











































































## [HOW TO LEGALLY QUOTE THIS MATERIAL](#)

**“Larry Perry Eight Photo Feature,”** pp. 14-18, eight photographs shot by Jack Fritscher of Mr. Drummer contestant, Larry Perry, for the video, *Naked Came the Stranger*, October 3, 1990. [This was also the first issue in which former publisher Anthony F. DeBlase used for himself the title that had earlier been invented by Jack Fritscher for his own post-*Drummer* status, “editor emeritus.”]

**“Half-page Palm Drive Video Display Ad,”** one photograph shot by Jack Fritscher of Brutus in the Jack Fritscher feature video, *I, Brutus*.

---

*DRUMMER* 169, November 1993

**“Photograph of Donnie Russo,”** p. 82, shot by Jack Fritscher, 18, 19, 20 May 1993.

**“Quarter-page Palm Drive Video Display Ad,”** featuring photograph by Jack Fritscher of Donnie Russo from the Palm Drive Video, *Homme Alone*. In May 1993, Donnie Russo, still unknown in the sixth week of his soon-to-be meteoric video career, spent four days with Jack Fritscher in the woods north of San Francisco, during which time Fritscher shot Russo in three videos and more than 400 color photographs, some of which appear in the 55 images in the 1994 photobook, *Jack Fritscher’s American Men*.

---

*DRUMMER* 170, December 1993

**Cover Photo Plus 12 Interior Photographs Shot by Jack Fritscher.**

Masthead: Jack Fritscher, Frequent Contributors, Writers; Palm Drive Video, Photographers.

Cover photograph shot by Jack Fritscher of Donnie Russo, 18-20 May 1990.

Contents Page, p. 4, “Russomania. Recently Awarded the Title, ‘Video Star of the Century’ by *Adult Video News* magazine! Let Us Show You a Glimpse of This Guy’s A Peel! Photos and Interview by Jack Fritscher.”

**“Russomania: Inside the Porn Star,”** pp. 39-46, cover feature article written by Jack Fritscher, talking with Donnie Russo, plus twelve photographs shot by Jack Fritscher of Donnie Russo from the Jack Fritscher video feature, *Homme Alone (Gonna Fuck You Up)*.

**“One-quarter-page Palm Drive Video Display Ad,”** p. 66, with one photograph shot by Jack Fritscher of Donnie Russo.

---

*DRUMMER* 186, July 1995

Masthead: Writers, Jack Fritscher; Photography, Palm Drive Video.

Contents Page, p. 5, “Cover Story: Uncut Lust, “My Foreskin Fetish” by Jack Fritscher.”

Contents Page, p. 5, “Foreskin Prison Blues, Story and Illustration by Jack Fritscher.”

**“My Foreskin Fetish,”** pp.19-20, cover fiction, written by Jack Fritscher; also published in the fiction anthology, *Stand By Your Man and Other Stories*, 1999.

**“Foreskin Prison Blues,”** pp. 26-27, featured fiction, written by Jack Fritscher; original story—which appeared whole in *Uncut: The Magazine of the Natural Man*, Volume 1 #4, March 1987—appeared in this issue as a “partial-birth abortion” edited without permission down to two pages. These were bad days at the end of *Drummer* driven to death by one of its last and absolutely worst editors who, besides editing without permission, according to the final *Drummer* editor, the truly praise-worthy Robert Davolt, had a list of “*Drummer* Friends” and “*Drummer*

## [HOW TO LEGALLY QUOTE THIS MATERIAL](#)

Enemies” directing the penultimate editor’s agenda. The irony is that Jack Fritscher was personally invited by the lame editor, who admitted to being in trouble, to submit these two well-known fiction pieces for this uncut-themed issue. In addition, this story, adapted to a “Bear” version bringing up the hairiness which was always thematic, was also published as “Mapping the Genome of Bear: The Uncut Legend of the Musclebear” in *Classic Bear 2000*, March 2000, with seven pages of eight photographs shot by Jack Fritscher of Chris Welch/Tom Howard, including a ninth photograph on the cover. The original story also appeared in the anthology of Jack Fritscher’s fiction, *Stand By Your Man and Other Stories*.

“**Foreskin Mask**,” p. 27, drawing by Skipper for accompanying Jack Fritscher story; commissioned by Jack Fritscher, from the collection of Jack Fritscher/Mark Henry and copyright 1995 Jack Fritscher/Mark Henry.

---

*DRUMMER* 188, September 1995

20th Anniversary Issue

Masthead: Jack Fritscher, Writers; Palm Drive Video, Photographers.

Contents Page, p. 5, “Cover Story, *Drummer*, The Magazine with Balls” by Jack Fritscher.

“Mapplethorpe cover, shot by Mapplethorpe, designed and cast by Jack Fritscher,” p. 17; p. 18, 19, Joseph Bean and Anthony DeBlase; John Embry: On page 23, “What happened in 1977 could fill a book. We hired A. Jay’s friend Jack Fritscher as editor-in-chief and bought a building on Harriet Street....” [“My idea,” Jack Fritscher says, “is, in fact, to write the concordance book to *Drummer* magazine, as well as encourage the historical scholarly maintenance of *Drummer* as a force in gay male culture, because that’s what I always intended it to be back in those early radical days of sex and journalism in San Francisco in the 70s Gay Renaissance.”]

“**The Magazine with Balls: 20 Years of *Drummer* History**,” pp. 21-22, feature essay by Jack Fritscher, *Drummer*’s founding San Francisco editor-in-chief; the essay as printed was excerpted from the whole which was published in its entirety in two parts in *Checkmate* 19 and 20 (May and August 1997) magazine by editor/publisher, Harold Cox, who says, “Jack Fritscher is the best editor *Drummer* ever had.”

[“It’s worth noting,” Jack Fritscher says, “that Anne Rice appeared in this important anniversary issue with her fiction as A. N. Roquelaure in an excerpt from *Beauty’s Punishment*. Anne Rice, who started out in San Francisco at the time I was editing *Drummer*, was, along with me, another supporter of John Preston, whose work, beginning with my editorship and sponsorship, for a time appeared in *Drummer*.”]

In this anniversary issue, columnist Jack Rinella, p. 82, writes indirectly how influential Jack Fritscher’s writing, concepts, and images were in the formative years of creating the *Drummer* legend: “My first encounter with *Drummer* magazine in 1978 showed me a world filled with the kind of men I had always wanted to know, to fuck, to become. *Drummer* introduced me to a way of life defined by experience and the wildest fantasies come-to-life. It was a world with a secret wisdom.”

---

*DRUMMER* 204, June 1997

**19 Interior Photographs from a Video Shot by Jack Fritscher.**

Masthead: Jack Fritscher, Writer; Palm Drive Video, Photographer.

## [HOW TO LEGALLY QUOTE THIS MATERIAL](#)

**“Hustler Bars: Tricks of the Trade,”** pp. 36-37, short fiction/essay written by Jack Fritscher; also published in the book, *Corporal in Charge of Taking Care of Captain O’Malley and Other Stories*, 1984 and 2000; also published as “Patron of the Arts,” in the anthology, *Bar Stories*, edited by Scott Brassart, Alyson Books, 1999.

**“19 Photo Essay: Gym Jock from Palm Drive Video,”** pp.22-25, 19 color frames photographed by Jack Fritscher in the video, “Dave Gold’s Gym Workout,” March 17, 1988. This progressive experiment in printing of single video frames—as was done from Rumania on the cover of *Newsweek* in December 1989—was proposed to *Drummer* by Jack Fritscher when *Drummer* asked for something new and different. “*Drummer* apparently didn’t have the computer equipment,” Jack Fritscher says, “to make good quality frame grabs, but what was done had a certain graffiti-wall look that matched other images in the issue. The format made sex look vulgar, hot, and beautiful.”

[Palm Drive ad, despite agreement, omitted.]

---

*FORESKIN QUARTERLY* 12, August 1989

**A *Drummer/Desmodus Magazine***

**7 Interior Photographs Shot by Jack Fritscher.**

**“6 Photographs, Cheesiest Uncut Cowboy in West Texas,”** pp. 10-15, photo essay featuring six photographs shot by Jack Fritscher of Brody Houston from the Jack Fritscher video feature, *Cheesiest Uncut Cowboy*. Cover copy: “The Uncut Man 1889-1989. We Celebrate a Century of Man’s Uncut Glory in Photography. Photos by Altomar, Graphic Ink, International Studios, and Palm Drive Video.”

**“Half-page Palm Drive Video Display Ad,”** p. 63.

---

*MACH* 20, April 1990

**A *Drummer/Desmodus Magazine***

**Cover and 12 Interior Photographs Shot by Jack Fritscher.**

**“Cover Photograph, Argos,”** shot by Jack Fritscher for *The Argos Session* in Amsterdam, June 21, 1989, during the taping of *The Argos Session*, a video composed in two VHS cameras by Jack Fritscher and Mark Henry for Marathon Films.

**“Photograph Inside Front Cover, Argos,”** photograph shot by Jack Fritscher for *The Argos Session*.

**“Contents Page, Photograph, Argos,”** shot by Jack Fritscher of two actors during the taping of *The Argos Session*, Amsterdam, June 21, 1989.

**“The Argos Session, Photographic Essay,”** pp.41-45, ten photographs shot by Jack Fritscher as narrative in the Argos Bar, Amsterdam, June 21, 1989. [“Marathon disliked the blond in the police cap and uniform,” Jack Fritscher says, “because Marathon thought his dick was too small. I thought his look was beautiful, so I featured him in my still shots. In the video, while Mark Henry and I tried to figure the blond into the frame, Marathon kept moving him to the side. To me, he was a beautiful blond Dutch cop whose innocence was yet unspoiled by the usual gay poisons of alcohol and tobacco.”]

[“In the 1970’s,” Jack Fritscher says, “when publisher John Embry was adding to his magazines, he wanted to call a new mag, *Macho*. I was already *Drummer*’s editor-in-chief, and

## [HOW TO LEGALLY QUOTE THIS MATERIAL](#)

Embry wanted me to edit both his *Alternate* and his *Macho*. As I have mentioned, Embry created his *Alternate* as his retort to the *Advocate* whose publisher, David Goodstein. Embry was so competitive with Goodstein he even mimicked the name *Advocate* in the name *Alternate* which was supposed to be ‘alternative’ to *The Advocate*. *The Advocate* at that time was located near South San Francisco. When I informed Embry that I had previously freelanced in South San Francisco for an adult straight magazine already titled *Macho*, he settled on the title *Mach*, which I consoled Embry that I thought better because it suggested ‘mach-speed,’ ‘man as machine,’ like Richard Harris’ character, Frank Machin, in *Saturday Night and Sunday Morning*. When Tony DeBlase asked to print my work in *Mach* 20, which Tony had bought from John Embry with the purchase of *Drummer*, I finally entered *Mach* as a favor to help DeBlase. To me, *Mach* was always the B-mag and weak sibling of *Drummer*. I give immense credit, however, to John Embry who was always the champion of fiction-based magazines and probably printed more gay short stories than any other magazine publisher.”]

---

*MACH* 22 , December 1990

**A *Drummer*/Desmodus Magazine**

**11 Interior Photographs Shot by Jack Fritscher.**

“**The Excellent Adventure of Peter Longdicker,**” pp. 53-59, ten photographs, shot in Germany, from Jack Fritscher’s Palm Drive Video. Cover copy: “A Palm Drive Boy in Bondage.”

“**Half-page Palm Drive Video Ad,**” p. 29, featuring poem and one photograph by Jack Fritscher of Brutus from the video, *I, Brutus: Muscle-Cop Road Warrior*.

---

*MACH* 29, July 1993

**A *Drummer*/Desmodus Magazine**

**Cover and 12 Interior Photographs Shot by Jack Fritscher.**

“**Cover Photograph, Terry Kelly,**” shot by Jack Fritscher from the Jack Fritscher/Mark Henry video feature for Palm Drive, *Hot Lunch*.

“**Terry Kelly, The Biker Next Door, Photo Essay,**” pp. 5-9, eleven photographs shot by Jack Fritscher from the Jack Fritscher/Mark Henry video feature for Palm Drive, *Hot Lunch*, shot October 29, 1989. “I always credited editor Joseph Bean,” Jack Fritscher says, “for being brave enough in an anti-body-fluid age to publish my photographs of the snot-nosed Irish lad, Terry Kelly. These photos from this issue have appeared in black-and-white on a number of websites. By the way, Joseph Bean and I interviewed each other over the telephone, both recording by mutual consent in June 1997. Joseph Bean was a great and talented editor while at *Drummer*.” For access to this interview, contact Jack Fritscher at [jack@jackfritscher.com](mailto:jack@jackfritscher.com).

“**Half-page Palm Drive Video Display Ad,**” p. 51, featuring photograph shot by Jack Fritscher of Curtis James in the Jack Fritscher video feature, *Redneck Cowboy*.

---

*TOUGH CUSTOMERS* 1, July 1990

**A *Drummer*/Desmodus Magazine**

“Tough Customers,” Jack Fritscher says, “was a concept I dreamed up for *Drummer* 25 (December 1978) to encourage readers to send in their own photographs so that the pictures in

## [HOW TO LEGALLY QUOTE THIS MATERIAL](#)

*Drummer* could reflect the readers themselves. I intended “Tough Customers” as a continuing feature. Twelve years passed between my concept and column and the spin-off of the magazine *Tough Customers*. That was a bit late for *Tough Customers*, because *Man2Man* and *Bear* magazines had already picked up successfully on the *verite* concept that a magazine might reflect its readers rather than depressing its readers with constant shots of hot contestants and porn-star video models. I supported the *TC* magazine with a display ad, a casting call, for actual guys to appear in Palm Drive Videos which always have reflected real people. I rarely ever shot models.” “**Half-page “Casting Call for Real People” for Palm Drive Video,**” p. 75, reflects the continuing effort by Jack Fritscher in magazines and videos to reveal the readers to themselves so they can see reality and not be forced to compare themselves to commercial “modelles.”

---

*TOUGH CUSTOMERS* 12, 1996

**A *Drummer*/Desmodus Magazine**

**4 Interior Photographs Shot by Jack Fritscher.**

“**Mickey Squires: How to Be a Tough Customer,**” pp. 6-7, photo feature showing four photographs by Jack Fritscher of Mickey Squires from the Jack Fritscher feature video, *Foul-Mouth Linebacker*, February 17, 1995. These photographs were printed in the magazine, *Tough Customers*, without permission as the photographs had been sent to *Drummer* editor, Marcus Jay Wonacott, at his repeated request for use in *Drummer*. An editor other than Wonacott hijacked them into a house promotion for *Tough Customers* and credited only Jack Fritscher and neglected to credit Palm Drive Video, the model, and the title of the video.

In the masthead sections, “Contributing Writers” and “Contributing Photographers,” anyone who had ever had writing or photography published in *Drummer* was added to the list until periodic clean up of the masthead which occurred so infrequently that the 1978 date of publication remained on the masthead page well into 1979 making time-lining of the issues difficult at first glance. For instance, Wakefield Poole who only provided photographs to illustrate the one or two articles about his work never supplied any other images or even thought of himself as a photographer contributing to *Drummer*. As another example, two issues, *Drummer* 118 and *Drummer* 119 are both dated July 1988.

©2001 Mark Henry