shade of ash to my hair and it was different versions of that flipped-off to the side so it looked like I had this big mop.

[32:39]

TOM CHASE: I had to remain shaved. And even though I made two or three movies a year, I had to be shaven down everyday and in San Francisco, you try to get a date with no hair on your body.

32:55

PHIL ST. JOHN: They had this very lock-step, lockdown concept of what masculinity is, how it should be portrayed and how it should be packaged, you know, for poor Joe in Iowa that's gonna pay \$69 for a VHS.

[33:10]

CHI CHI LARUE: You know if I would bring in a fabulous black model, a black model couldn't be just in the cast. There had to be a reason for the black model to be in the cast. The black guys were never to get fucked. And the white boys were to never lick the black guys' ass. That's what he wanted.

[33:38]

[MOVIE CLIP]

WHITE GUY: Hey, how you doin'? What brings you over here?

BLACK GUY: I come to see you.

WHITE GUY: Wait, what do you mean?

BLACK GUY: Fuck my wife, fuck the steward, I wanna fuck you.

[33:50]

JOHN KARR: How does that depiction of sexuality reflect gay men? What does it say about us? What does it say about the filmmaker?

[33:56]

BLACK GUY: I'm going to fuck that little white ass.

WHITE GUY: Hey, come on man, don't hurt me!

[34:02]

JOHN KARR: This is a really personal medium. They were filming their sexual fantasies filtered through what they thought the little old man in Peoria wanted to be seeing.

[34:14]

VOICEOVER: What set Falcon apart was that very clean – squeaky clean – college student image. That squeaky clean kid becomes piggy when the doors close and it's that juxtaposition that made Falcon work.

[34:43]

JOHN RUTHERFORD: Chuck didn't care about anything but sex. He didn't want to see kissing. "God damn it, you're kissing too much. Make him fuck that hole and I want to see it open up. God damn it! They're talking too much! Who cares what about the god damn seagulls and the fucking beach and the water?! God damn it! This is bullshit."

[35:03]

TED SAWICKI: A little whoop-dee-woo and gets it right to the action because Falcon was very anal-oriented. Finger that butt! And slap that butt! A lot of butt, a lot of fucking. Chuck would love it if, on film, we could get some dildos going. Like, someone started talking about these artistic cocks and he said, "No, they kind of look like aliens." Plunging and plunging and he was just "Whoop hoo hoo." Funny. Ooh. He loved it.

[35:35]

JIM BENTLEY: Chuck always said to me, he goes all right, "It will stretch a mile before it tears an inch. Believe me."

[35:43]

VOICEOVER: Chuck's surgeons would come to me and they'd say, "What's wrong with him? He must have some psychological problem. He must have something going on with him that's really wrong." I looked at myself and I looked at Chuck and I said, "There's nothing wrong with him, this guy's normal. He's got wishes and dreams and aspirations and all kinds of ideas that don't fall into the box."

[36:09]

JOHN KARR: Having sex was a political statement because we were allowing ourselves the privilege of having sex unfettered by straight people's expectations of our sexuality.

[36:47]

STEVEN SCARBOROUGH: Chuck breathed a lot of energy into his relationships. When Chuck fell in love with someone, it was 110%. As generous as he was, he would not, he wasn't willing to allow the men in his lives a lot of room to express themselves. I had a complicated relationship with Chuck. He was like my lover, brother, father, buddy. It was always extremely complicated. Everybody knows Chuck is an extremely sober individual and who would campaign against alcohol and he didn't like drinking at all, much less drug use. But the truth of the matter is, Chuck had quite a sexing and drug episode in his life that I had engaged in with him and it amplified itself, so there were a few years there that I didn't see him all the time.

[38:00]

[MOVIE CLIP]



KURT MARSHALL: I'm having a wild party in my condo at the Aspen Club, why don't you come on over?

SKI MASK: Sounds pretty good.

[38:10]

[MOVIE CLIP]

KURT MARSHALL: Hey, you guys, you won't believe this hot guy I ran into on the slopes this afternoon. I literally ran into him. He's back in the back room. He wants to come up. He's wearing a mask, you guys won't mind. My friend.

SKI MASK: Hey Kurt. Hey everybody. Hey guys. How's it going?

GUYS: Good

[38:29]

KINCEY: Every weekend, they would have a sex party. I mean, every weekend. And it would last until Monday. So I would have to come drag him out of the bed on Monday morning to go to work. Chuck was lucky if he could bounce a check. He spent all the money he had coming to Falcon chasing boys and going to New York and drugs. He spent up all the money, didn't have anything left. He had to make payroll. Had to pay the rent. Did he have to make a new film? There was no money.

[39:00]

SCARBOROUGH: Falcon was in disarray. They had orders that were six months old and at this time they were only making two or three movies a year.

[39:11]

KINCEY: I just couldn't take it anymore. It was just too much. It was not going anywhere and everything was just going deeper, so I left.

[39:23]

DR. JERRY GOLDSTEIN: When I saw Chuck in the sort of mid-80s — '84, '85 — was when I could tell by his general appearance that he was not too well.

[39:38]

STEVEN SCARBOROUGH: We left this meeting. We went out to the car, got into his Porsche and he said to me, he started crying. They diagnosed him with K.S. He had K.S. on his ankle. That's when I first became aware about his HIV status. I'm sure he was positive long before that. It was the first time that I had ever seen him frightened because he wasn't that kind of person, but also that I became aware that he was, you know, fallible, you know? That he wasn't just a superhero.

[40:10]

[HEADLINE]

HEADLINE 1: RARE CANCER SEEN IN 41 HOMOSEXUALS

HEADLINE 2: AIDS SAID TO INCREASE BIAS AGAINST HOMOSEXUALS

HEADLINE 3: WHERE HOMOSEXUALS FOUND A HAVEN, THERE'S NO HAVEN FROM AIDS

HEADLINE 4: AIDS IMPACT WIDE IN SAN FRANCISCO

[40:32]

JOHN KARR: I come from a generation that had a lot of sex in very casual and free ways all over the town, all the time. Having to switch rapidly to a sex life that was prescribed in any way was difficult. We were used to being very freewheeling. That was part of who we were. That was part of our statement of identity. So it was hard to put the brakes on.

[41:09]

JIM BENTLEY: You could have heard a pin drop down in the Castro. Everyone pretended that they were never found bottom up on Dore Alley or any

other seedy location. People fled for the closets. They all ran back into the closet. They ran back into straight relationships. Everybody abandoned being out in public. This is how I saw it.

[41:33]

TERRY LEGRAND: I think that when AIDS happened, it was devastating to this business. I think it scared the shit out of everybody. When we found out how it was being produced and, of course, then when we found out all of our actors were dying, I mean, I think it changed the Industry a lot. Some people went out of business, I think, because of that. It pretty well got me, why I didn't want to be in the business anymore. I didn't want to take somebody else's life.

[42:06]

TED SAWICKI: Oh man, it was just a very scary time. And I mean, here I am, like, still groveling down below at the camera and stuff dribbling on me, it was like...

[42:14]

[HEADLINE]

HEADLINE: 80 CITIES IN 32 COUNTRIES TO HOLD CANDLIGHT MEMORIAL

[42:17]

SCARBOROUGH: Chuck would never speak to it, like what was going on in our community in a general sort of way. He would do it very quietly. But if you got him on an incident, like that poor guy whatever, Chuck would break down and cry. But he had kind of a rigid front around it otherwise.

[42:34]

[VIDEO CLIP]

TYPEWRITER CRAWL: The following video fantasy is being presented as a viable alternative to actual sexual contact with another person[s]. This is

presented solely as a visual fantasy. Some of the precautions taken by the producers in the preparation of this visual fantasy may have been omitted for editorial considerations but have been used continuously throughout the production of this video.

[42:04]

SCARBOROUGH: He used Nonoxynol-9, that spermicidal thing, and he would have all these notices, you know, precautions have been taken that maybe you don't see and then occasionally, in some of the movies, you'd see it. You'd see somebody squirt something in and, in fact, many people would say, "What was that?" They'd think it was a bump or something, you know, a booty bump.

[43:22]

CHI CHI LARUE: They were doing everything but using condoms. They were dancing around that issue by squirting Nonoxynol-9 up the boys' butts.

[43:33]

SCARBOROUGH: He could recite a lot of studies. "It's 99% effective" and blah blah blah. Come to find out years later, it wasn't, OK, because what it did was it irritated or inflamed the lining and it could actually contribute to conversion.

[43:45]

CHI CHI LARUE: I would talk to Chuck and I would say, "You need to use condoms, Chuck. You have to use condoms."

[43:50]

SABIN: I remember that was one of the bones of contention with Falcon was that they were sort of the last ones to come on board with using a condom.

[43:57]

KARR: The feeling was that the consumer wouldn't buy a product that depicted condoms. It was performers, actually, who kind of insisted on it, but there was great resistance. As there was among the populous.

[44:12]

CHI CHI LARUE: I would hope that he would look around and say, "I can't promote this. I can't contribute to people looking at my movies and thinking it's okay to not use condoms." I did not let up.

[44:29]

SAWICKI: This was very serious. It was a health crisis, so we talked about it all the time. And I think the only time he really wanted to talk about it was when people started showing up very thin and I just said, "You know what? I don't feel comfortable with this. I just can't do this anymore and I don't feel comfortable doing it anymore."

[44:51]

SCARBOROUGH: I had an argument with him about it. He said, "We can't go do condoms. We go to condoms, we're going to go out of business, people aren't going to buy it." I just couldn't convince him. So I knew what would do it because Chuck for all his being the Grand Wizard was also a coward. I told him, I said, "You know what, honey?" I said, "Act Up's gonna come down here...You're going to come to work one day and Act Up's going to be standing outside that door and you're going to get called out on this." And that, at that point, he decided he could start using condoms.

[45:24]

STRYKER: Coming through this AIDS epidemic, I think a lot of people were afraid to have sex, even safer sex, and porn was one of their only sexual outlets. You'd be amazed at the amount of people that have come to me like, "Wow, you saved my life." I think porn was a safety mechanism.

[46:04]

SCARBOROUGH: The business was growing. I told Chuck, I said, "We need to get people in here full-time. We need to get serious about this and stop being weekend porno hobbyists." I had brought professional filmmaking people, young kids who really had something to prove. We really had ideas.

[46:20]

JOHN RUTHERFORD: I was Steven's assistant. Steven and I were very close, he was like my big brother and we, we would literally pow-wow every day. Ideas of scripts, I was constantly involved with his everyday and I think Steven wanted me very close so we could produce together.

[46:35]

ROSENTHAL: We added lines. The Mustang line, the Jocks line, the Falcon International line, a Novelty line.

[46:44]

HORAN: The duplication lab ran around the clock, twenty-four hours a day. Hundreds of titles we were duplicating in just one day.

[46:50]

SCARBOROUGH: It was at a time where people were watching more porn, we were making movies like a production line. We had just entered distribution nationally and internationally. It was exploding. We'd have \$40,000 days.

[47:06]

[5<sup>TH</sup> GAY EROTIC VIDEO AWARDS VIDEO]

EMCEE: Please welcome this year's GV Guide Hall of Fame honoree, Mr. Chuck Holmes.

[47:22]

CHI CHI LA RUE: Chuck loved the gay porn world. He loved being the *jefe* of the porn world.

[47:33]

SAWICKI: I think he made a complete turn-around in his life. He had gotten sober, very serious about it, watching his weight, health conscious...

[47:43]

STRYKER: He was the kind of image you would look up to. You could tell he was a very successful man. He carried himself well. He was real confident. He had whatever he wanted. I mean, he owned Falcon.

[47:59]

CHUCK HOLMES: I've been incredibly lucky. I started this business, sort of accidentally in 1972, as did my friend Jack DuFault, better known as Matt Sterling, and John Travis down there, who is just old Jim Hodges to me. Some of us go way back to the days of Peter and John and there were no snakes and reptiles on the Earth. But, be that as it may, we're all lucky to be here. Some of the best have gone on before us. I think we got a few more licks in us and I want to thank you. Thank you.

[48:37]

RUTHERFORD: He taught me so much about what to be and what not to be. He was a very lonely person, very lonely and not satisfied. Early on, I thought money brought satisfaction. Chuck taught me that. That's not the case. He lived on the hill and he had all the money and he was not a happy person. We would travel on planes or go places and people would say, "What do you do?" "Video tape replication." And for most people that would be like, "Okay, great. Anyway, it's nice out, isn't it?" You know, they would keep him off track and I'd always question him, like, "What is video tape replication? What is that?"

“Making tapes.” “Yeah, but what kind of tapes? Someone’s going to ask you.”  
“Well they haven’t yet, Mary, so quiet.” He was never really comfortable with what he chose as his career.

[49:30]

SCARBOROUGH: You had to test the water before you told somebody what you were doing. You know, it wasn’t completely open. He used to tell his society friends, “I’m in the mail order business” and they’d say, “What?” And he’d say, “Well, I sell, you know, tchotchkes and things like that,” so people around town used to call him Crystal Holmes because he sold crystals and things like, you know, laugh. They all knew what he did.

[49:49]

ROSENTHAL: I don’t know if Chuck was proud to be a pornographer. I don’t think he was embarrassed by it. It certainly afforded him a lucrative lifestyle. I don’t think that he ever felt accepted by society because of society’s negative feelings towards the porn industry.

[50:15]

RUTHERFORD: He would come through the main entrance and all the offices were lined up. It was like an ice storm came through because each person would be, like, doing something personal and then as soon as they saw him, “Oh! Hello Mr. Holmes!”

[50:27]

CHI CHI LA RUE: He really, really cared about everybody that worked for him, even though he was tyrant at the office and people were afraid of him. He would storm around that office. If he was in a bad mood and he came into that office, a paperclip on the floor could send him into a flying rage of monumental proportions that shook the ground that that office was on.



[50:58]

[MOVIE CLIP]

DER KOMMISAR: Guards! Him!

51:19

MARTY ROSENTHAL: He had that type A personality and he never felt like he achieved enough.

[51:30]

STEVEN SCARBOROUGH: We had gone to see Eva Perón's tomb. Chuck came home and she's going to build a mausoleum. Chuck Holmes is going to build a mausoleum for himself and I said, "Why? Who's gonna come see it?" I said, "It's so..." And we had this discussion, he says, "Oh I'm gonna build... ooh, green marble and ooh, ooh, ooh, ahh, ahh, ahh." You know, I'd say, "No one's going to come see it." I said, "You're going to be dead and gone." I said, "Except for a handful of us." I said, "We don't have kids." He turned the corner later on and realized that he could donate money and that would give him a living legacy. It was very important to him that people remember him.

[52:35]

SCARBOROUGH: He got involved in politics first and foremost because he needed to protect his business. He was really politically motivated around, "We couldn't have those god damn Republicans in office because I'm going to go to jail."

[52:52]

I think I saw everything change and I think it changed for many of us, as the promise of Bill Clinton becoming President. We needed a President who would speak about AIDS, who would say the word AIDS, who would maybe come to our defense and perhaps our rescue. That's when I saw him really begin to contribute heavily.

[53:16]

He really was very, very shy about getting into it and when he met Vincent Friaa and Ayse Kenmore and a couple other people, they encouraged him saying, “Your money is as good as anybody else’s here and we need you. You’re a good leader, you’re a good organizer, you can talk people into things that nobody else can talk them into. You can get people on board. We need you.” And when he finally got that message, my god, it was on. Because he had self-doubt around it, you know. I think that he was always frightened by, or he was frightened by that someone was going to return his check.

[53:48]

[VIDEO CLIP]

CHUCK HOLMES: I’m Chuck Holmes, I’m from San Francisco and I’m glad to be here in Washington. This is the first time I’ve ever marched for a cause in my whole life. I waited a long time, 48 years almost and I’m here and I’m glad to be here. The spirit’s very high and everyone’s very motivated and yet very civilized. I know there’s people...it’s not rowdy, it’s very safe. I’m just glad to be here. I hope America wakes up and gets our message.

[54:12]

CAROL MIGDEN: He was part of an emerging, very elite, successful group of gays that had taken it upon themselves to really immerse themselves in politics and use their power and wherewithal to advance gay candidacies and gay issues.

[54:30]

GEORGE ROSENFELD: He was one of those guys that just melted into the crowd, took everyone in, made them feel welcome. He could sit next to anyone and have a conversation about anything and really what he did was never really the subject of the conversation.

[54:48]

SEN. MARK LENO: Chuck and I met in a very particular and singular capacity. I, as a volunteer fundraiser, he as a very generous donor. Chuck's name was at the top of the list of donors and so it was my job to, of course, get to know who this individual was and make him my friend so I could continue to encourage his significant contribution to the Human Rights Campaign.

[55:19]

[VIDEO CLIP]

INTERVIEWER: Chuck, how do you feel about this weekend?

CHUCK HOLMES: Very excited about the weekend, it's a big part in our movement for equal rights for gays and lesbians. I expect a million people. Hopefully, we'll turn the tide for the country, begin to turn the tide in a big way.

INTERVIEWER: You're a big supporter of the Human Rights Campaign Fund?

CHUCK HOLMES: Do the best I can.

INTERVIEWER: And who are your friends here?

CHUCK HOLMES: This is Steve Shellebarger, the co-chair of the board of directors of the Human Rights Campaign Fund and Melinda Cuthbert, board of governors of the Human Rights Campaign Fund and Tim McFeeley, our executive director.

[55:52]

SEN. MARK LENO: The depth of his generosity made him a significant player. Chuck was a strategic thinker, certainly had an opinion – always had an opinion – and was very welcome as a board member of the board of directors.

[56:08]

GEORGE ROSENFELD: Chuck had the reaches to get to the David Geffens of the world, the Jim Hormels of the world. He would pick up the phone

and say, "Hey, Jim, it's Mary." And that was Chuck's favorite thing and, you know, he'd get a hundred thousand dollars out of them like that.

[56:23]

CAROL MIGDEN: Chuck was a full-service activist. He loved to go out and be the Great Gatsby and have a good time and hit the town and go to countless parties. Yet at the very same time was working and being focused. He understood the power he had and he wanted to apply it in a concentrated way for as long as he could, that his talents and wherewithal would allow him.

[56:51]

JOHN RUTHERFORD: I would watch him at these events. I'd hear people, like Angela Alioto, people who were running that year, "You gotta meet him. He's money, he's got money, shake his hand, meet him, meet him." I'm like, "God, crazy?" You know, it's like...and Chuck lived off that, you know, he had made it. It fortified whatever negative impression people would ever think about his business. A lot of the people that were his close friends that were big in the political arena, or his good friends, he loved him a lot and they loved him back. But there were a lot of other people who were just hangers-on.

[57:28]

DR. JERRY GOLDSTEIN: A lot of the people at the Human Rights Campaign and other organizations he belonged to thought of him as just a person in porn who made a lot of money and I think Chuck always knew that part of the reason these people enjoined him was partially the money.

[57:47]

GEORGE ROSENFELD: There wasn't so much an issue with HRC and taking money from Chuck. Where a lot of the issues came in were in the candidates that we gave money to. So, some candidates chose not to accept

funds, knowing that they were coming from Chuck Holmes, because of his relationship to the gay pornography industry.

[58:07]

One of the first openly lesbian candidates to run for congress was Tammy Baldwin and I remember a bunch of us in San Francisco putting together and hosting an event for her and his check wasn't accepted. I mean, it was later given back.

[58:22]

TOM DOLAN: Let me say a few words about this tremendous victory that's happening all across this country tonight. Our community was there. This is the first time in history that any presidential candidate asked for our support openly. They've always wanted our money. They preferred it in the past, sort of secretly, but Bill Clinton was proud to have our support. Some of the most prominent people in our community were there with Bill Clinton, President-Elect Bill Clinton, excuse me!

[48:46]

JOHN RUTHERFORD: He gave a major donating level to see Clinton before he was elected and they wouldn't allow him in because of what he does for a living and that crushed him. I mean, that really, I remember he came home from that trip and all he got was a little glass thing, you know, and he goes, "All I needed was a fucking glass trinket. I couldn't even see the god damn President."

[59:07]

CAROL MIGDEN: I knew that some prune-faced people might have thought twice about wanting to connect up with Chuck, but it was one of, it was so filled with hypocrisy because everyone had always been very happy to enjoy his hospitality and of course Chuck ran a legal, legitimate business. You know, the community slowly has gotten over its own homophobia, perhaps.

[59:44]

[VIDEO CLIP]

CHUCK HOLMES: Hi George. This is the 1998 gag reel. This is one of the few shots where we get to see me. The old man's been let out of the barn one more time.

RUTHERFORD Tell them about the mushrooms Chuck

CHUCK HOLMES: No, I didn't want to tell them but you've my office into a mushroom growing ground where they just keep me in the dark and feed me shit, but that's the truth.

[1:00:28]

SCARBOROUGH: Chuck worked. He was a workaholic. He worked all the time. He'd say, "I'm ram tough. I'm the original ram tough model and they broke the mold after I came along." And it was true in many ways that he was not, he was not sickly. Now this was somebody who had early on a lot of health issues. He was diabetic, he had high blood pressure, he had HIV, he had a liver that, in the end, was what failed him.

[1:00:54]

DR. JERRY GOLDSTEIN: A lot of the early HIV therapies were very, very toxic. Had the possibility and probability of liver disease. I think he was run from pillar to post with all the magical therapies. His anxiety and his basic personality forced him to go to that leading edge, if you will. People with liver disease tend to ride along for a while and then just plummet.

[1:01:22]

TOM CHASE: He had chronic hiccups, all day, all night. And the only way to stop them was to inhale amyl nitrate. We're talking about a 6'3", 6'4" man, very lithe and lanky, now having a very tight belly, just from distention, not from fat, walking around hiccupping....all day.

[1:01:50]

SCOTT PEARSON: They wanted to remove the spleen, which would stop the hiccups and I remember the day he went in for the operation, the doctors came in and they said, we are not going to do this operation. He will not survive, he will not come off the table, you are in no condition. Stop everything, go home.

[1:02:10]

STEVEN SCARBOROUGH: We used to call him *Mare* because it was French for Mary, you know what I mean? And he used to say, "I'm the old gray mare." It was a term of endearment. So if we really wanted to say, "Oh, *Mare*..." That's how we talked to him and it was always, it just made him kinda misty-eyed when we called him Mare. When he was passing away, those last few weeks he was in the hospital, I got to tell him several times, I said, "You know, Mary, we fought hard over all these years for a lot of things. I have to tell you now that I've been in business for myself, is that you were usually right." And he was.

[1:02:44]

KINCEY: It's strange how people die. I got a call from his houseboy. He was very ill. Said Chuck was expecting a visitor, Stan, his distributor. He got up that morning, got dressed, he started feeling a little tired, so he started to say he would lay down.

[1:03:05]

RUTHERFORD: I remember this long dark hallway to Chuck's room. The door was closed, and that's rare, and I thought, this is weird. So I opened the door and as I opened the door, I see all these people in a V facing him in his bed and he was in black sheets, pale white, and as I walked through the door, he goes....[inhales] One breath, I'm not kidding you. It was one breath and I see all the blood drain out of his face, he's dead. I hold his hand and I sat there and I

just said to him, I said, "Chuck, I just want to thank you for, for everything that you've done for me and I just love you so much." And I was looking up, thinking that, what you see on TV, that people float up, when they die and look down, that he might be looking down at me. And that was when this little bitch came out of the bathroom. He was hiding out in the bathroom, he wanted to hear my conversation. And I was like...one of the money hangers, you know, like one of these people who was there just hanging on for his wealth. Like, he probably got all the cats and the dowry and then gave the cats back because he got the money and ran. I mean, all these people were just sucking you. And so, that was it. And then I walked out of the bedroom and I walk into the living room and everyone's talking about the paintings and where they're going and what they're doing and who's going to get this, who's going to get that and I'm like, "Whoa," you know? "You fucking assholes. He's not even fucking cold and you guys are all fucking dividing everything up."

[1:04:49]

Falcon was a glass castle, it was not a reality. After he died, the glass castle shattered and all the air from the world came in.

[1:05:05]

AYSE KENMORE: He was incredibly secure and he was as secure as he was vulnerable. He was filled with enormous self-love and with enormous self-loathing. He forgave immediately and he carried a grudge forever. He wanted to control everything and he knew he had no control and he always doubted. Let's say that he knew he was a success, but he kept waiting for someone to come and tap him on the shoulder and say, "No, no, wasn't meant to be you. You weren't supposed to be the success. Out. You're the imposter."

[1:05:55]

[HEADLINE]

HEADLINE 1: LGBT CENTER OPENS AT LAST



## HEADLINE 2: CENTER TO BE NAMED AFTER FALCON STUDIOS FOUNDER

[1:05:58]

VOICEOVER: I read the headline in the January 31 issue, "Center To Be Named After Falcon Studios Founder" and I was filled with disgust. It is no wonder that right wing advocates and the Christian movement consistently criticize and damn the GLBT community when by this action, it justifies their claim that we are all about sex. So he contributed a million dollars toward the Center — Big deal. I, for one, will not contribute another dime."

[1:06:26]

KARR: There were some people who thought Chuck Holmes was buying respectability, but you'll always have those prudes who can't face up to the fact that people have sex and didn't think that a person who made his fortune in the sex industry should have his name put on a public building. I think it's good that Chuck Holmes' name is attached to a business and that people have to confront whenever it comes up, that that money and the honor being given to him is going to a person who was involved in gay mens' sexuality. That's good.

[1:07:01]

CAROL MIGDEN: Just think of the numberless people that walk in the building, or have already, and will in the future and I think it's important to create more than a Wikipedia paragraph, perhaps.

[1:07:19]

STEVEN SCARBOROUGH: What we brought and what this business continues to bring is a gay connection to people who lead private gay lives or closeted lives out in the Midwest, people who have families or for whatever their circumstances are, I got a letter from an elderly woman, she said, "Please take my husband's name off your mailing list." And I thought, "now I'm gonna get it." And she said, "I'd like to thank you for all the years of enjoyment you have

brought my husband. He was on your mailing list for 10 years and bought all your movies. He, two years ago, moved to a nursing home, took all his movies with him.” This is a woman who had nothing in common with us, no investment of any kind, but she so loved her husband, despite something she couldn’t understand, that she was gracious in the end. That was a wonderful moment for me and I thought, we reach more people like this than you know.

[1:08:04]

BIRCH:                   The one thing none of us should ever, ever forget is this: The image of that young man making his way to San Francisco in search of strength and dignity and self-esteem and because of his own life, Chuck never, ever forgot the need for each and every one of us to do all things to make a better life in this country and in this city for young gay and lesbian people and I think what we all know in this room today is that a young gay person could do very well to grow up to be Chuck Holmes.