

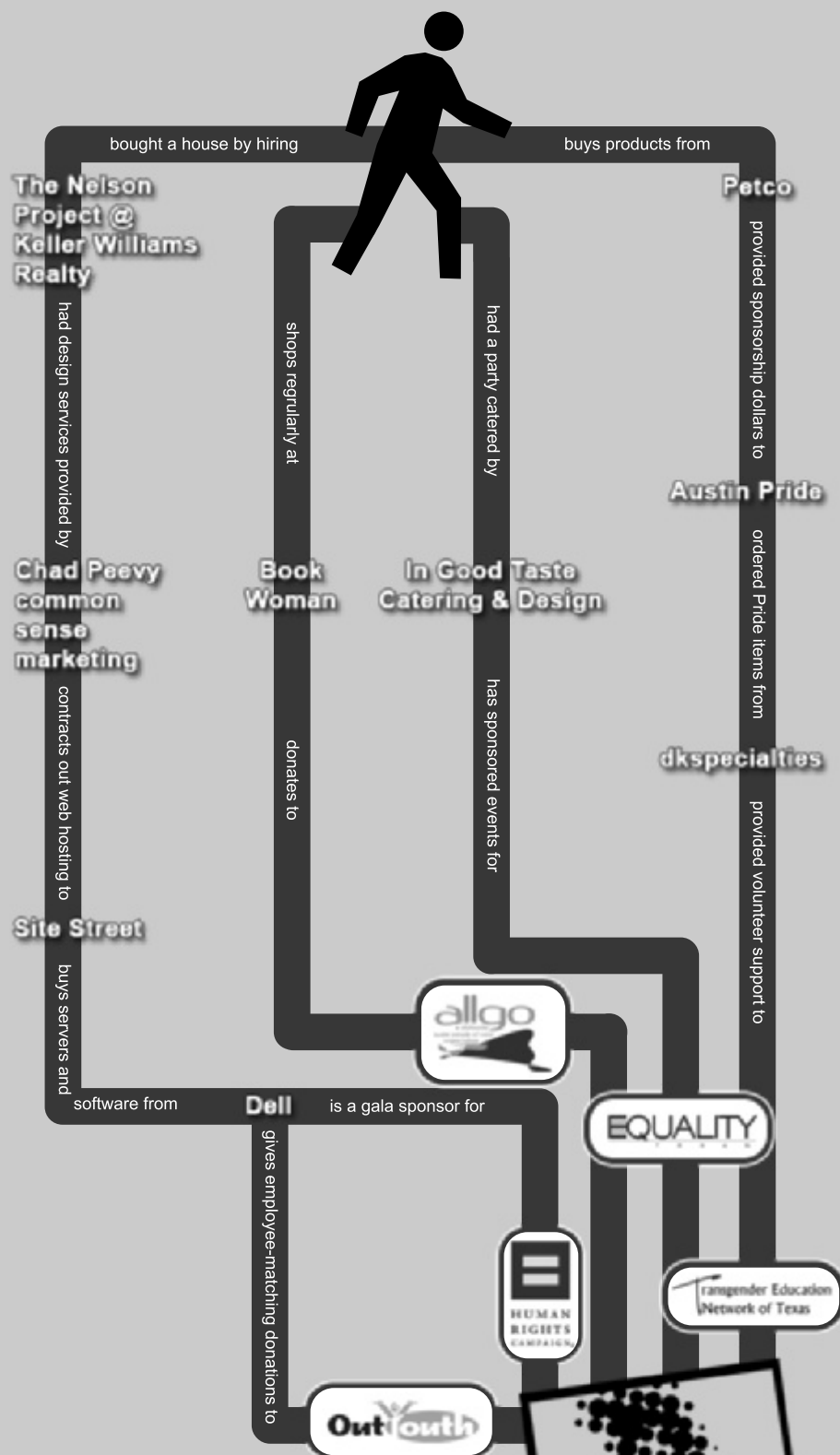


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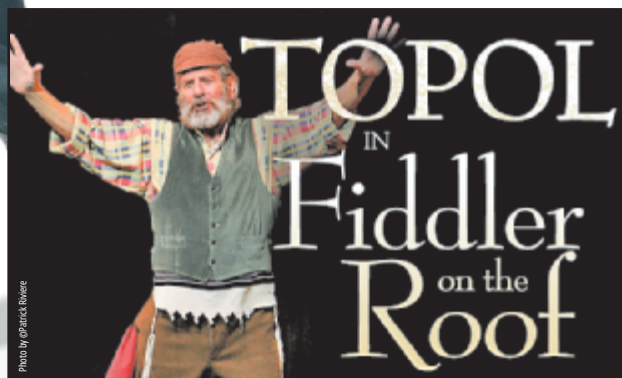
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## Friends,

Producing this section would not have been possible without the kindness of the following establishments and individuals: Marcilea Fletcher, Miss O, Carolyn Phillips, Rob Faubion, Ann Cvetkovich, Gene Elder and the Happy Foundation, Esther Chung and the Austin History Center, TWIT magazine ([www.thisweekintexas.com](http://www.thisweekintexas.com)), Ceci Gratias and Jimmy Flannigan of AGLCC, Antoinette and Twin Liquors, the Gay Place Krewe, and the amazing writing of Lars Eighner and Stephen MacMillan Moser.

This project has only just begun. Chapter 1 is the gay bars, but all facets of the Austin LGBT experience contain valuable stories in need of preservation. We are committed to the cause of collecting and archiving our history. Until a formal project is put into place, Gay Place would like to volunteer to collect the names and e-mail addresses of any person or organization interested in participating in this exciting project. Please e-mail us if you wish to volunteer or support this project in any way:

[gayarchiveproject@austinchronicle.com](mailto:gayarchiveproject@austinchronicle.com).

Many thanks,  
Kate X Messer

# History's Closet

## Making the case for an Austin gay barchive

BY KATE X MESSER

We are history. Some of us freshly minted, others sepia with tattered edges. We are stories, ripe with turns of phrase and twists in the denouement. We are memory, sometimes sure in our details but most often unconfirmable. Forty years after Stonewall is where we are. A random night in late June 1969 is a strange launchpad for modern gay struggle. But, at least it is there – a point on the line, a dot in time, our cha-cha-heeled Memorial Day we can recall and say, “We are history.”

Where is Austin gay history? Where is Austin in the larger scheme of gay history? We'd like to tell you we knew. But instead we'll tell you about our odyssey in trying to get a foothold.

First, an observation from Miss O, a self-proclaimed “ridiculous Austin queen from the Seventies and Eighties”:

*“Last year I watched a program on KLRU about the history of the live music scene in Austin. It started with the Armadillo World Head Quarters, and my interest was piqued. A flood of memories came back; you see, I moved to Austin in 1971. I was 19, and I remember those days well. Bette Midler came to the Armadillo in 1973, and the gays turned out. It was fun! But I digress, back to the program on PBS that segued to the Red River music scene of Stubb's, Emo's, and so many other new clubs that showcase bands. According to this documentary, the current Red River night life sprang out of junk stores, the Salvation Army, and hookers, not one mention of all the many gay bars that for 20 years existed in that area a couple of blocks from the police station on Red River and Sixth: Austin Country, Red River Crossing, Chances, Blue Flamingo, Private Cellar, Chain Drive (originally on Seventh just east of Red River), Friends & Lovers on Sixth Street, all places I frequented, come to mind. I called the station to inquire and was told by a very polite programmer that the piece was not produced in Austin. I was dismayed. So what is sad about an honest mistake, a missed detail irrelevant to the story about the live music capital of the world? Why should anyone care that the gay bars were erased from a street's history on a PBS piece about music in Austin? I'll tell you who should care: Every gay man and woman in this town should mind that our bars, and ourselves, were erased.”*

We looked up that episode of the KLRU show *Downtown* which contains this clip. “Red River Rocks” appeared in the first season, episode 101, and indeed, it was as if Chances had never happened. As if

the “rock journalist” and the “historian” they filmed walking around Red River for validity didn't know about Friends & Lovers or Austin Country or DJ's. Miss O was right. We were pretty bummed out. So, we thought, what a great idea for a feature. Little did we know.

First we hit the Internet. Information was nonexistent. We did, however, find a few feature stories of interest, two of which were first published in *The Austin Chronicle*. Lars Eighner, local author of the novel *Travels With Lizbeth*, has housed on his website ([www.larseighner.com](http://www.larseighner.com)) a piece called “Death of a Gay Bar,” a personal reminiscence of Dirty Sally's. And in 2001, Stephen MacMillan Moser wrote one of his best – a most engaging roundup of late-1970s/early-1980s Austin gay bar memories titled “Life at the Cha-Cha Palace,” which appeared in our first Lost Austin issue.

Surely there was more than this to be found?

We called around to clubs and local “experts” in clubbing, with wildly mixed results. Some tight-lipped folks wanted to remain “off the record,” while others flung the doors of personal archives wide open. We began to see the need for some sort of local repository, or at least a forum for our stories to be told ... stored ... validated. We compared notes with the Happy Foundation, an archive in San Antonio that already does for the Alamo City what we hope can be possible in Austin.

We talked to archivists.

A trip to the Austin History Center yielded less than it should have but more than we expected. Less, in that the collections filed under keywords such as “gay,” “lesbian,” and “homosexual” are thin. More, in that the staff are amazing and eager to help us grow their stacks and assist in any archiving of Austin LGBT artifacts that we might wish to help acquire. Our encounter there pretty much ignited the rocket that was set on the pad by Miss O's dismay.

The rocket is this: Austin needs an LGBT archive. And this is our call up.

Impatient for this archive, Andy Campbell, Ash Bell, and I called a number of local folks with some memories. We decided to focus first on the bars. Due to deadline and space constraints, these are not pure “oral histories,” but they have the makings of damn fine ones. These are but wistful looks back at a gay old time. A gay old history not well documented for a city that wears its weird on its sleeve.

We are hoping this call up will move that weird to its rightful place – right over our hearts.

## Behind the Bars Locals remember good times & cheap drinks

### Dirty Sally's (The Apartment)

2828 Rio Grande,  
approximately  
1968-1988

Dirty Sally's was the epitome of your neighborhood bar. That's when AIDS Services of Austin was just starting [mid-1980s]. That's where I first started meeting the people that were realizing that we needed to organize in town, that we needed to put a face to the community, and that was the first time I had ever been around gay people as a group. My biggest memory was of an older woman who hung out there all the time, her name was Marge, and that was my first real experience with a real dyed-in-the-wool lesbian. She was a fabulous woman, filled with stories. But I



remember she would always go in the men's bathroom to pee, and she would pee at the urinal standing up, which freaked me out at first, then I thought, “This is the coolest thing I've ever seen in my life.”

– Rob Faubion, *AustinOnStage.com* editor

### Friends & Lovers

222 E. Sixth, 1976-1979

It was an old vaudeville house with perfect acoustics. I spent the next year remodeling it. We opened up Halloween of 1976. The name was very interesting, as there was a guy named Buzzy Belmont (Buzzy's grandfather was who Belmont Hall at UT was named after) and his father, Theo Belmont. ... In fact, the very first mascot was not Bevo but their dog, Pig. Buzzy was a tall blonde, and he was going through his butch reassurance phase. And he liked to go out with me. He was the corsage. We had a lot of fun, et cetera, et cetera. So my long-term



COURTESY OF THE MARCILEA FLETCHER ARCHIVES

lover at that point kept asking me: “What is this guy to you? Is he a friend or a lover?” I said, “friends and lovers!” I was trying to avoid answering the question. We opened up before Studio 54, and all those boys came down here and looked at Friends & Lovers because Blackstone Productions/High End Systems, they did the deed. We were their showroom at that point, and we had multiscreen media on the sidewalk. There was a projection room

CONTINUED ON P.6



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at the top, and we projected ongoing movies, whether it was *Ben-Hur* or anything with men. Friends & Lovers was the target of a lot of hate mongers. Fires would get set so many times in the bar that we made it a ritual on Saturday nights, especially, that we would say, “We’re gonna have our fire drill.” Of course the queens made it into an event. We did the cha-cha. That’s why Stephen Moser would call it the Cha-Cha Palace! Because we cha-cha-ed out the side doors, down the fire escapes, around the building, and came back in. And in the interim period, we would go through and make sure there was nothing going on. — Marcilea Fletcher

## Nexus

305 W. Fifth,  
mid-1980s through  
mid-1990s

I remember going to the first Girls in the Nose show. There was a screening on a sheet on the wall of Todd Haynes’ *Superstar*, which for a long time was totally unavailable, so it just lived in my mind as this insane thing before I knew who Todd Haynes was. It was just this crazy thing. And then Girls in the Nose playing and just blowing my mind, because it was possible for girls to rock, which now seems totally banal, but to have that all fit together in my mind was really exciting.

— Ann Cvetkovich



## The Boathouse

407 Colorado, early/mid-1980s

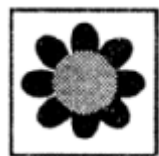
The Boathouse?! The Butthouse?! I moved to Austin in 1981. At the time, you could drink at age 18. Halfway through my 18th year, it switched to 19. I had gone to the Boathouse, and suddenly, I couldn’t get into the Boathouse. My girlfriend knew the bouncer and was begging. I was begging. There’s a part at the south end of the block on Lavaca, and there’s these steps. ... Vividly can I remember my 18-year-old self with my T-shirt I had ripped the collar off of, having wrapped it into two red ones [points at her wrists], and I was just sobbing. Sobbing! Sobbing with impotent rage that I couldn’t get into the Boathouse for another six months.

— Gretchen Phillips, musician

The Boathouse helped break that lock on the Warehouse District. At that time, the only thing in the Warehouse District was empty warehouses. But the Boathouse had 10-cent drinks before MADD got the legislation passed that you couldn’t have two-for-one drinks. Nicole was *the* drag queen of Austin at the time, and she had her Sunday night show. All the big names of Texas would come to town to perform, people like Sweet Savage and Natasha Cole, and

all of the big ones who are no longer with us. I remember one night Nicole was performing, and she’s dancing up a storm, and she does one of her famous big kicks ... and her shoe goes flying off and flies up into the balcony. It flies up and hits a guy in the head! Well, she doesn’t miss a beat and keeps dancing. Kicks again, the *other* shoe flies up and hits the *same* guy in the head. She spent the rest of the show in her wireless mic chasing him around the balcony trying to get her shoes back. That was a hoot.

— Rob Faubion



proteus

## Proteus

East Sixth Street, mid-1990s

Proteus was christened well: The club was indeed protean in its ability to attract a cross-sexion (you’ll pardon the pun, but really, it was just that) of Austin’s then-sublimely transgressive children of the night, from aging trannies (Hello, ChiChi!) to platformed, NYC expat club kids eager to splash the crazed Intellibeam Limelighting of NYC’s Michael Alig übevibe to pale, translucent gothlings and, of course, the pre-Satan’s Cheerleaders crowd. And yeah, me, too. There were always lines in the bathroom (often inside the bathroom, on the back of a john, or maybe it was a jill?), the acid-jazz nights were Heaven-ly, one’s ability to snare a booth was almost always a question of nighclubbing hierarchy, and it *seethed* with blackout, HiWatt panache. Iggy put it best, first, just like Proteus: “We see brand new people/They’re something to see/When we’re nightclubbing/Bright-white clubbing/Oh, isn’t it wild?” It was.

— Marc Savlov, Chronicle staff writer



## The Hollywood

304 W. Fourth, 1980s (a later Hollywood appeared on San Jacinto in the mid-1990s)

The first gay bar I went to was in Dallas. I didn’t drink or smoke. I was real naive. I was like, “What is this scene ...?” But they played ABBA, and I was like: “Cool! I like Abba! OK!” It was real confusing. I was more into seeing shows. I went to clubs like Club Foot. There was kind of a crossover. Androgyny was being played with a lot at that time. “Oh he’s the straightest guy there is, but he likes to look like Eno!” There were all these weird crossed signals, and then if you went to a gay bar, everybody looked totally like John Travolta. We liked going to the Hollywood because they played soul. We thought, “This is pretty cool.” We’d go there on



## Chances

900 Red River, 1980s through 1994

Gretchen: I remember [Ann’s performance] Grunge Fashion Statement.

Ann: It was in Chances inside. There was this *Vogue* magazine about grunge, and it was about this crossing over of alternative cultures and mainstream cultures, and do we feel happy that *Vogue* is reporting on Kurt Cobain and Grunge Fashion Statement? I think I was wearing a white, really cool vintage polyester outfit that was a coat, and I wanted to be kind of dressed up while performing. The performance just consisted, as I remember it, of reading [the *Vogue* article] verbatim.

Gretchen: And you would go “Grunge Fashion Statement!” “Grunge Fashion Statement?!”

Ann: So, I would just say, “Grunge Fashion Statement!” and read the text. And that was my performance.

— Ann Cvetkovich with Gretchen Phillips

## Rushes

Fourth & Congress, 1978-1979

We opened up what really was the biggest bar ever in Texas, which was Rushes. And it was 18,000 square feet. We had a 1964 Lincoln Continental in there that had been turned into a bar. I only kept it open six months because I was afraid of going to jail. I really was! The leather crews were kind of uncontrollable. We had the first Texas Leatherman contest. After they did their fantasies [scenes in which leather-men would act out fantasies in competition], we would say, “This is what you can or cannot do with a liquor license, *blah blah blah* ...” after their convoluted “Don’t fuck with Mother Nature” [scene] which used to be about butter. It still was about butter but in a whole new way!

I’ve got a milking stool out on my patio that belonged to the first person I knew that died from AIDS. That was in 1979. And they didn’t know what it was. He was a professor down in Southwest. Something was wrong. And by the time my daughter got married in ’81, of all 27 of the men that put her wedding together, there’s one alive today. We were already starting to see what was happening, and so the people in the leather community were starting to go: “Hey! There’s something going on here.” All of a sudden our attention was getting diverted, and for me it was a prime time for me to go ahead and close.

— Marcilea Fletcher ■

the way to the Ritz to have a couple of drinks before a show. My friend was so confused. He’d get frustrated. He would be like, “Oh, that guy is *sooo* cute, and I was like, “That’s a girl.”

— Dan Plunkett, owner of End of an Ear Records

I hated the Hollywood. The thing about the Hollywood, that was a place where there was gonna be fights. It was in 1984. I did Deborah Hay’s big group dance thing, and there was this one movement, and I’m on the dance floor, doing my dance. Whatever. We were doing some crazy dances; I hung out with dancers. And this girl *kicked me in the head!* ‘Cause, granted, I had this move where my head was down, but I was like, “Did you just kick me in the head?” And she said, “Yup.” And I said, “Well, why?” And she said, “‘Cause you’re dancing funny,” in a really defiant way, and I remember going out into the parking lot and *crying*. Crying my eyes out. You know what? Many people will tell you about a gay bar where the end of the story is “I was in the parking lot crying!” I never went back to the Hollywood. — Gretchen Phillips



## Austin Country

705 Red River, 1980s

The windows were tinted, and everyday at 4 o’clock, the firemen at the No. 1 fire station would jog down to the river and come back up the street. You could set your watch by it. Four o’clock they’d come, jogging up in front of those windows. Big ol’ hunky men with no shirts, and you’d get your shots all ready, and as they went by, you’d toast them with your shots. They couldn’t see in the windows, but we could certainly see them as they went by. One of my fave memories there: I was there one afternoon, and a part of the bar, the drink rail, broke off. Well, here are a dozen big ol’ cowboys taking off their boots and trying to hammer it back in. There were two young lesbians sitting at the end of the bar watching this entire charade of these macho guys trying to put this bar back together gingerly ... like it was a Ming vase. Without saying a word, they walk out to their truck; they come back in with an electric saw, a piece of lumber, nails, hammer, and said, “Get out of the way, boys!” And rebuilt the end of the bar. It is a stereotype come to life. — Rob Faubion

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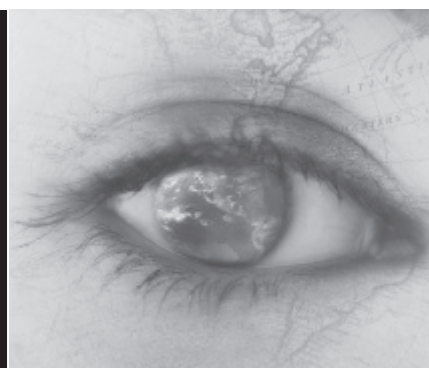
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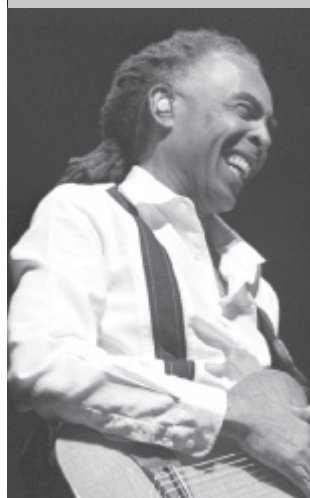
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# The Business of Pride

AGLCC's prez ponders the pitfalls of a complacent gay place

BY KATE X MESSER

Whoa, nellie! The reins of Pride have changed hands. In years past, LGBT lobby Equality Texas has hosted the Pride Festival, while the Pride Parade has been hosted by the Austin Gay & Lesbian Chamber of Commerce. This year, AGLCC is running the whole show.

Back in 2002, the first year of Austin's Pride Parade rocked with controversy. A parade rep was quoted in the *Austin American-Statesman* as saying, "When people think of gay parades, they think of all the freaks and things you see in the media and on TV, but ... we want to portray a positive image and represent this community as a whole." The quote set in motion a group of activists who marched in the parade behind the banner "Freaks and Things You See on TV."

Current AGLCC President Jimmy Flannigan, who has been involved with the Chamber since 2000 and president since 2007, weighs in on these formative growing pains of the past, what's new for this year, and the outlook for Austin Pride's future.

**Austin Chronicle:** What are some of Austin's challenges in creating gay community?

**Jimmy Flannigan:** Austin is so tolerant, especially compared to what it's like 50 to 100 miles from here, but we do have this complacency issue. I used to think it was apathy, but it's not. People care; they just don't act. Believe it or not, I spend a lot more time convincing gay people that what we do is important. The straight people get it.

Many gay business owners, for example, associate AGLCC with charity. Many feel: "Hey, I give to HRC. I give to Out Youth. AGLCC just seems to be about money." When really what we're about is reinvestment in the community. It's similar to the city offering economic incentives to bring employers to town. Ironically, straight business owners get it, because they see the potential of connecting and working with our community.

**AC:** How much of this do you think might simply be an "outing" issue?

**JF:** So many problems in the gay community can be traced back to internalized homophobia. I think community leaders have a responsibility to represent everyone along every step of the path: from people who are closeted to drag queens out performing in the clubs. Some people, who are out to all of their

friends and family, might be petrified to come out at work. I have many friends who won't even friend me on Facebook because they're afraid that their boss, who is also on Facebook, will make the AGLCC connection and figure it out.

**AC:** Does AGLCC address this? How?

**JF:** The Chamber's mission is to reach out to the gay community, not change it. It includes the phrase "community development." We rewrote it intentionally to include that. Part of our mission is also to make sure there are jobs for people and making sure gay businesses are profitable so there are equal opportunities.

Pride is a natural fit. It's a way to create that sense of community that we don't feel every day. Let's bring everybody together at one place at one time so we see we're all here.

**AC:** Some in the community, and I count myself as one, have expressed concern and skepticism at a business group being responsible for the entirety of Pride. How do you answer those concerns?

**JF:** When AGLCC launched the parade in 2002, there was some controversy about what was going to be allowed and not allowed in the parade, and people got upset about it – rightfully so. There were protesters, and the protesters actually marched in the parade. It was part of a discourse. In year two, when we were determining policies, we took that input into account. I think there's a misconception that behaviors and statements that had been made by some AGLCC volunteers in the past are shaping how we are acting now and in the future. [Since the controversy surrounding the initial parade in 2002], we have not rejected an entry or turned anyone down or said they are not welcome. No one has ever been turned away from participation.

There cannot be *no* rules, but we don't want too many rules. At some point you draw a line, and that's always where the discussion lies. It's not intended to whitewash anything. It is merely a way for us to put together an event so that when different groups from all areas of the so-called normalcy spectrum want to participate, they can feel comfortable doing so.

**AC:** How has taking on the festival in addition to the parade changed AGLCC's overall outlook and long-term planning for Austin Pride?

**JF:** Ultimately, this year is about bootstrapping. We [AGLCC] have never done a festival before, plus we don't have last year's profits to pay for this year's festival.



JOHN ANDERSON

Jimmy Flannigan

The logistical changes of this year are obvious: The later time (4 to 8pm, instead of noon to 7pm) will alleviate a lot of the concerns of heat. The festival ends right as the parade begins and is literally on the parade route, so people don't have to leave or travel anywhere to watch. Then an afterparty begins immediately after the parade on the same grounds.

Last year the festival had 5,000 attendees spread out over nine hours. This year, it's only four hours; it will feel less drawn out. It's less than half the cost [as last year]. Admission is only \$5, plus you get a commemorative set of beads. We expect attendance to be dramatically higher in a smaller space over a smaller amount of time, which we hope translates into a lot of energy. ■

## PRIDE 2009 GRAND MARSHALS



### Lee Manford

From the beginning, for all intents and purposes, AIDS Services of Austin's Lee Manford has been the man with the plan. He was the first board chair at the organization's founding in 1987, and on World AIDS Day 1997, he became the executive director. Through his continual outreach work for AIDS and poverty causes, Manford continues his role as the man with so many far-reaching and effective plans for managing care to the more than 1,500 local folks whose lives are impacted by this ever-evolving epidemic and for community outreach to prevent its further spread.

PHOTOS BY JANA BIRCHUM



### Meghan Stabler

As if manning the helm of "global strategic marketing" for a \$7 billion tech company isn't stressful enough, transitioning after having been in the field for 25 years and bringing your company's culture of LGBT support along with you is another impressive matter entirely. But that is exactly what Meghan Stabler did. Not only is she still currently an executive at the same company, BMC Software, she also serves on the board for many LGBT health and workplace advocacy issues, as well as lobbies on behalf LGBT issues.

### ALLGO

ALLGO is celebrating its 25th classy, sassy year as Texas' statewide organization for queer people of color. Frustrated by racism and gay activism's lack of inclusiveness, as well as by Latino activists who wanted no part in the gay movement, Austin Latina/Latino Lesbian and Gay Organization was born. Although ALLGO dropped the acronym (keeping the ALLGO name to include all people of color) in 2005, it continues to work to improve the community's health, to advance LGBT artists of color, and to create community with the best of them. — Ash Bell



Maria Limon



Saul Gonzales



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Dinh Q. Lê, *Untitled (From Vietnam to Hollywood)*, 2003, C-print and linen tape, 38 x 72 inches. Private Collection. Courtesy of P.P.O.W., New York.

The Austin Museum of Art is funded in part by Art Alliance Austin, Museum Trustees, Members and Patrons. Additional support is provided by the City of Austin through the Cultural Arts Division and the Texas Commission on the Arts.



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# PRIDE FESTIVAL 2009

Hey hot queers and friends of the family! It's time to get the heck down to Downtown to show our stuff and throw some love to our beloved Austin, a city so accepting and supportive of our community.

**Saturday, June 6**

**Republic Square Park** at Fourth & Guadalupe

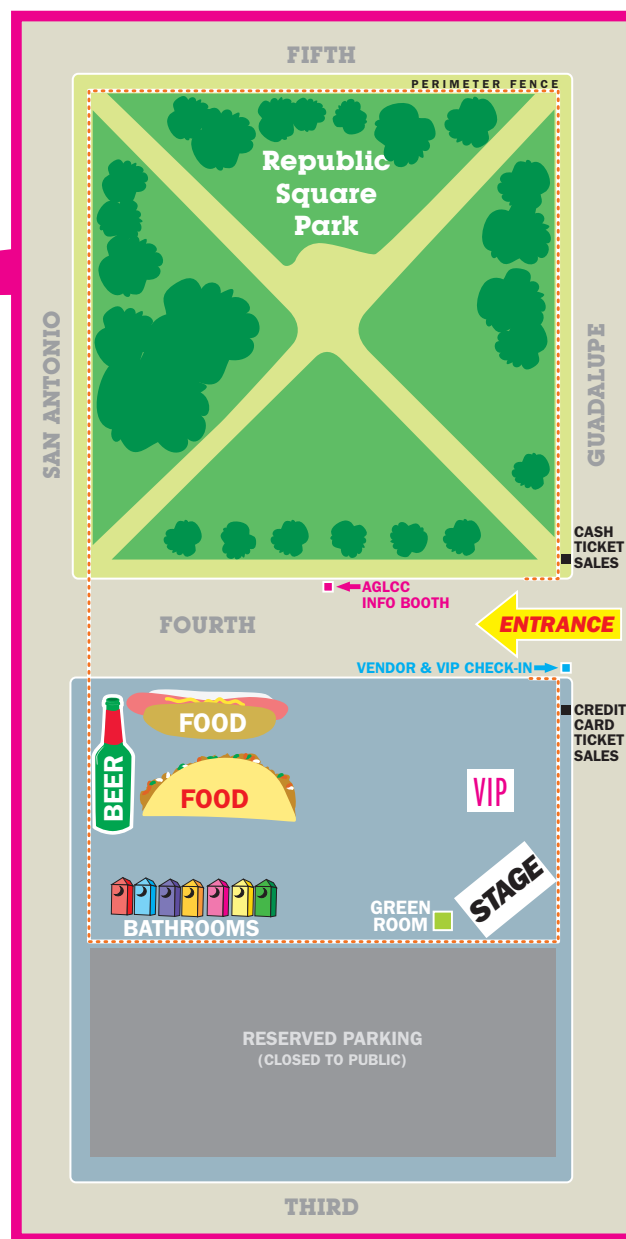
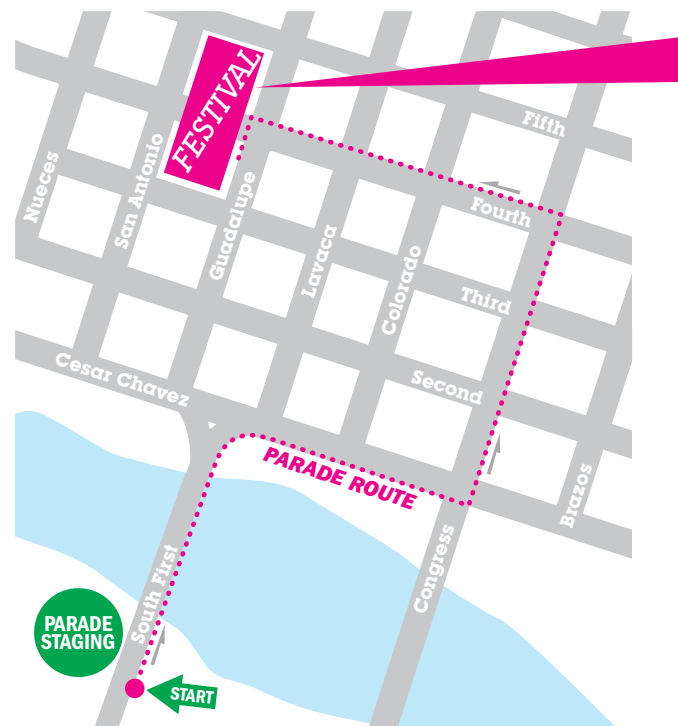
FESTIVAL GATES OPEN AT 4PM.

**EQUALITY NOW MARCH & RALLY** Hustle on down and meet at City Hall to voice your support for the community and advocate for equality in all areas of society: most topically, marriage. Or simply scope out politically conscious hotten-totties, then stroll on over to the Pride fest posthaste. 2:30pm. City Hall, 301 W. Second.

**PRIDE FEST 2009** New, improved format! New location! Now with 25% less sweat! Come see what else is new at the Austin Gay & Lesbian Chamber of Commerce's revamped Pride. Comic Holly Lorka, drag kings Kings N Things, Belinda Carroll, the legendary Austin Babbist Women, and musical guests Show Me Tiger!, Kari K., and Jacinta will rock it on the main stage, and every community group and queer-friendly business and booth you can shake a rainbow flag at will be on hand to make sure you sweat at least a little. 4pm. Republic Square Park, 422 Guadalupe, 974-6700.

**PRIDE PARADE 2009** The graceful color guard (we get throat lumps every year), dykes on bikes, and fag-o-tots – everybody and their mother and papi comes out for the parade. Starting from the south end of the First Street Bridge, going up Congress Avenue, and snaking around to Republic Square Park, all the proud pageantry (not to mention all the purrrdy pink unicorns and hard-earned Mardi Gras beads that a certain ... um, "GeePee" will be tossing from convertibles, never mind the Twinkies) is not to be missed. Emcee wonderboy Stuart Moulton will jock the VIP lounge, and the elegantly sassy Murrah Noble rocks the mic at Rain and Oilcan Harry's. 8:30pm. Downtown.

**PRIDE AFTERPARTY** Once the parade winds its way Downtown and ends back up at Republic Square Park, the fun starts all over as AGLCC puts the thing down, flips it, and reverses it with comic Allie Rolison, Grrlz Will Be Boiz, the United Court of Austin, and DJ Bryan Conrad. Same stage, just fewer heat strokes and a lot drunker. 10pm-12mid. Republic Square Park, 422 Guadalupe.



## ADMISSION DETAILS

Admission is only \$5 this year and includes free commemorative beads.

[pride@aglcc.org](mailto:pride@aglcc.org), [www.austinpride.org](http://www.austinpride.org).

**BEADS! BEADS! BEADS! (PRIDE ADMISSION)** AGLCC will be on the festival grounds at Republic Square Park selling special Pride commemorative beads, which also serve as your ticket to enter all Pride fanciness. This year, it's so affordable, even a caveman can party. Also available at the gate all day and night. \$5.

**VERY IMPORTANT PRIDE** VIP access, baby! Here is your ticket to the big time! Special access to a special lounge with special food and special drinkiewinkies. Plus! A special parade viewing zone and special goodies for very, very, very special people. Yes, there is still time to get in on this Pride ... special. \$100.

## The Rest of the Weekend

### FRIDAY 05

#### THROWIN' IT DOWN L/G STYLE

Pre-Pride par-taking of the par-taying with Elizabeth Wills, 6:30-7:30pm, and Nakia & His Southern Cousins, 8-9pm. Come out and hang out with plenty of time to rest up for the big day. 6:30pm. Central Market North, 4001 N. Lamar, 206-1000. [www.centralmarket.com](http://www.centralmarket.com).

#### THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT

Movie. Costume contest. Dance party. All for the Austin Gay & Lesbian International Film Festival. We are so there. The L Stylez and AustinOnStage.com host the front-end partay, and we host the after (see below). Don't miss the Fluid Party Bus, the crazy disco, or the pretty. You'll be sorry if you do. 8pm. Paramount Theatre, 713 Congress, 472-5470. [www.agliff.org](http://www.agliff.org).

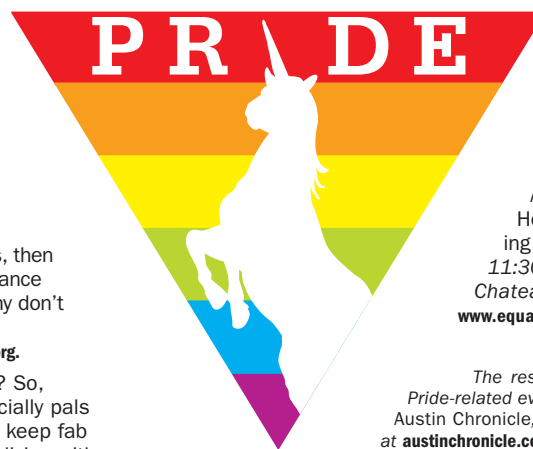
**PARTY WITH THE GP** After Priscilla takes her queenie-ass pump down off the bus, roll over to the Spur and say, "Hey!" to the Gay Place. 10pm. Rusty Spurs, 405 E. Seventh, 482-9002. [austinchronicle.com/gayplaceblog](http://austinchronicle.com/gayplaceblog).

#### EARLY BEADS SALES FOR PRIDE!

**(GUERRILLA STYLE)** If you are pre-Pride partying Downtown, keep an eye peeled for those scamps from AGLCC. They'll be out in force, hitting the bars, selling Pride commemorative beads, your admission to all the Saturday fun. 9pm-2am. Oilcan Harry's, Rain on 4th, Charlie's Austin, Rusty Spurs. [www.austinpride.org](http://www.austinpride.org).

**ALLGO PRIDE DANCE** Put on you dancin' pants, then dance your pants off pre-Pride at the hottest dance party on the Eastside with DJ Angel Rivera. Why don't we ALL GO? 9pm-2am. Victory Grill, 1104 E. 11th, 472-2001. [www.allgo.org](http://www.allgo.org).

**TEXAS SWINGERS** Tejas means friends, right? So, what's a li'l swangin' amongst friends? Especially pals like Project Transitions, who is fundraising to keep fab and essential services flowing to our friends living with HIV/AIDS? Get your tickets now! 7pm. Saengerrunde Hall, 1607 San Jacinto, 454-8646. \$40 (\$35, advance). [aidshous@projecttransitions.org](mailto:aidshous@projecttransitions.org), [www.projecttransitions.org](http://www.projecttransitions.org).



### SUNDAY 07

#### SUNRISE BRUNCH (AT 11:30AM!)

Oops! We made a boo-boo regarding the origin of Sunrise, but you can still think of it as "a new day to shed light." Join keynoter Annise Parker, Houston city controller and Houston mayoral candidate, and Austin's moving, shaking, big queer power base. Yummy. 11:30am. Austin Woman's Club/North-Evans Chateau, 708 San Antonio, 474-5475. \$50. [www.equalitytexas.org/content.aspx?id=581#315](http://www.equalitytexas.org/content.aspx?id=581#315).

The rest of the month of June is loaded with Pride and Pride-related events. For the full list, check out p.61 of this week's Austin Chronicle, just after the Pride pull-out supplement, or online at [austinchronicle.com/gayplace](http://austinchronicle.com/gayplace).

For the full month's worth of Pride events, check p.12 and [austinchronicle.com/gayplace](http://austinchronicle.com/gayplace).

# austin pride

**One Community, One Pride**

**Pride Festival • 4:00pm - 8:00pm • Republic Square Park**

**Pride Parade • 8:30pm - 10:30pm • Downtown**

**After-Parade Party • Right after Parade • Republic Square Park**

## **festival lineup**

**Jacinta • Holly Lorka • Show Me Tiger!  
Austin Baptist Women • Belinda Dawn  
Carroll • Kings N Things • Kari K. Band**

### **Allied Pride Shops**

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### **After-Parade Party**

**Allie Rolison • Grrlz Will Be Boiz  
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# The Homophilic Bibliophile

A few must-haves for your media library

BY ANDY CAMPBELL

Have you dedicated a section in your bookshelf for books of LGBTQI interest? You haven't? Well, let's change that. The following are books (and a couple films) that belong in any self-respecting gay history aficionado's home.

In the arena of sexuality studies, no work has functioned as an urtext for so many like Michel Foucault's *The History of Sexuality, Volume 1* (Vintage, 1990). Although, truth be told, if you read it carefully, you may wonder if Foucault would ever be on board with "gay pride." Foucault's premise is that medical and legal systems create sexualities, kinks, and intimacies through the process of pathologizing/criminalizing them. But gay libbers are reading this text and taking a different message away from it, instead choosing to see Foucault's discussion of sexuality as a topic ripe for theory, a kind of liberation on its own terms.

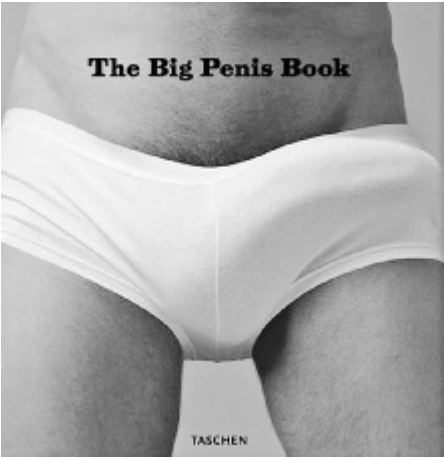
Hey, we don't have to go to France to find intellectual gold. In fact, we have our own smarty-pants here in Austin in the form of UT professor of English Ann Cvetkovich, whose latest book, *An Archive of Feelings* (Duke University Press, 2003), attempts (and succeeds) at putting a wide variety of archives and source material into

dialogue: from Le Tigre lyrics to the Lesbian Herstory Archives in NYC. Cvetkovich's oral histories are unparalleled in that she is able to pair theory and everyday life without seeming trite or detached. Really, if you don't own this book, *prance*, don't walk, to BookWoman.

If it's gay pride we're talking about, then there are a slew of books that narrate a history of the emergence of gay-power movements. Not least of these is the documentary diptych of *Before Stonewall* (1984) and *After Stonewall* (1999). The stories of gay/lesbian life are told by those who lived them, including key political players and less visible activists. Equally as engaging are the primary documents to be found in the compendium edited by Karla Jay and Allen Young titled *Out of the Closets: Voices of Gay Liberation* (1972; NYU Press reissue, 1992). Jay and Young gathered poetry, prose, academic articles, manifestos, press releases, and just about every other document they could get their hands on. Unfortunately, now the collection has gone the way of most of the writings contained within it; the book is hard to locate and expensive to buy. What a shame! Speaking of shame, the completely underrated history of gay life post-Stonewall

titled *Beyond Shame: Reclaiming the Abandoned History of Radical Gay Sexuality* (Beacon Press, 2004), written by Patrick Moore, is one of the most intriguing and raucous histories of gay male sexuality – especially when it comes to bars and bar culture (and also happens to be a personal Gay Place fave).

For pre-Stonewall, George Chauncey's *Gay New York* (Basic Books, 1995) is indispensable, especially if you're a Yankee expat. So is Marjorie Garber's *Vested Interests* (Routledge, 1997), which isn't so much about gay culture but about how cross-dressing has been represented in the history of visual culture. Also in a category of its own is Leslie Feinberg's *Trans Liberation* (Beacon Press, 1998), which compiles a slew of speeches by the transgender warrior. David Eisenbach's *Gay Power* (Da Capo Press, 2006) is your generic straight-up history of gay libber groups, while Daniel Harris' *Rise and Fall of Gay Culture* (Ballantine, 1999) is a dishy, if not pessimistic, version of alternate modes



of queer production: magazines, films, drag, and kink. If reading film's your thing, you'll find no better than Parker Tyler's *Screening the Sexes* (Da Capo Press, 1993), which is gossipy, campy, and so effing true. You'll want to get married

to this book. Oh, that's still illegal? Right. And finally, if you just want to homo up your house or just put some pretty things on your coffee table, may I suggest these picture-heavy titles: Molly McGarry and Fred Wasserman's *Becoming Visible* (Penguin Studio, 1998), Fred McDarrah and Timothy McDarrah's *Gay Pride* (A Cappella, 1994), editor Dian Hanson's *The Big Penis Book* (Taschen, 2008), and Joseph Bean's *International Mr. Leather: 25 Years of Champions* (Nazca Plains Corp., 2004). Each has more photographs than you can shake a grand marshal baton at, and that's saying a lot. ■

Texas State art history lecturer and Gay Place blogger Andy Campbell acknowledges that this roundup is in no way complete. For more, and to send in suggestions, see us online at [austinchronicle.com/gayplaceblog](http://austinchronicle.com/gayplaceblog).

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# Of Barflies & Allies

How straight business helped Austin's burgeoning gay bar scene

BY ANDY CAMPBELL & KATE X MESSER

It's a basic fact of business. If you can't get it, you can't sell it. In many cases, gay bars encountered distributors which refused to serve businesses in the business of validating homosexuals. Despite pockets of bigotry, however, one often overlooked factor in early gay bars and social clubs is the strong alliance with straight businesses that support gay and lesbian enterprise.

One of the strongest allies in Austin was located at the corner of Seventh and Red River. "My brother started first," says the local legend known only as Antoinette, or Aunt Antoinette. The Seventh and Red River Twin Liquors location opened in 1982. Back then, the burgeoning club district looked nothing like today's network of convenient pub crawlable, bar hop-pable, music venues.

There were, however, the pioneers. And most of those were discos and gay bars. Twin's Red River location was not only potentially profitable for the family business, it was fortuitous for the nearby gay bars. Antoinette's friendships with old mainstays of Austin bar culture meant that business was always imbricated with social pleasure. She becomes especially emotional today when remembering Oilcan Harry's performer and late owner of DJ's, Dale Jordan. The mid-90s DJ's was a particularly posh incarnation of that same Crossing location.

"Twenty-two years ago I came from Lebanon, fresh into the business, and started helping," she says emphatically. "I know no prejudice." Antoinette's warm reputation, especially with gay bars and LGBT nonprofits was earned through her marketing and public-service work. "If they wanna do parties, if they wanna do fundraisers, I get them a lot of stuff," she beams. "And you talk about distributors who wouldn't sell to some gay people? If I like it, I sell it!" she says with conviction. "If I don't like it, it's not good enough for those gay guys or the lesbians either!"

Beyond the distribution business, bars had been the target of unwarranted police harassment for decades, until the organizational efforts of Bettie Naylor and the Bar Owners Association

of Texas. Naylor and Co. began to aggressively lobby for more protections from harassment in the mid-1980s. Naylor's brainchild played an important role in making gay bars all over Texas visible and viable political communities, not to mention safe. The shift in police attitudes toward the gay bars was palpable and immediate. "One year out, we started to see very positive changes," reports Naylor.

After lobbying for 10 years at the Capitol for BOAT, Naylor moved on and other organizations grew up around gay bars to ensure some form of solidarity. One of these homegrown organizations was the largely social and not so overtly political Tavern Guild, a group launched in 1984 by current Charlie's Austin owner Ray McDermott in an effort to facilitate the coordination of large multibar social events of the year (especially the then three times a summer Splash parties out on Hippie Hollow during Memorial Day, Fourth of July, and Labor Day, pouring tanned, beefy boys and their attendant dollars into the clubs at night).

In the mid-90s, back when Friends & Lovers club maven Marcilea (Marcy) Fletcher turned her focus away from owning and operating clubs, many in the gay and lesbian community wondered what she would do next. Fletcher had the "just so crazy it might work" idea to launch a beer brand specifically targeted toward the gay community. She called it 90s Choice.

The label of the beer was all foil and gay symbology – an inverted triangle and a ring of rainbow colors around the company's logo. Portions of the profits made from each case sold went toward AIDS-related charities. 90s Choice signaled an important shift in corporate marketing strategies toward gay and lesbian communities, because, as Fletcher explains: "It took [large beer companies] a month or two to realize that the empty shelf space in the coolers was being filled by 90s Choice, and it made them wonder, 'What happens if this trend continues?' We all know the influence of the gay community, but at that point no one had been militant enough to stylize a product specifically for that market." 90s Choice is still one



of the only (and most assuredly earliest) examples of vertical integration in the bar business, with a mainstay liquor coming from within LGBT communities and being sold to LGBT patrons, with profits going toward charities that were helping LGBT people. A sneaky way to get one's party on while surreptitiously giving back, as it were. ■

## Can I Touch the Tender Button?

UT professor and archive expert Ann Cvetkovich says, Yes BY ANDY CAMPBELL

So say a couple of earnest journalist/blogger/academic types wanted to document the history of Austin's gay bars. Where would we begin? We took the question to the mountaintop: University of Texas at Austin professor Ann Cvetkovich, the queen of all things archive.

**The Austin Chronicle:** Where do we start to create a queer archive?

**Ann Cvetkovich:** So many forms of gay/lesbian/queer history have come through grassroots archives. It's an amazing thing to see queers so understanding of the importance of their history. I think it's also having some kind of queer sensibility in respect to saving stuff, the kind of fan-based cultural collections, being someone who appreciates culture and art means that you collect stuff.

**AC:** Or nonmaterial memories, stories, etc.?

**Cvetkovich:** Oral history is one of the hinge-pins – a grassroots phenomenon, but it's also a tool used in more traditional archives. Oral

histories are the bridges between personal and more formal collections – someone telling the story of why this weird, personal, idiosyncratic stuff matters.

Starting with things like the history of a bar or a certain club is a good way to begin, because there you have a collective space that brought people together.

**AC:** What are some of the larger issues of doing work in queer archives?

**Cvetkovich:** Issues of queer politics and assimilation and respectability: institutionalization. The fact that universities and public libraries are wanting to have queer collections is very significant. There [is the] concern that that runs the risk of erasing some of the fringier, more interesting stuff. So thinking through the resistance to institutionalization, and not presuming that it's always the sign of success.

There's a lot to be said about what's good about institutionally based archives and what can happen with them. Another interesting

thing is what happens when you take a queer perspective on a traditional archive.

**AC:** For example?

**Cvetkovich:** I'm really interested in the Harry Ransom Center at UT. It's superqueer. I just was over there with a friend, and she had these boxes of Gertrude Stein's stuff that were just astounding. Including a box that had a hat and a lamp shade in it. That is so queer! And then another box that had all these amazing paper napkins and stationery with "A rose is a rose is a rose" on it. And a little tender button, a little silk *objet*, that I was given permission to touch. ... I said, "Can I touch the tender button?" She told me later that no one had ever asked to touch the button, the tender button, before. That was the first thing that came into my head, that Alice B. Toklas might have made for Gertrude Stein. It's the little fetishist who's like, "Let me touch stuff," which to some extent any person who does archival research is a bit of a fetishist.

**AC:** What to avoid in creating an archive?

**Cvetkovich:** Sometimes people, out of a fear of loss, want to collect shit, and there is a lot of emotion behind that, and it can sometimes lead to a certain kind of entombment – the space that's full of stuff, like the old person with the newspapers piled up to the ceiling, the hoarding mentality, where it's not really about using it, it's just having it.

**AC:** What would you like to see in an Austin-based queer archive?

**Cvetkovich:** I think of the late Eighties as this period of AIDS activism and also of a certain moment in alternative music culture – whatever that was at the moment. It was an explosion of alternative energy that focuses a lot of attention on other smaller cities. Austin would not be any old town but a very interesting town to consider. This history is for the community here, but at its most ambitious, it's also a story about music and culture and American life that would be of interest across the board. ■

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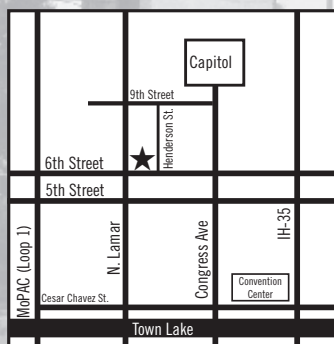
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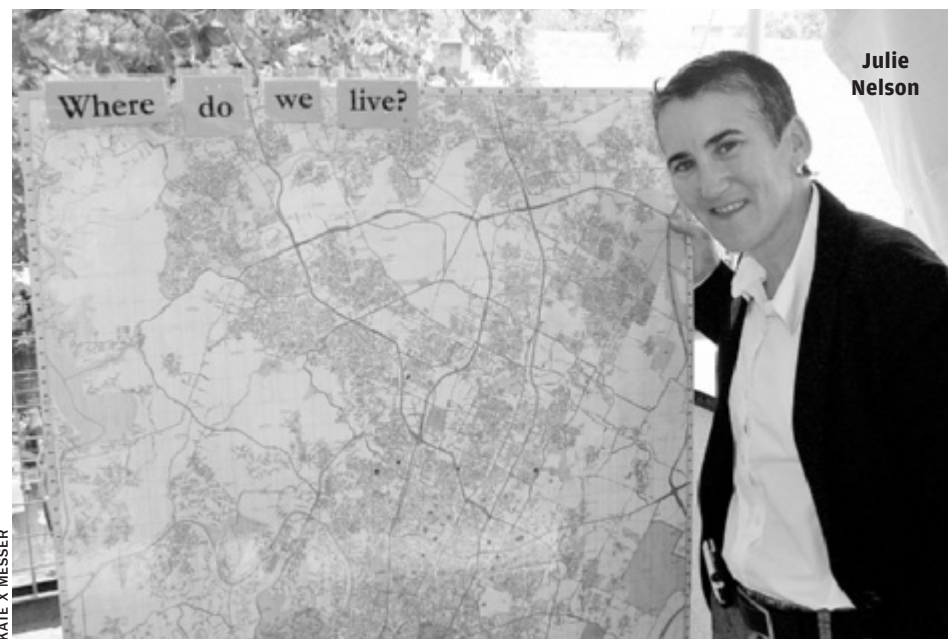
BY ASH BELL

Every year for the past five years, Julie Nelson, a local Austin real estate agent with Keller Williams, has lugged a huge map to her booth at the Austin Pride Festival along with two boxes of half-inch dots: blue for the boys and yellow for the ladies. It all started with a question: "My clients would always ask me, 'Where is the Austin gayborhood?' and I never really had an area to tell them, because in Austin we are pretty much everywhere," says Nelson.

Searching for a way to display this concept and eager to have a hook to draw folks into her Pride booth, the Where We Live map was born. "This is not scientific, it's just about interactive fun," Nelson offers. "People get excited when they see that other gay people live in their neighborhood when they thought they were the only ones. And, of course, everyone wants to be represented." Soon the first map was full, so a bigger one was purchased, and with the addition of red dots for bi representation and green ones for trans, the current map took life.

At about 3 feet by 3½ feet and vibrant with blues, yellows, reds, and a few greens, the Where We Live map is quite a sight to behold. While the dots pepper the map like scattershot through a target, there are a few emerging clusters: "78704 is pretty clustered, of course, as are Delwood north of Mueller and the Crestview/Allandale neighborhood," but "we really are everywhere. And this just has to be a very small percentage of the GLBT community in Austin," Nelson adds.

Pride is not the only time this map makes it rounds. "I also take it to some AGLCC events, as well as some legal real estate classes I teach. Straight people are sometimes surprised by it, because we aren't always noticeably gay. It's about validation." Perhaps the most striking thing about the map really is in the fact that people are surprised by it at all. Nelson says: "I always tell my clients, 'It's a block by block experience here, and it is your responsibility to let people get to know you.' That is how you bust down walls, and that makes all the difference in the world." ■



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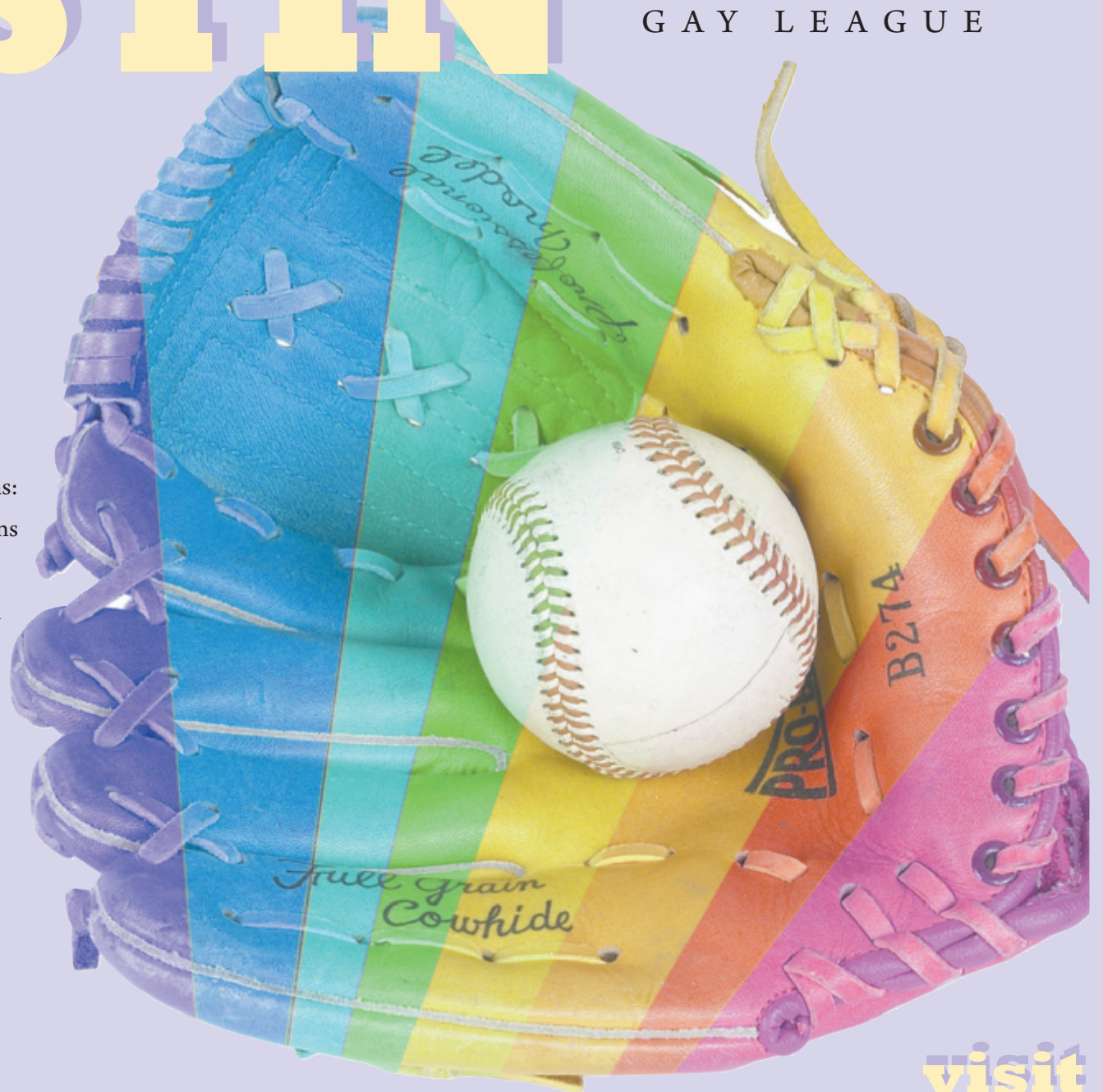
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