39

ADULT CABARETS

FACTUAL RECORD

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INDEX TO FACTUAL RECORD

1. Eve's Tease and the Body Shop, License Appeal Board Hearing, Direct Examination of Phoenix Police Department Detective Thomas Robert Kulesa, April 24, 1997, Vol. I, pp. 10 - 38.

2. Eve's Tease and the Body Shop, License Appeal Board Hearing, Direct Examination of Phoenix Police Department Detective William Mellinger, April 24, 1997, Vol. I, pp. 87 - 97.

3. Eve's Tease and the Body Shop, License Appeal Board Hearing, Direct Examination of Phoenix Police Department Detective Donald Casey, April 24, 1997, Vol. I, pp. 110 - 117.

4. Eve's Tease and the Body Shop, License Appeal Board Hearing, Direct and Cross Examination of Jessica Alcantar, April 24, 1997, Vol. I, pp. 125 - 147.

5. Eve's Tease and the Body Shop, License Appeal Board Hearing, Direct, Cross, Redirect, and Recross Examination of Tasha Kennison, April 24, 1997, Vol. I, pp. 147 - 162.

6. Eve's Tease and the Body Shop, License Appeal Board Hearing, Excerpt from the Cross-Examination Testimony of Gregory A. Welling, April 24, 1997, Vol. I, p. 185.

7. Eve's Tease and the Body Shop, License Appeal Board Hearing, Redirect Examination Testimony of Detectives Kulesa, Mellinger, and Casey, April 24, 1997, Vol. II, pp. 224 - 296.

8. City of Phoenix Police Department Report No. 51014042, dated June 19, 1995, *Johnny O's Show Club*.

9. City of Phoenix Police Department Report No. 51071068, dated June 28, 1995, *Donna Kay*.

10. City of Phoenix Police Department Report No. 60695163, dated April 29, 1996, *Johnny O's Show Club* and *The Blue Moon*.

::JHH/jhh/FAPP-21220-1

BEFORE THE LICENSE APPEAL BOARD

In re: The License Revocation)
Proceedings of Eve's Tease and)
The Body Shop,)
Licensees/Respondents.)

LICENSE APPEAL BOARD HEARING

RE: EVE'S TEASE AND THE BODY SHOP

VOLUME I

Phoenix, Arizona
April 24, 1997
6:55 p.m.

PREPARED FOR:
JAMES H. HAYS

(COPY)

PREPARED BY:
SANDRA L. MARRUFFO,
COURT REPORTER

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1 **I N D E X**

2 **WITNESS: Thomas Robert Kulesa**
Direct Examination by Mr. Hays on page 10
3 Cross-Examination by Mr. DiCavalcante on page 38
Redirect Examination by Mr. Hays on page 77
4 Recross-Examination by Mr. DiCavalcante on page 79, 122

5 **WITNESS: William Mellinger**
Direct Examination by Mr. Hays on page 87
6 Cross-Examination by Mr. DiCavalcante on page 97
Redirect Examination by Mr. Hays on page 108
7 Recross-Examination by Mr. DiCavalcante on page 109, 123

8 **WITNESS: Donald Casey**
Direct Examination by Mr. Hays on page 110
9 Cross-Examination by Mr. DiCavalcante on page 117

10 **WITNESS: Jessica Alcantar** (phonetic)
Direct Examination by Mr. DiCavalcante on page 125
11 Cross-Examination by Mr. Hays on page 132

12 **WITNESS: Tasha Kennison** (phonetic)
Direct Examination by Mr. DiCavalcante on page 147
13 Cross-Examination by Mr. Hays on page 152
Redirect Examination by Mr. DiCavalcante on page 160
14 Recross-Examination by Mr. Hays on page 162

15 **WITNESS: Robert Matthews**
Direct Examination by Mr. DiCavalcante on page 162
16 Cross-Examination by Mr. Hays on page 166
Redirect Examination by Mr. DiCavalcante on page 170
17
WITNESS: Gregory A. Welling
18 Direct Examination by Mr. DiCavalcante on page 171
Cross-Examination by Mr. Hays on page 180
19 Redirect Examination by Mr. DiCavalcante on page 186

20

21 **E X H I B I T S**

22 Exhibits 1 and 2 were marked on page 4

23 Exhibits 3, 4, 5 and 6 were marked on page 124

24 Exhibit 7 was marked on page 178

25

1 LICENSE APPEAL BOARD HEARING, VOLUME I,

2 commencing at 6:55 p.m., on April 24, 1997, 200 West Washington,

3 Phoenix, Arizona 85003, before Sandy Marruffo, a Notary Public

4 in and for the County of Maricopa, State of Arizona.

5

6 A P P E A R A N C E S

7

8 FOR THE CITY OF PHOENIX
Office of the City Attorney
9 200 West Washington Street
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10 (602) 262-6761
BY: Mr. James H. Hays
11

12 FOR GREG AND ANITA WELLING
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Dan Saint, Esq.
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17 (602) 254-7367

18
BOARD MEMBERS
19 Larry Snow
Boyd Heckel
20 Dempster Jackson
Jason Morris
21

22 ALSO PRESENT
Ida Alonge, Business License Services Clerk
23 Lorraine Hunt, Business License Services Clerk

24

25

1 You also have, pursuant to Chapter 19, Article 2 I believe, the
2 ability to reduce the revocation to suspensions of not more than
3 60 days. And my remarks in the earlier case on that would apply
4 here. So those are your options.
5 I have a fair bit of evidence to go through. I'd like
6 you to indulge me as I do it. And when I'm done, I would like
7 the same opportunity, obviously, to summarize my remarks. And
8 I'll apologize in advance for what I think will be the length of
9 these cases. Hopefully it will be expedited somewhat by
10 combining the two and I'll do the best I can to move it a long.
11 MR. SNOW: We are here for the duration.
12 Gentlemen, the Appellants may have an opportunity to
13 make their opening remarks.
14 MR. DICAVALCANTE: Mr. Chair, I am not going to make
15 an opening statement. In lieu thereof I will just request that
16 you all read the cover to the memorandum I submitted.
17 MR. SNOW: Okay. Then the time now is for the City to
18 begin presenting their case.
19 MR. HAYS: Thank you, Mr. Chair.
20 City's first witness is a police detective,
21 Detective Kulesa. I'll ask him to identify himself for the
22 record.
23 DIRECT EXAMINATION
24 BY MR. HAYS:
25 Q. Detective, state your full name for the record.

1 A. My name is Thomas Robert Kulesa, last name is
2 K-U-L-E-S-A.
3 BY MR. HAYS:
4 Q. And how are you employed?
5 A. I'm a Detective with the City of Phoenix Police
6 Department.
7 Q. And are you in the Vice enforcement division?
8 A. Yes, sir, I am.
9 Q. How long have you been employed there?
10 A. I've been in the Vice enforcement unit currently
11 for approximately six months, but in, like, 1986, 1987 I served
12 in the Vice unit for approximately a year and a half.
13 Q. All right. Are you acquainted with two businesses
14 known as Eve's Tease and The Body Shop?
15 A. Yes, sir, I am.
16 Q. And are you acquainted with the address for those
17 two?
18 A. Yes. Eve's Tease is located at 3737 West Indian
19 School in Phoenix, Arizona. The Body Shop is located at 3790
20 West Grand Avenue in Phoenix, Arizona.
21 Q. And would you explain to the Board, please, what
22 your role was in connection with those investigations?
23 A. I, along with other members of my Vice enforcement
24 unit, the India 51 squad, which is the day shift squad, we
25 conducted a lengthy undercover investigation at both The Body

1 Shop and Eve's Tease locations.

2 Q. All right. And do you have the dates that those

3 investigations were performed? I'm talking now about work done

4 at the business, as opposed to in your office or something like

5 that.

6 A. The dates of the undercover portion of the

7 investigation were approximately September 16th of 1996 until

8 approximately November 30 of 1996.

9 Q. And that's for both businesses; is that right?

10 A. Yes, sir, they were simultaneous investigations.

11 Q. All right. I need the specific dates that you

12 were at both businesses. And, if you need to refer to your

13 report for that, go ahead. Tell us which dates you were at

14 which businesses in the undercover capacity.

15 A. On September 16th, 1996, I went to the location of

16 The Body Shop on Grand Avenue along with Detectives Bill White,

17 Bill Mellinger, Don Casey, and Greg Mesa.

18 On September 23rd, 1996, two other detectives of my

19 squad, Terry Sherrard and Zeke Columber, went to The Body Shop

20 location.

21 On November 26 Detective Don Casey and I went to The

22 Body Shop location.

23 On October 1st Detective Casey and I again went to The

24 Body Shop location.

25 On October 7th Detective Mellinger and I went to The

1 Body Shop location.

2 October 14th Detective Mellinger and I went to The Body

3 Shop location.

4 October 28th Detective Mellinger and I went to The Body

5 Shop location.

6 November 4th Detective Casey and I went to The Body Shop

7 location.

8 November 5th Detective Mellinger, Detective Casey, and I

9 went to The Body Shop location.

10 November 6 Detective -- on November 6th

11 Detective Mellinger and I went to the Eve's Tease location.

12 Q. All right. Did that complete The Body Shop

13 visits?

14 A. No. There was two other times at The Body Shop.

15 November 18th Detective Mellinger, Detective Casey, and

16 I went to The Body Shop location.

17 November 30th Sergeant Shamley, Detective Mellinger, and

18 I went to The Body Shop location.

19 As far as the Eve's Tease location, October 16th

20 Detective Mellinger, Detective Casey, and I went to the Eve's

21 Tease location.

22 October 28th Detective Mellinger and I went to the Eve's

23 Tease location.

24 And November 6th Detective Mellinger and I went to the

25 Eve's Tease location.

1 Q. Let's start with Eve's Tease, okay? And we'll
2 talk about that business first in some detail and then we'll
3 move to The Body Shop; is that okay?
4 A. Yes, sir.
5 Q. Describe for the Board how Eve's Tease appears,
6 the exterior of the building, the parking lot, for someone at
7 the door, that sort of thing. Describe for them the exterior
8 appearance of this business.
9 A. The business is located at 3737 West Indian School
10 Road. It's located on the south side of Indian School Road.
11 And the parking lot for the business is directly off of Indian
12 School Road, which is -- the parking lot is located on the north
13 side of the building. The building is approximately, in my
14 guesstimate, a hundred feet by maybe fifty or so, and that's an
15 approximation. The front door to the business is also located
16 on the north side of the business.
17 On our occasions that we went there, if you go to the
18 front door of the business during the daytime hours, we did not
19 encounter any type of doorman or anything like that. If you go
20 to the business during the nighttime hours, there is, from our
21 experiences, usually a doorman seated at the front door.
22 Upon entering the business you are in, like, the little
23 foyer area and directly off to your left are the bathrooms.
24 Directly straight ahead is a small bar-type set up. It is set
25 up like a bar but there's no alcohol served there. Off to the

1 left of the bar, which would be to the east, there is a small
2 little dance area set up with a few tables and chairs and that
3 is referred to in our experience as the topless section.
4 Directly to the east of there, a little bit more, is a small
5 little shower and it's set up just like a shower would be inside
6 your home. It's -- it looks like a fiberglass-type set up.
7 I've never been close to it to see if it's actually fiberglass,
8 but that's what it looks like.
9 Now, again, standing in the foyer area, if you look off
10 to your right, which would be to the west, there is a large
11 table setting, numerous tables and chairs which is where the
12 patrons of the business would sit.
13 Directly west of there, located against the west wall of
14 that room is a peninsula-type stage. The stage is
15 approximately, oh, about fifteen feet by approximately twenty
16 feet or so, and again that's an approximation. The stage is
17 approximately 30 inches, something like that, above the floor
18 level. There's seats positioned directly at the stage around
19 the peninsula-type stage for patrons to sit. There is no
20 railing at the stage enabling the girls or dancers to dance
21 directly up to the customers.
22 In our experiences at the business, directly west of
23 that stage is another small room. There is a curtain separating
24 that room from the main patron area. And on that at the time we
25 were there, there was a sign which basically said something to

1 the effect of "No admittance."

2 Now, in our experiences at that room, that room was used

3 as a private, totally nude dance area. When you enter that

4 room, the room is a long narrow room which has a -- it's -- the

5 narrow section goes from the north to the south. The room is

6 approximately eight feet wide and approximately twenty or so

7 feet long. Along the east side of this room, as you're walking

8 down the narrow section, if you were walking in a southerly

9 direction, is just a pathway which is approximately a third of

10 the room.

11 Off to the right side of the room the room is divided

12 into four cubicles approximately six foot by six foot in size.

13 Each one of these cubicles appeared somewhat identical on the

14 inside, and what that entailed was each separate cubicle which

15 was separated from each other by a wall, but there was no wall

16 leading into the small pathway. There is a stage which is

17 approximately two feet or so off the ground and the stage is

18 approximately four foot by four foot in size. Directly next to

19 the stage, which would be about a foot away from it, is a table

20 and chair for the patrons to sit.

21 Again, each room is basically identical. And also

22 located in this room which would be along that long pathway on

23 the east side, at the time that we were there, each separate

24 cubicle had a video-type camera pointed down at the stage area

25 which enabled the management or employees, whoever was at the

1 bar area when you first came in, to be able to view on small
2 monitors what was occurring on the stages in those small
3 cubicles.
4 Q. Can you give the Board some idea of the interior
5 dimensions of this business excluding the rooms behind the
6 curtain?
7 A. When you walk into the foyer area -- And again I
8 apologize if I'm wrong, they are approximations through my
9 visual observations. When you walk into the foyer area, it's
10 approximately ten by ten foot or so. The main patron area,
11 which would be off to the right, off to the west, is
12 approximately twenty feet in width, which would be north to
13 south, and in length approximately forty feet, something like
14 that. The bar area, again, if you're standing in the foyer, the
15 bar area is approximately ten foot by ten foot. The section off
16 to the right, which was referred to us as the topless dance
17 area, approximately maybe fifteen feet by twenty-five feet.
18 Q. Now, of the times you entered this business which
19 you related earlier, you entered in an undercover capacity; is
20 that right?
21 A. Yes, sir.
22 Q. And to your knowledge did anyone at the business
23 ever become aware of the fact that you were, in fact, a Phoenix
24 Police Detective?
25 A. Not to my knowledge, no, sir.

1 Q. Would you describe for the Board, please, the
2 nature of the entertainment? Without getting into specifics,
3 give the Board the nature of the entertainment. For example,
4 I'd like you to talk about the performers, their number, how
5 many there are, where they perform, that sort of thing.
6 A. As far as Eve's Tease is concerned, we were there
7 on I believe three occasions. And during those three occasions,
8 we were there during mostly afternoon-type hours, early
9 afternoon. And on one occasion we stayed until the early
10 evening hours. During that time, in the earlier afternoon hours
11 we observed approximately four, maybe five dancers. As the
12 nighttime hours, the evening hours, rolled around on occasion
13 that we were there during the evening, there were approximately
14 six dancers.
15 When you go into the main patron area, the dancers that
16 you observe are basically clad in costume-type outfits, some in
17 bathing suit-type outfits, some in undergarment-type outfits,
18 some in lingerie-type outfits. They all vary.
19 When the dancers are up on the stage, through our
20 observations at the time we were there, these dancers performed
21 either two or three dances. The first dance being clad in
22 whatever costume that they were out in the patron area with, the
23 second dance, what the dancer would do is take her top off and
24 do the second dance topless, the third dance, since this is a
25 totally nude establishment, the dancer would strip completely

1 nude and do the third dance nude.
2 As far as the two semi-private areas, as far as the
3 topless section, a dancer in there would give you a dance
4 topless. And the totally nude section, which would be the room
5 off to the west, would be a totally nude dance.
6 Q. Do you happen to know what the hours of operation
7 were for Eve's Tease?
8 A. I believe they were approximately -- approximately
9 11 o'clock in the morning till approximately 3:00 a.m.,
10 something like that. I don't know if I'm exact in those hours,
11 but they were approximately somewhere around there.
12 Q. Was it your understanding that this business was
13 open to the general public?
14 A. Yes, sir.
15 Q. Were there any signs posted in connection with
16 either what would be offered inside the business or what would
17 be permitted of performers or customers that you noticed?
18 A. There is a sign outside. I can't recall. It's
19 something to the effect of that it's a nude establishment, but I
20 cannot recall exactly what it said.
21 Q. Okay. The occasions you were in the business, can
22 you give the Board the range of patrons that were in there,
23 their number?
24 A. We were in there, again, on approximately three
25 occasions and during that time, during the afternoon hours it

1 ranged as far as we were the only patrons in there for an hour
2 or so at a time. And I think the most we saw in there,
3 excluding the two or three detectives that were in there, were
4 approximately ten patrons and that was towards the evening
5 hours. It appeared to us that towards the evening hours more
6 and more -- towards the end of the workday and the early evening
7 more and more patrons would come in.
8 Q. How many non-dancers would be working there? Do
9 you have a range on that?
10 A. From our experiences, there appeared to be either
11 two or three non-dancers and that would include the waitress who
12 was -- through the times that we were there, we never observed
13 dancing, the male stationed at the door as a doorman-type
14 person, and also the management which was usually behind the bar
15 area.
16 Q. Would you describe for the Board, please, the
17 interaction that you had generally with the performers?
18 A. We, through our experiences and -- we -- The
19 dancers would constantly intermingle both with us and with other
20 patrons that we observed. When the dancers are not dancing on
21 the stage, they are constantly going around sitting with the
22 different patrons talking to the patrons for a while, asking the
23 patrons if they would like to purchase additional private,
24 semi-private dances.
25 In addition to that, the waitress that we encountered on

1 our times there would also, in addition to serving us our drinks
2 which were nonalcoholic because they cannot serve alcohol at
3 this establishment, this waitress would also come around talking
4 with us, talking with the other patrons asking the patrons if
5 they wished to purchase dances. To our experiences all the
6 off-stage dances, which would be the totally nude or topless,
7 were arranged through the waitress.
8 Q. Let's talk about payment. Did it cost something
9 to get into the business?
10 A. Yes. On the occasions that we were there, we,
11 along with additional patrons that we observed, had to pay a
12 cover charge which is an entrance fee of $5 to gain entrance
13 into the business.
14 Q. Was there a minimum number of drinks you had to
15 buy?
16 A. Yes. We were advised on occasion that we went
17 there that you had to purchase a minimum of one drink which was
18 $3.
19 Q. Did it cost anything to watch the dancers dance on
20 the main stage?
21 A. There was no required payment for the dancers on
22 the main stage. It is customary to tip these dancers, but it
23 was not required.
24 Q. What about the performances in the topless
25 section, how much did those cost?

1 A. We were -- We were advised through our experiences
2 as far as the prices for the topless dances and the prices for
3 the totally nude dances were identical during the time that we
4 were there. And the prices for these would be a 15-minute
5 dance, however many songs that would include, for a price of
6 $35. A half-hour dance would cost $50, and a one-hour dance
7 would cost $100.
8 Q. What about tipping? Was that customary, expected?
9 What was the nature of the tipping as you understand it?
10 A. There is no required tip to be paid to the dancers
11 here, but through our experiences, past experience as well as
12 our experiences in this establishment here, it is customary to
13 give the dancer some type of tip. And that is -- The amount is
14 usually left up to the patron or the patron and dancer
15 negotiating.
16 Q. Describe the lighting in this business for the
17 Board, please.
18 A. The lighting is somewhat dimmer than your outside
19 daylight so it takes a few -- maybe a minute or so to adjust to
20 the change when you come in from the bright sunlight. But the
21 lighting in there is very adequate to clearly see what is going
22 on in the business, maybe a little bit, you know, dimmer than
23 what we have here. But as far as the different areas, if you
24 were seated to the back of the patron area, it's a little bit
25 dimmer than if you were seated up by the stage. The stage area

1 in this establishment is very well lit. There are lights
2 directly at the stage which would enable anyone in the
3 establishment to clearly view what is going on in the stage
4 without any difficulty.
5 Q. Is there music playing?
6 A. Yes, sir, there is. The music in this business
7 was through a jukebox which was located next to the stage.
8 A. Do they ever have a band in there?
9 A. We never observed a band in there. I don't know
10 if they do or not, but we never observed one.
11 Q. Do they have any television monitors there?
12 A. At the time that we were in there, they had the
13 monitors which were located behind the bar, but those monitors
14 were specifically for viewing the activity in the totally nude
15 room. Other than those, I did not observe any other television
16 monitors.
17 Q. Was there at least one live performer -- By "live
18 performer" I mean an actual performing human being as opposed to
19 someone on television. Was there at least one live performer on
20 each of the occasions in which you visited the business who was
21 performing while exposing her genitals, anus, and naked breasts?
22 A. Yes, sir. On each occasion there was at least one
23 and on each occasion that we were there, a minimum of three.
24 Q. Was there at least one live performer on each of
25 the occasions in which you visited the business who was

1 performing masturbation either actual or simulated?
2 A. Yes, sir, there was.
3 Q. Was there at least one live performer on each of
4 the occasions in which you visited the premises who was fondling
5 or otherwise erotically touching either of her genitals, pubic
6 region, buttocks, anus, or breasts?
7 A. Yes, sir, there was.
8 Q. Are you acquainted with the City's sexually
9 oriented business ordinance?
10 A. Yes, sir.
11 Q. Are you acquainted with the ordinance's definition
12 of adult cabaret?
13 A. Yes, sir.
14 Q. Did you form a conclusion at any point during your
15 investigation as to whether or not this business qualified as an
16 adult cabaret under the ordinance?
17 A. Yes, sir. My conclusion was that this
18 establishment through our observations did fit the definition of
19 an adult cabaret.
20 Q. Did you check with City Licensing to see if, in
21 fact, the business had an SOB license?
22 A. Yes, sir, we did.
23 Q. What did you learn?
24 A. On October 21st I believe it was --
25 Q. Of '96?

1 A. Of 1996 Detective Casey and I did go to the City
2 Licensing for the City of Phoenix and we did find that this
3 establishment did, in fact, have a sexually oriented business
4 license with the licensees listed as Gregory Welling and
5 Anita Welling.
6 Q. Are you acquainted with the City's notice of
7 intent to revoke license for this business?
8 A. Yes, sir.
9 Q. Okay. What I'm going to ask you to do is to go
10 through this with me and for those incidents listed of which you
11 have personal knowledge, ask you to describe for the Board what
12 you saw. Okay? Before I do that, why don't I offer these for
13 just this business at the moment, the notice of intent to revoke
14 license.
15 Does the licensee have a problem?
16 MR. DICAVALCANTE: No objection.
17 MR. HAYS: Beg your pardon?
18 MR. DICAVALCANTE: No objection.
19 BY MR. HAYS:
20 Q. Detective, let's start at the first violation
21 which is a patron -- the allegation now is that a patron touched
22 the breast, buttocks, or genitals of an employee, section
23 10-148(A)(2) -- I'm sorry. No. In this case, I beg your
24 pardon. "Patron placed money on the person or in or on the
25 costume of an employee;" that's 10-148(A)(3).

1 Now, did you, yourself observe any violations of that
2 section?
3 A. Yes, sir, I did.
4 Q. Okay. Would you identify them, if you would,
5 please, on the notice and describe them for the Board?
6 A. They are listed under "a patron placed money on
7 the person or in or on the costume of an employee." As far as
8 sub-section A, on October 16th, 1996, I was in the establishment
9 with Detective Mellinger and Detective Casey. At that time I
10 observed Detective Mellinger approach the stage during the time
11 that a dancer who was later identified as Sheri Katrina Allison
12 was dancing on the stage. Detective Mellinger was then allowed
13 by Miss Allison to place a dollar bill in a garter belt that she
14 was wearing while she danced on the stage, the dollar bill being
15 a tip.
16 On October 16th, 1996, during the same time period, I
17 observed a dancer who was later identified as
18 Karen Rachel Parker to be dancing on the stage, at which time I
19 approached the stage. She was in a totally nude state and I
20 gave her a one dollar tip, and during this time Miss Parker took
21 both hands, placed them on the outside of her breasts and walked
22 towards me and squeezed her breasts together to take the dollar
23 bill from my hand.
24 On October 28th, 1996, Detective Mellinger and I were in
25 Eve's Tease at which time I observed a dancer later identified

as Celeste Ruth Sheret take a dollar bill as a tip by placing her hands on the outside of her naked breasts as she was dancing on the main stage to remove the dollar bill from the patron's hand.

On October 28th, 1996, I identified a dancer later identified as Patricia May Holmes to be dancing in a totally nude state on the main stage, at which time I observed her take a dollar bill tip by placing her hands on the outside of her naked breasts and squeezing her breasts together to remove the tip from the patron's hand.

On November 6th, 1996, I observed a dancer dancing totally nude on the main stage. This dancer was later identified as Kelley Ann Hocking. I observed Miss Hocking take a dollar bill from my hand by placing her hands on the outside of her naked breasts and removing the bill from my hand by squeezing her breasts together.

On November 6th, 1996, I observed a dancer to be dancing on the main stage. The dancer at this time is only known to us with a stage name of Sexy. I observed this dancer remove a dollar bill from my hand by placing her hands on the outside of her breasts and squeezing her breasts together to remove the dollar bill.

On November 6th, 1996, I observed a dancer later identified as Ronda Widdison to be dancing on the main stage, at which time I observed her to remove a dollar bill from a

1 patron's hand by placing her hands on the outside of her naked
2 breasts and squeezing her breasts together to remove the bill.
3 November 6th, 1996, a dancer only known to us at this
4 time with a stage name of Summer, dancing totally nude on the
5 main stage, removed a dollar bill from a patron's hand by taking
6 her hands, placing them on the outside of her naked breasts,
7 squeezing her breasts together to remove the bill.
8 November 6th, 1996, a dancer only known to us with a
9 stage name of Sandy, dancing totally nude on the main stage,
10 removed a dollar bill from a patron's hand by taking her hands,
11 placing them on the outside of her naked breasts and squeezing
12 her breasts together to remove the bill.
13 On some of these occasions, the patrons that I observed
14 to be paying the dollar tips were some of the other detectives I
15 was with myself and some of them were other patrons in the
16 establishment.
17 Q. You'll note on the last four listed here that it's
18 alleged that more than one patron placed the dollar bill between
19 the naked breasts of the dancer.
20 Would it be your testimony that the activity listed here
21 occurred on more than one occasion on these dates?
22 A. Yes, sir, on those last four the date would all be
23 on November 6, 1996.
24 Q. All right. Let's move on to the next violation.
25 This one is that, "The licensee manager or an employee has

knowingly allowed prostitution on the premises or that a licensee manager or an employee has knowingly allowed any act of sexual intercourse, oral sexual contact, or sexual contact, including masturbation, to occur in or on the licensed premises."

Keeping those two sections in mind, can you identify for the Board any violations of those sections of your own personal knowledge giving the dates of the violation, please?

A. Yes, sir. On October 16th, 1996, I observed a dancer later identified as Kelley Ann Hocking to be dancing totally noon -- nude on the main stage. During this dance, on numerous occasions during the song I observed Miss Hocking to take her hand, place the tips of her first two fingers on her vaginal area actually coming into contact with her vagina and for a few seconds on each occasion Miss Hocking would actually rub her vaginal area with her hand during the dance.

On October 16th, 1996, I did receive a private dance as it's called which would be in a totally nude area from a dancer who was later identified as Kelley Ann hawking. For this dance I paid a $35 fee which would be a 15-minute dance. In addition to this $35 fee, after the dance was performed I gave Miss Hocking a $20 tip which was negotiated between Miss Hocking and myself. Prior to the dance I asked Miss Hocking if during the dance she would be masturbating herself and she replied that she would if that's what I wanted for my dance money.

1 During the dance, which was a 15-minute dance,
2 Miss Hocking and I went into the totally nude section, at which
3 time Miss Hocking went up onto one of the small stages which is
4 located in one of the cubicles. I sat in the chair next to the
5 stage. During that 15-minute dance Miss Hocking made numerous
6 and various positions on the stage. During this time, almost
7 the entire time, Miss Hocking was masturbating herself. While
8 masturbating herself, Miss Hocking -- and I apologize for the
9 language, Miss Hocking asked me, quote, You want to see me come,
10 don't you?" And after the dance, after I gave Miss Hocking a
11 $20 tip, Miss Hocking took the hand -- without my knowledge,
12 took the hand that she had masturbated herself and touched me on
13 my hand and advised me that I could smell that later.
14 During this dance also, the person who was at the bar,
15 which during our observations -- he was later identified as
16 Timothy Wheeler. During this time, during our observations of
17 Timothy Wheeler, he appeared to us through everything he was
18 doing, to be the on-duty manager at that time. The actions he
19 was doing was he was instructing -- he would greet the customers
20 at the door, advise them of the cover charge, advise them of the
21 drink minimum. He would also advise the waitress when to go up
22 to each customer to refill drinks, ask them for dances. He was
23 advising some of the dancers to go up on the stage at various
24 times.
25 During the time that Miss Hocking was giving me my dance

1 in the totally nude section, Detective Casey did observe this
2 Timothy Wheeler to be behind the bar area watching the monitor
3 which was in a cubicle which showed what the actions in the
4 cubicle that I was in with Miss Hocking.
5 Detective Casey also observed the waitress at the time,
6 who was later identified as Marjorie Wiley, to also be behind
7 the bar area watching the monitor which was displaying the
8 activities in the cubicle that I was in with Miss Hocking. At
9 the end of the dance Miss Wiley came into the small area and as
10 she approached Miss Hocking was unaware that she was approaching
11 and did observe -- obviously observe Miss Hocking masturbating
12 herself in front of me.
13 Moving to the next --
14 Q. Let me stop you there for a second. You made a
15 reference to a slang term. You indicated that the dancer asked
16 you if, in fact, you didn't want to watch her come.
17 What did you understand that to mean at that time?
18 A. She asked me, she goes, quote, You want to see me
19 come, don't you?" "Come" is a common street slang referring to
20 reaching an orgasm.
21 Q. Okay. Go ahead. Thank you.
22 A. On October 16th, 1996, another incident occurred
23 where Detective Mellinger did receive a dance from a dancer
24 identified as Sheri Katrina Allison. Detective Mellinger will
25 have to testify as to what occurred as it occurred in a totally

1 nude area.

2 October 16th, 1996, Detective Casey received a topless
3 dance from a dancer later identified as Karen Rachel Parker.
4 Detective Casey will testify as to what occurred during that
5 time period.

6 On October 28th, 1996, a dancer later identified as
7 Kelley Ann Hocking, I observed her to be dancing on the main
8 stage of the business. Miss Hocking, again while dancing in a
9 totally nude state, did again take her hands and on numerous
10 occasions during the dance did take her first two fingers, touch
11 her vaginal area and for a few seconds on each occasion did rub
12 her vaginal area. Again, during this time period
13 Timothy Wheeler appeared to be the on duty manager through his
14 actions and Marjorie Wiley was the waitress. And they were
15 observed to be standing by the bar area observing what was
16 happening on the stage. They took no actions to stop what was
17 happening.

18 On October 28th, 1996, I received a totally nude dance
19 from a female dancer who was later identified as
20 Patricia May Holmes. During this time I paid -- or just prior
21 to the dance I paid a $40 fee for the dance. It was negotiated
22 between Marjorie Wiley who was the waitress and myself that I
23 would get a 15-minute dance. Well, I had $40. She advised she
24 didn't have change, so she made the decision to go ahead and
25 give me a twenty minute dance for $40. Miss Holmes and myself

1 then went to the totally nude section and prior to the dance, I
2 asked Miss Holmes if she would, quote, play with yourself,"
3 which is common street slang referring to masturbating for the
4 dance. Her reply was, "Of course."
5 Miss Holmes and I then went into the totally nude
6 section which again still had the monitors and video cameras set
7 up. And during the 20-minute dance Miss Holmes did for
8 approximately ten minutes of the dance -- she laid a blanket out
9 on the stage and I sat in the chair right next to the stage and
10 approximately ten minutes of the dance she laid on the blanket
11 and masturbated herself. During the other ten minutes what I
12 would do is engage her in conversation because I observed that
13 each time I engaged her in conversation she would stop
14 masturbating. The reason I did that was I did not want to have
15 her lay there and masturbate herself for 20 minutes.
16 Q. How was she situated during the ten minutes you
17 claim she was masturbating?
18 A. I was seated in a chair directly next to the stage
19 which was approximately a foot or so away. She was laying with
20 her head away from me laying on her back and her legs towards me
21 exposing her whole vaginal area to me. Her legs were spread and
22 I was approximately a couple feet away from her vaginal area, a
23 little bit higher because I was seated and she was laying on the
24 stage.
25 Q. And would it be your testimony that the lighting

1 was adequate there for you to have a clear view of exactly what
2 she was doing?
3 A. Yes, the lighting was very adequate for me to
4 observe what she was doing. In addition, on this time I did pay
5 Miss Holmes an extra $20 as a tip which was negotiated between
6 the two of us.
7 On October 28th, 1996, Detective Mellinger did receive a
8 totally nude dance from a dancer who was later identified as
9 Celeste Ruth Sheret, and Detective Mellinger will have to
10 testify as to what occurred during that time.
11 November 6th, 1996, a dancer later identified as
12 Kelley Ann Hocking, I observed her to be dancing on the main
13 stage, during this time again in a totally nude state,
14 Miss Hocking, on numerous occasions --
15 MS. ALONGE: Stop please.
16 (Ms. Alonge changed tapes.)
17 MS. ALONGE: Okay.
18 THE WITNESS: As far as the November 6th issue with
19 Kelley Ann Hocking dancing total nude on the main stage, on
20 numerous occasions I again observed Miss Hocking to go take her
21 first two fingers of her hand and touch them to her vagina for a
22 few seconds each time masturbating.
23 On November 6th, 1996, I observed a dancer only known to
24 us at this time with a stage name of Sexy to be dancing totally
25 nude on the main stage. During this time the dancer, Sexy, did

on numerous occasions place her hand on her vagina and for a few seconds each time masturbate her vagina.

November 6th, 1996, a dancer only known to us at this time with a stage name of Summer dancing totally nude on the main stage did on numerous occasions take her hand, place it on her naked vagina and for a few seconds each time masturbate her vagina.

November 6th, 1996, a dancer who is only known to us at this time with a stage name of Sandy, while dancing in a totally nude state on the main stage did take her hand, place it under her breast, tilt her head forward, push her breast up to her mouth area and did during the dance lick the nipple of her breast.

On the November 6th occurrences, we did observe Mr. Gregory Allen Welling who is seated at the table next to me at the center with a whitish, yellow shirt to be present at the business. Mr. Welling was acting in a managerial-type position. Mr. Welling was directing the dancers as to what to do. Mr. Welling was directing the waitress as to what to do. We did observe that these occurrences on the main stage were obviously in the view of Mr. Welling. We observed Mr. Welling to be looking at the main stage as the dancers danced.

Q. On that last point, see if you can be a little more specific in two areas. One, you indicated that Mr. Welling was acting in a managerial-type capacity by directing dancers

and waitresses.

What would he have been directing them to do?

A. We observed Mr. Welling -- I observed Mr. Welling to advise the waitress to go around and ask some of the patrons if they needed to have more drinks, if they desired to have some dances. I also observed Mr. Welling -- it appeared to us that they -- the business was set up to where the dancers would have to go up on stage in somewhat of an order. Well, when the dancer that was up next on the stage was giving either a topless -- or at that time a topless dance, she would not be able to go up on the main stage. I observed Mr. Welling on one occasion to advise a different dancer to go up on the stage during that time period.

Q. Now, you indicated that he was in a position to observe the dancers on the main stage; is that right?

A. Yes, sir.

Q. And you indicated earlier that the women would typically perform three song sets; is that correct?

A. Either two or three songs. It varied.

Q. And did the final song of the set result in the woman performing totally nude?

A. Yes, sir.

Q. And was it at that time that you observed the women engaging in acts of masturbation?

A. Yes, sir.

1 Q. And is it your testimony that Mr. Welling was
2 present during those occasions when the woman was performing the
3 final song of her set and masturbating?
4 A. During the time period that we observed these
5 actions -- that I observed these actions along with the other
6 detectives, I did observe Mr. Welling to be at various locations
7 in the bar and, again, I call it a bar, it's not a bar as we
8 know it in the business. And for the most part he was located
9 either behind or at the bar setup area. Mr. Welling was
10 approximately 20 to 30 feet, maybe, away from the main stage.
11 The main stage was very well lit and I have been at that
12 location as well as locations behind, you know, further away
13 from where Mr. Welling was and from those locations you have a
14 clear view of what's occurring on that main stage. It is well
15 lit from where you're standing. I did observe Mr. Welling
16 during those occasions to be looking at the bar, not
17 continuously --
18 Q. I'm sorry. You said the bar?
19 A. Not continuously, but on occasion to be looking at
20 the stage while the dancers were performing these acts.
21 Q. Which acts?
22 A. The masturbation acts.
23 Q. On those occasions when you believe Mr. Welling
24 was observing these acts of masturbation, did you ever note an
25 attempt of any sort on the part of the dancer to hide the act of

1 masturbation from Mr. Welling?

2 A. No, sir. No. Not during that time, no, I did

3 not.

4 MR. HAYS: Okay. That's all I have of this witness on

5 Eve's Tease.

6 Did you want to ask any questions now?

7 MR. DICAVALCANTE: Yes, sure.

8 CROSS-EXAMINATION

9 BY MR. DICAVALCANTE:

10 Q. How long have you been a police officer?

11 A. This coming July will be 18 years.

12 Q. How long have you been in Vice?

13 A. For this portion of my term in Vice I've been

14 approximately six months or so, and the mid-eighties,

15 '86, '87, I worked in Vice for approximately a year and a half.

16 All total I've been working in an undercover capacity for

17 approximately 13 years.

18 Q. Did you receive any special training to work in

19 Vice?

20 A. I received on-the-job training from more

21 experienced Vice officers.

22 Q. What kind of training -- Give us examples of what

23 kind of things they would want you to learn on the job.

24 A. Basically they advise you to read through the

25 laws, read what's required in the laws. I was schooled by more

1 kind of an incident you did not seek to write up this club for
2 any kind of misbehavior?
3 A. I wrote a police report but it was not turned in
4 yet.
5 MR. DICAVALCANTE: Nothing further.
6 MS. ALONGE: Can I make a short announcement? I'm
7 sorry. The fire alarms are having a problem so, if they go off,
8 it isn't a fire.
9 MR. HAYS: Great. Thank you.
10 DIRECT EXAMINATION
11 BY MR. HAYS:
12 Q. Officer, will you state your full name for the
13 record, please?
14 A. William Mellinger, M-E-L-L-I-N-G-E-R.
15 Q. Shall I refer to you as officer now?
16 A. Officer is fine.
17 Q. Officer, I presume at some point you were employed
18 in the Vice enforcement unit of the Phoenix Police Department;
19 is that right?
20 A. Yes, I was.
21 Q. Over what period of time were you employed with
22 that unit?
23 A. From -- Well it was three years and I left to go
24 back to patrol on February -- I think it was 21st.
25 Q. Of '97?

1 A. Yes.
2 Q. And you were a part of the investigation being
3 done at Eve's Tease and The Body Shop; is that right?
4 A. That's correct.
5 Q. And do you recall on which dates you were in Eve's
6 Tease in an undercover capacity?
7 A. Referring to my report or supplement.
8 Q. You prepared a written report in connection with
9 this investigation?
10 A. Yes, I did.
11 Q. When was that report prepared?
12 A. It started on October 16th and went on to about
13 November, through November.
14 Q. What I'm asking you is at what point do you
15 actually write in your report? Is it after you leave the
16 establishment? At what point do you actually take the --
17 A. Depending on what time we went in. If it was late
18 in the day, our shift usually ended at 4 o'clock, then we would
19 make notes at a nearby location on a steno pad and the next day
20 we type it in on our computer.
21 Q. All right. And that was your practice during this
22 investigation; is that right?
23 A. Yes, it was.
24 Q. Let's go back to the original question. On what
25 dates were you in Eve's Tease in an undercover capacity?

A. October 16th.

Q. 1996?

A. '96.

Q. Okay.

A. October 28th, '96. November 6, '96.

Q. Were you in there about November 28th?

A. October 28th.

Q. Not November 28th?

A. I don't think so.

Q. Have you seen a copy of the notice or notice of intent to revoke the license for Eve's Tease?

A. Oh, wait. Back up. I was in there on October 28th.

Q. October or November?

A. October 28th.

Q. I think you indicated that before.

Are you acquainted with what I think we marked as Exhibit 1, notice of intent to revoke?

A. Yes.

Q. Referring to page five, item 2C, there's an incident recorded there for October 16th of 1996. Take a minute to look at that and tell me if you recall that incident as you sit here today.

A. Yes, I do.

Q. Tell the Board what happened, please, what you

1 observed at that time.

2 A. I went in with Detective Kulesa in an undercover

3 capacity and as he described, we sat in the establishment,

4 watched some of the dancers. We were approached by a couple of

5 the dancers and one of them approached me. She had a strong

6 Australian, New Zealand accent and she went by the name of Pearl

7 which was her stage name. She was identified later as

8 Sheri Allison. She asked if I wanted a private show. I was

9 also solicited by Angela who was the waitress for a private

10 show. It was $35 and I paid the $35 to Angela.

11 She told me that -- I asked her if there would be any

12 contact in the back and she said no because there were cameras

13 in the back so the manager can watch the girls and the patrons

14 from the bar, that way the girls wouldn't get hurt. I paid

15 Angela the $35, went back to the area that Detective Kulesa

16 described behind the stage. We were in, I believe it was the

17 second cubicle as you go in the back room.

18 Pearl asked me what I was into and I told her just

19 watching. And she asked me what I wanted to watch. I says,

20 well, I asked her if she would masturbate herself and she said,

21 "Sure. How far do you want me to go?" I says, "All the way."

22 Pearl said, "I can go all the way," but what I would give her as

23 a tip would depend on how far she would go. I asked her how

24 much she wanted and she told me that it was up to me. I asked

25 her if $20 would be fine, if $20 was okay and she said that

would be fine.

Q. What did she do?

A. At that time she removed her clothes, she sat on the stage, it's about five by five, about 18 inches high. She sat on the stage in front of me and leaned back, so now she's laying on her back and she had her legs up kind of like -- kind of like -- Well, with her feet flat on the ground, her knees were up. She was approximately two feet, maybe a foot and a half, two feet from me from where her knees were. At that time she leaned her head back, she closed her eyes and she began to masturbate herself by rubbing her vagina. This went on for -- it was probably ten, 15 minutes.

While she was doing that, I got an opportunity to look around. I saw that there was a camera up to my left, there was another camera up in front of another cubicle. I couldn't see to the fourth cubicle. And the cubicle behind me I was unable to look around the wall, so I really couldn't get a good description of it.

She continued on. After about probably ten, 12 minutes, Angela, the waitress, came in. I saw the curtains open up because it got brighter in the back room. I looked up. As she walked by she looked down at Pearl laying on the stage and continued walking past to talk to Detective Kulesa and I think it was Hocking, her name is Sierra, her stage name.

While Angela was talking to Detective Kulesa, Pearl sat

1 up and she said that she didn't know that Angela was back there.
2 I said -- I asked her if she was going to get into any trouble.
3 She said, "No, Angela's cool with it. She don't care." She
4 said, "That's the best I've ever felt." I gave her a $25 bill
5 -- or gave her $25. And after she got dressed we walked back
6 out into the patron area, the bar.
7 Q. $25, was that a tip you had agreed to in advance
8 or was that something you offered gratuitously after she was
9 done?
10 A. That was what we agreed to in advance. She said
11 what she did depended on what I gave her as a tip. And as I
12 testified earlier, I said -- I told her that I'd give her $20 --
13 or $25 and she said that would be fine.
14 Q. You said Angela observed this; is that right?
15 A. Angela -- I don't. I would have to look at
16 Detective Kulesa's report for her real name. I think it's
17 Wiley, Miss Wiley.
18 Q. Do you wear glasses?
19 A. No.
20 Q. Was the light adequate at that time for you to
21 observe her actions?
22 A. Yes, it was.
23 Q. All right. Let's go to October 28th, 1996.
24 You're in the totally nude performance area.
25 Do you recall an incident with a woman whose real name

is Celeste Ruth Sheret?

A. Yes.

Q. Could you describe for the Board what happened at that time?

A. Basically the same scenario. From the beginning we sat and watched a few of the dancers on stage. We were approached by several of the dancers. One of the dancers that I was approached by went by the stage name Audae. Her name was Celeste Sheret. At the same time Angela came over and asked if I wanted a private dance. I paid Angela $35 for the private show in the area behind the stage. I got up, we walked back there and Audae told me, "Like Angela said, the better the tip, the better the show."

I asked her how much she wanted for a tip and she replied, "More than a dollar," she said, or else she would be offended. And I told her I would give her $20 and asked if that was okay and she nodded her head in an affirmative manner.

She took her clothes off. She was wearing a short dress, kind of a blue nylon, silky-type dress. She took it off and she did the same thing. She sat on the stage and leaned back. I asked her if she would masturbate herself for the $20 and she said, "I can't do that because they watch us on cameras, but watch." At that time she turned over, she was on her knees and her elbows facing away from me and at that time she masturbated herself by rubbing her vagina. The position that

she was in made it difficult for the camera to see it because she was sitting in front of me here and the camera was up here and her arm was underneath her with her hand coming up between her legs, so it was difficult. Had anybody been watching the monitors, I'm sure they probably wouldn't have been able to see her hand.

Q. All right. Let's go to November 6th, 1996.

On that date did you know a man by the name of Gregory Allen Welling?

A. No.

Q. Do you know who Gregory Allen Welling is today?

A. Yes, I do.

Q. Is he in the room today?

A. Yes, the gentleman sitting with the goatee beard and the white shirt.

Q. On November 6, 1996, do you recall seeing that same gentleman at the business?

A. On the last day, yes, the last day that I was in there, yes.

Q. Which was what date?

A. November 6.

Q. All right. And can you explain to the Board what you observed Mr. Welling to be doing, where he was in relation to the business, what he was doing?

A. On that date, that was the day that he took our $5

1 cover charge.
2 Q. At the door?
3 A. Yes.
4 Q. Did he remain at the door?
5 A. No. He was behind the bar most of the time.
6 Q. What was he doing behind the bar? Serving drinks?
7 A. Pouring drinks probably. It was hard to tell.
8 Q. Do you recall, as you sit here today, whether or
9 not Mr. Welling was in a position, while he was behind the bar,
10 to observe the main stage?
11 A. Oh, yeah, there was a clear view.
12 Q. And during that time were there women dancing on
13 the main stage?
14 A. Yes.
15 Q. And would it be your testimony that the women --
16 You were present for the testimony of Detective Kulesa; is that
17 right?
18 A. Yes, I was.
19 Q. Did he accurately describe the manner in which the
20 women go through their two or three song set?
21 A. Yes.
22 Q. And those sets were occurring while Mr. Welling
23 was behind the bar; is that correct?
24 A. That's correct.
25 Q. One last thing do you recall observing any signage

that may have been on the outside of the business or the outside of the front door of the business?

A. No.

As far as the SOB ordinance?

Q. Do you recall any signage at all on the outside of the business?

A. No. I recall posters. I recall a sign that had the dancers' names written on it as you come in the door.

Q. Once you're inside the business?

A. Once you're inside the business.

Q. Do you recall any signage inside the business that may have had rules or something along those lines?

A. No. My attention wasn't brought to it.

Q. Was it part of your investigation to determine whether or not there were signs which may contain rules posted for patrons to observe either outside the business or as they enter?

A. It's in the code that there should be a sign posted. I didn't observe one. Quite honestly, I wasn't even looking for one.

When Detective Kulesa and I went in there, we went in the establishment as looking as regular customers as though we'd been in there a lot, we knew what we were doing. It would kind of hink somebody up if we stood around and read pictures or letters or documents on the wall. Most patrons don't do that

1 when they go into establishments like this, so we didn't do
2 that.
3 MR. HAYS: Okay. That's all I have. Thank you.
4 MR. DICAVALCANTE: I'll be a lot more brief here.
5 CROSS-EXAMINATION
6 BY MR. DICAVALCANTE:
7 Q. You're now back in uniform; is there a reason for
8 that, that you asked for reassignment to uniform?
9 A. Mo money.
10 Q. Mo money?
11 A. Mo money.
12 Q. You left Vice and went back to uniform at your
13 request?
14 A. Yes, I did.
15 Q. The two incidents that you've talked about where
16 you used a word, "hidden" and another one, "can't do that." The
17 first one was "hidden" where you were having some exchange with
18 some girl and she was indicating to you that we're going to need
19 to go hide someplace where the management can't see what we're
20 doing. Do you recall that portion of your testimony?
21 A. We're going to have to go hide somewhere?
22 Q. No. The word was, "hidden." I wish I'd written
23 it down verbatim. But was there an interaction with one of
24 these dancers or entertainers where they said to you: We're
25 going need to get out of the view of management?

1 Okay.

2 MR. HAYS: That reconcile it?

3 MR. DICAVALCANTE: Yes.

4 MR. HAYS: Okay. Thank you, Officer.

5 Okay. Detective Casey. Quick half hour.

6 DIRECT EXAMINATION

7 BY MR. HAYS:

8 Q. You're still a detective; is that right

9 A. Yes.

10 Q. You're not a plain clothes officer or something.

11 Okay. State your full name for the record.

12 A. Donald Casey. The last name is spelled C-A-S-E-Y.

13 Q. And how are you employed?

14 A. As a Phoenix police detective.

15 Q. And, Detective, how long have you been -- you're

16 in the Vice enforcement unit; is that right?

17 A. Yes.

18 Q. And how long have you been in that unit?

19 A. A little over three years.

20 Q. How long have you been in the employment of the

21 Phoenix Police Department?

22 A. Just over 13 years.

23 Q. And you're acquainted with the investigation of

24 Eve's Tease; is that right?

25 A. Yes.

1 Q. And you participated in that?
2 A. Yes, I did.
3 Q. On how many occasions did you visit the business?
4 A. On one occasion.
5 Q. What was the date?
6 A. October 16th of '96.
7 Q. And as you sit here today, do you have a
8 recollection of that visit?
9 A. Yes.
10 Q. And have you ever seen the City's notice of intent
11 to revoke the license of Eve's Tease?
12 A. Yes, I have.
13 Q. On page five at number 2B there's an incident
14 reference on October 16th of '96, the date you were there, with
15 a woman by the name of Kelley Ann Hocking.
16 Do you know Kelley Ann Hocking by her real name or some
17 other name?
18 A. She was one of the dancers that had contact with
19 either Detective Kulesa or Detective Mellinger.
20 Q. Okay. Do you recall that contact?
21 A. They had a private room dance from her.
22 Q. Fair enough. Do you know a woman by the name of
23 Marjorie Wiley?
24 A. Yes.
25 Q. And do you recall if Marjorie Wiley was present at

1 the business when this private dance you just referred to was
2 occurring?
3 A. She was at the business and apparently working in
4 the capacity of a waitress.
5 Q. As a waitress? Okay. Was she one of the people
6 that would act as an agent, as Counsel determined, collecting
7 money for private dances?
8 A. Yes.
9 Q. And do you recall if she observed this private
10 dance that you just referenced?
11 A. No, I don't.
12 MS. ALONGE: Stop, please.
13 MR. HAYS: Hold on a second.
14 (Ms. Alonge changed tapes.)
15 MS. ALONGE: Okay.
16 BY MR. HAYS:
17 Q. Do you know a Timothy Wheeler?
18 A. Yes.
19 Q. How do you know him?
20 A. He was acting as bartender and appeared to be
21 managing or running the Eve's Tease on October 16th.
22 Q. What was he doing that made you conclude that he
23 may have been running or managing the business on that date?
24 A. He was giving some directions to the dancers. I
25 noticed him pointing to patrons as if sending Marjorie Wiley

1 over to check on their drinks. He also collected the entrance
2 fee from me when I entered Eve's Tease.
3 Q. What sort of directions was he giving the dancers?
4 A. Telling a dancer to go up on the stage.
5 Q. Did you ever observe a situation where
6 Timothy Wheeler was in a position to observe an act of
7 masturbation being performed by a dancer or one of the
8 performers there?
9 A. Yes.
10 Q. How did that occur?
11 A. I was in the topless private dance area and I was
12 seated facing the -- what would be the south side of the
13 business or the bar area and I could see a group of TV monitors.
14 And on those monitors it looked to be a slightly overhead,
15 downward view of four small rooms. I knew at the time that
16 Detectives Kulesa and Mellinger had obtained private dances in
17 the totally nude area. I could -- On the monitors I could see
18 from where I was, which was a distance away, I could see that
19 two of the rooms were occupied by two people. I couldn't make
20 out who the people were. I saw Mr. Wheeler watching the
21 monitors. At one point he called Marjorie Wiley over, pointed
22 to the monitors and I recall them laughing. And they continued
23 to watch the monitors for maybe two, maybe three more minutes.
24 Q. And these are monitors of which rooms again?
25 A. I couldn't tell what rooms they were monitoring,

1 but they appeared to be four small rooms.

2 Q. That were on the monitor?

3 A. That were shown on the monitor.

4 Q. You actually viewed the monitor yourself?

5 A. Yes.

6 Q. And you viewed it at about the time they were

7 observing the monitor?

8 A. Yes.

9 Q. Wheeler and Wiley?

10 A. Yes. I was looking at the screen at the same time

11 they were.

12 Q. And did they take any action in connection with

13 what they were seeing apart from laughing about it or whatever

14 you indicated?

15 A. Well, as I said, Mr. Wheeler was looking at the

16 monitors. He motioned or called Miss Wiley over and pointed up

17 at the screen. I couldn't tell specifically what he was

18 pointing at or which room. I recall them laughing and then they

19 stood there and watched the monitors for two or three more

20 minutes.

21 Q. Could you see what was going on in the rooms by

22 virtue of watching the monitor yourself?

23 A. From where I was, I could see that there were two

24 people in each of the two rooms, but I couldn't tell what was

25 going on.

1 Q. You couldn't tell specifically what these people
2 were doing in these rooms at this time?
3 A. That's correct.
4 Q. Is there any other instance you can think of where
5 Timothy Wheeler may have observed an act of masturbation being
6 performed by one of the employees or independent contractors,
7 someone working for the business?
8 A. No.
9 Q. Do you know someone by the name of
10 Carol Rachel Parker?
11 A. I believe it's Karen Parker.
12 Q. I'm sorry. Karen Parker.
13 A. Yes.
14 Q. Was she present at the business on October 16th,
15 1996?
16 A. Yes, she was.
17 Q. Did you observe her engaged in what the code
18 refers to as an act of sexual contact in the business?
19 A. Yes.
20 Q. And could you describe for the Board what you saw
21 her doing?
22 A. I paid for and obtained a private, topless dance
23 from Karen Parker who was using the stage name of Sapphire. I
24 obtained that through Marjorie Wiley. I paid $35 for 15 minutes
25 or approximately three songs.

Q. Was that the standard price?

A. Yes.

Q. Go ahead.

A. Miss Parker took me to the east end of the bar, which is the private area for the topless dances, and while there, she removed her bra top and began dancing in front of me.

During the dance I was seated with my hands on my thighs. She would dance between my legs. During part of the dance she bent down and rubbed her bare breasts and nipples across my hands and she would also rub them in my clothed genital area.

Q. Where were your hands at this time?

A. My hands were palm down on my thighs.

Q. Okay. And when she's rubbing her breasts against your hands, she rubbing them against the back of your hands; is that correct?

A. Yes.

Q. Did you do anything in response to that?

A. I would try to move back in the seat and break the contact with her.

Q. You heard the testimony earlier about signage at the business. I'll ask you the same question.

Do you recall any signs outside of the business on the door or adjoining the wall?

A. Just the business sign itself, Eve's Tease.

1 Q. Do you recall any signs in the interior, in the
2 foyer of the business?
3 A. No.
4 Q. Did anyone at anytime ever tell you that you were
5 violating a club rule or regulation of any sort by your conduct?
6 A. No.
7 Q. Did you ever ask a question of someone that
8 requested a service that they refused to provide?
9 A. I'm sorry. Could you repeat that?
10 Q. Yeah. Did you ever ask anyone working for the
11 business a question which was asking them to provide a service
12 which they refused to provide?
13 A. During the private dance, I asked Karen Parker for
14 a $20 tip if she would masturbate me. She never answered
15 directly, she laughed.
16 Q. But she clearly didn't agree to do it?
17 A. No, she did not.
18 MR. HAYS: All right. That's all I have.
19 CROSS-EXAMINATION
20 BY MR. DICAVALCANTE:
21 Q. I'm curious about your moving back when a girl's
22 nipples touched the back of your hands.
23 Are you telling this Board that you went into this place
24 as a John Doe off the street into a nude bar and you engaged one
25 of these people to interact with you and when they began

1 MR. DICAVALCANTE: Mr. Chair, as we were talking about
2 before we took the short break, we have now marked this document
3 that is marked by the court reporter as Exhibit No. 3, Eve's
4 Tease and we would ask that this document in toto be submitted
5 for the record. It contains four or five pages of what I would
6 characterize as background information and then mostly argument
7 and then some attachments that are a certified copy of the code
8 and some Arizona case law and a finding in federal court here
9 with regard to a section of this ordinance which, we allege,
10 goes to the overall unconstitutionality of the ordinance.
11 With that in mind, we would ask that this be accepted as part of
12 the record.
13 MR. SNOW: Okay. Just to reiterate once again,
14 Mr. Hays, is there any objection to this being entered from the
15 City?
16 MR. HAYS: No. Without agreeing to anything in it, I
17 have no objection to it being entered.
18 MR. SNOW: And the Board has no objection.
19 MR. DICAVALCANTE: Mr. Chair, for the Appellant's
20 first witness we'll call Jessica Alcantar.
21 DIRECT EXAMINATION
22 BY MR. DICAVALCANTE:
23 Q. Ma'am, would you state your name for the record?
24 A. Jessica Alcantar.
25 Q. I want you to keep your voice up so the court

reporter over there can hear you and everybody else can hear you.

Miss Alcantar, how are you presently employed?

A. I'm now working at Eve's Tease.

Q. What does your employment over there consist of? What do you do there?

A. I dance.

Q. Are you a nude dancer?

A. Yes, I am.

Q. And how long have you been so employed?

A. For a year, maybe a little over.

Q. Have you worked at a place called The Body Shop?

A. Yes, I have.

Q. So you've worked at both Eve's Tease and The Body Shop that are the subject of this hearing; is that correct?

A. Yes, I have.

Q. Can you give us some idea of how often you work there?

A. I work there at least five to six days a week.

Q. Do you work the day or the evening shift?

A. Evening.

Q. And in terms of shift work, is this something that's two hours, five hours, six hours? How long is a shift?

A. Eight hours.

Q. And you've been doing this for a year?

A. A year.

Q. Would it be your testimony -- And you understand you're under oath?

A. Yes.

Q. Would it be your testimony that you are familiar with the procedures and policies as far as management goes with regard to conduct of employees at Eve's Tease and The Body Shop?

A. Yes.

Q. And that would be for this preceding year that you've worked; is that correct?

A. Yes.

Q. So that we have some time line, do you know when you began working at either place?

A. March of '96.

Q. At which place?

A. Eve's.

Q. And for The Body Shop when was your first employment there?

A. We fluctuate. If they need girls at The Body Shop, they take a couple from Eve's and send them over there.

Q. Okay. When you first went to work there, did you have occasion to speak with somebody to ask if you could have employment there?

A. Yes.

Q. Who would that be?

1 A. Tim.
2 Q. Does Tim have a last name?
3 A. Yeah.
4 Q. You don't know his last name?
5 A. No.
6 Q. Is this Wheeler?
7 A. Yes.
8 Q. What capacity did you understand he occupied at
9 either Eve's or the Body Shop?
10 A. He's the manager.
11 Q. And explain to us what the interaction was.
12 Did you say, I want a job or something like that?
13 A. I walked in and I told him that I needed an
14 application for a job. He gave me the application, I filled it
15 out, he gave me a tour, he showed me sheets of paper that were
16 hung on the wall that told me the rules that I had to abide by
17 and I received my job.
18 Q. Can you tell the Board, if you recall, what some
19 of the rules were that were explained to you when you began to
20 work at either place?
21 A. Yes. I had to take the tips a certain way. I
22 couldn't let any of the men touch me in certain places. I
23 wasn't allowed to have sex with men inside or outside the club.
24 Drugs are not permitted on the premises. Alcohol is not
25 permitted on the premises.

Q. Did it have to be explained to you that you were prohibited from doing things like masturbating yourself for customers?

A. I was told that you weren't allowed to touch your genital areas, you weren't allowed to open your lips, anything like that.

Q. Open your labia?

A. Yes.

Q. I know that this testimony is graphic, but I think that everybody understands.

Did you ever, during the year that you were employed there, did you ever have a customer come to you, ask you for what had been told to you to be prohibited activity?

A. Yes, many times.

Q. What did you do when those things happened?

A. Told them no, we're not allowed to.

Q. Would you do anything further?

A. The first time if they ask, I tell them no. If they continue asking, I tell the management. It becomes a bother, so they kick them out.

Q. Can you testify that you have ever personally been involved in an incident at Eve's Tease or The Body Shop where you told management that a customer was misbehaving and that customer was ejected from the premises?

A. Yes.

1 Q. How often did that happen?
2 A. To me?
3 Q. Yes, just to you.
4 A. It's only happened three times at the very most.
5 Q. Do you have personal knowledge of when that has
6 happened involving other dancers?
7 A. It happens to all of us. It's an everyday thing.
8 Q. It's an everyday thing. What's an everyday thing?
9 A. Being confronted, asked to do things.
10 Q. And do you know personally of management ever
11 terminating a dancer for misbehavior?
12 A. Yes.
13 Q. Do you have names of people that have been
14 terminated and the reasons why?
15 A. Yes.
16 Q. Can you tell us those?
17 A. Pearl was terminated for doing what we call dirty
18 dances. Destiny, Strawberry, Special, Cory, Deserai. That's
19 all I can remember right now.
20 Q. Do you know Greg Welling?
21 A. Yes.
22 Q. How do you know him?
23 A. He's the owner of the club I work at.
24 Q. Are you talking about Eve's Tease?
25 A. Yes.

1 Q. Have you ever had any discussion with Greg with
2 regard to rules, regulations, conduct, policies?
3 A. When I have questions, I ask him. If I see girls
4 doing certain things, I question him, "Are we allowed to do
5 that?"
6 Q. What advice does he give you?
7 A. If we're not allowed to do it, he says, no, and he
8 says something to the girl.
9 Q. Is it your opinion that -- or your personal
10 experience that Greg Welling follows all of the rules that you
11 have told the Board were told to you by Tim Wheeler when you
12 first came to work?
13 A. Yes.
14 Q. Do you know Anita Welling?
15 A. Yes.
16 Q. How do you know Anita Welling?
17 A. She's the owner also of Eve's.
18 Q. Would all of the questions that I've asked you
19 with regard to Greg's adherence to the rules, telling you what
20 the rules were, whatever, equally apply to your answers about
21 Anita Welling?
22 A. Yes.
23 MR. DICAVALCANTE: I have nothing further.
24 Stay there.
25 WITNESS: Okay.

1 CROSS-EXAMINATION

2 BY MR. HAYS:

3 Q. Jessica, you said you started working for Eve's

4 Tease about a year ago; is that right?

5 A. A year, maybe a little over.

6 MR. DICAVALCANTE: Speak up.

7 BY MR. HAYS:

8 Q. Which shift did you start working when you first

9 started working at Eve's Tease?

10 A. Evening.

11 Q. Over what hours is the evening shift?

12 A. 7:00 at night until 3:00 in the morning.

13 Q. And did that continue up until the present or did

14 you change the hours of your shift?

15 A. No, I still work evenings.

16 Q. How many women work there during the evening shift

17 at Eve's Tease?

18 A. It varies.

19 Q. What's the range?

20 A. We can have from five to 15.

21 Q. See if you can recall the operation of the

22 business prior to November of last year, can you do that in your

23 mind?

24 A. Uh-huh. Yes.

25 Q. Do you ever recall seeing a woman dance totally

nude on the main stage during that period of time?

A. Yes.

Q. And do you ever recall seeing a woman, while her breasts were exposed, no clothing on her torso, accept a tip, a dollar bill tip, from a patron using her breasts?

A. Yes, I've seen it happen.

Q. Okay. Is that an unusual occurrence there or would that be a typical way of accepting a tip?

A. When I first started, we were told that we couldn't do it. And then a couple of months into me working I guess the ordinance wasn't passed or something so I was told that they weren't sure if we could do it anymore but some girls started doing it. And as soon as the ordinance went back in, we were reprimanded and said that you can't do that.

Q. When did you understand the ordinance to have gone back in?

A. I don't remember exactly because I don't take tips with my breasts.

Q. Well, focusing then on the women who did or do, do you recall when it was during that period up till November of '96 when they stopped accepting tips with their breasts?

A. No.

Q. Are you sure that this incident you're referring to when the ordinance goes back into effect, in fact, took place before November of 1996?

A. No.

Q. So it could have occurred afterwards?

A. Yes.

Q. During this period between the time you begin working in November of 1996, do you ever recall seeing a woman place her hand or her fingers on her genitals while performing totally nude on the main stage?

A. I've seen it.

Q. It has occurred?

A. Yes.

Q. Of the 15 women that you say might be working as a maximum on any particular evening, what number of them would engage in that type of activity?

A. I can't say what numbers. If I see it happening, then I say something to management cause personally I think that if I'm not allowed to do it, then neither is anybody else.

Q. It would be your view then that being able to perform that sort of activity while on the main stage would be an advantage to a performer there financially?

A. Yes, it probably would.

Q. In other words, you would gather more tips if you could engage in that type of activity?

A. Yes, you probably would. I can't say. I've never --

Q. The patrons that go into your business there are

1 (a) excited by this activity (b) repulsed by it or (c) neutral?
2 What would your answer be?
3 A. I've never seen anybody not want to see anything.
4 Q. So your understanding is that men go into this
5 business with the hope at least that they would be able to watch
6 a woman get totally naked; is that right?
7 A. Yes.
8 Q. And perhaps masturbate herself?
9 A. No, I've never -- I mean --
10 Q. I'm asking you to speak of the patrons that go
11 into the business. You've spoken with some of these patrons, I
12 presume. You've been there a year; is that right?
13 A. Yes.
14 Q. So you've had a chance to communicate with the
15 patrons that go into the business?
16 A. Yeah.
17 Q. Is it your understanding, based upon your
18 experience with them, that they go into the business with the
19 hope that they will see a woman get totally naked on the main
20 stage and place her hands in her genital area?
21 A. No, from my understanding they go in to see naked
22 women.
23 Q. And that's it?
24 A. Dance, yes.
25 Q. Have you ever witnessed or been aware of an

1 occurrence where a man paid a woman to perform an act of
2 masturbation in one of the private rooms?
3 A. No.
4 Q. No personal knowledge of that happening?
5 A. No. I wouldn't -- It wouldn't happen in front of
6 me because management would know.
7 Q. Why is that? What is the connection? You would
8 tell them?
9 A. Yes.
10 Q. Were you ever acting in any sort of managerial
11 capacity there at the business?
12 A. No, I've always been a dancer.
13 Q. Just a regular dancer?
14 A. Yes.
15 Q. Are the other dancers aware of the fact that if
16 they engage in that type of activity that you would tell
17 management?
18 A. Yes.
19 Q. Would that create an incentive then on the part of
20 these other dancers to hide that type of activity from you?
21 Let me ask the question differently.
22 Is it common knowledge amongst the other dancers that
23 you will report acts of masturbation by dancers which patrons
24 are paying for?
25 A. Yes. I'm not the only one who reports it.

1 Q. Have you had occasion to report it?
2 A. Yes. In my opinion it's not fair to have my
3 customers seeing another girl do something that they are not
4 supposed to be doing. That's taking away from my money, my
5 kids. So you're not going to sit across from me and do
6 something that you're not supposed to be doing.
7 Q. Do you know Kelley Ann Hocking?
8 A. Do you have her stage name?
9 Q. I'm sure I do.
10 Do you know a woman by the name of Sierra?
11 A. Yes, I do.
12 Q. But you don't know her real name?
13 A. No, I haven't come into contact with her very
14 much. I just recognize the name from switching shifts.
15 Q. All right. You've never been on duty at the same
16 time as Sierra?
17 A. No.
18 Q. How about Sheri Katrina Allison, do you know that
19 person?
20 A. Do you have her stage name?
21 Q. Pearl. Do you know Pearl?
22 A. Yes.
23 Q. Have you ever been working at the business at the
24 same time as Pearl?
25 A. Yes.

1 Q. And is Pearl one of those individuals that you
2 observed, whether you reported it or not, performing an act of
3 masturbation at the business?
4 A. Yes.
5 Q. She has?
6 A. Yes.
7 Q. And after witnessing that act, did you report it
8 to management?
9 A. Yes, I did.
10 Q. Was she aware of the fact that you reported that
11 to management?
12 A. Yes, she was.
13 Q. And what happened as a result?
14 A. She got in trouble.
15 Q. What sort of trouble?
16 A. She was pulled off the show that she was doing,
17 she was taken and reprimanded.
18 Q. What do you mean by "pulled off the show she was
19 doing"? What show was she doing?
20 A. She was doing a table dance in the back.
21 Q. Oh, you observed her performing this act of
22 masturbation --
23 A. No, she wasn't masturbating.
24 Q. She wasn't masturbating.
25 What was she doing?

1 A. What we call it is dirty dancing. From what I
2 remember, she kissed a customer.
3 Q. Where did she kiss him?
4 A. On the lips.
5 Q. That was the extent of it?
6 A. That's as far as I let it go.
7 Q. How was she clothed at that time?
8 A. Topless.
9 Q. Just topless?
10 A. Yes.
11 Q. Were you making it a point to observe this
12 performance? In other words, were you actually directing your
13 attention specifically to what she was doing or did you happen
14 to observe this just as an incidental manner?
15 A. I was doing a table dance across from the area
16 that she was doing it and I witnessed it and got up and went
17 over and told management.
18 Q. Simply because she was kissing a patron on the
19 lips?
20 A. Yes. That's not allowed. If my customer sees
21 that, then he's going to wonder why I'm not kissing him.
22 Q. And the dance that you were doing at this time was
23 in what, the private dance area; is that right?
24 A. Topless.
25 Q. Just the topless?

A. Yes.
Q. So you kept something on the bottom?
A. Yes.
Q. And your breasts were totally exposed; is that right?
A. Yes.
Q. You didn't have pasties on or anything like that?
A. No.
Q. In the year you've been performing there, have your breasts ever come in contact with a patron?
A. Accidentally a couple of times I probably brushed them against them.
Q. And has a patron ever placed his hands on your breasts?
A. Yes.
Q. And what do you do at that point?
A. Move his hands.
Q. Is it your understanding that that is the reaction that all of the women have while giving private dances at the business?
A. To move the hands?
Q. Right.
A. Yes.
Q. So you're not at a competitive disadvantage if everybody is moving the patrons' hands?

A. Exactly.

Q. That's why you insure that everyone lives up to the same rule you have?

A. I think that morally I couldn't let a guy touch my breasts whether it was the law or wasn't.

Q. Why is that?

A. Because I'm not there to let him touch my boobs. I'm not there to let him do anything else but see me dance.

Q. So are the rules you're following your own personal morality or something else?

A. No, it's the rules of my morality and the rules of the club.

Q. And what are specifically the rules of the club?

A. You are --

Q. These are the rules given to you when you're hired?

A. Yes, they are posted on the wall and you're taken over and they show them to you.

Q. Is this in a place where the patrons can see it?

A. Three places where the patrons can see them.

Q. And did the rules provide that the patron may not touch the dancer in any way?

A. Yes.

Q. Did they provide that the patron may not come in contact with the dancer in any way?

A. In any sexual way, yes.

Q. It's worded "in any sexual way"?

A. Yes.

Q. What do you understand that to mean?

A. That they are not allowed to touch us.

Q. When the woman is giving one of these dances in the private topless dance area, isn't there contact between a woman and a man?

A. On their arms and legs.

Q. How close are you when you're performing one of these dances?

A. I can sit on them.

Q. Sitting on his lap?

A. Yes.

Q. Facing him?

A. Or backwards.

Q. Backwards? And when you're sitting on his lap facing him, where do you put your arms?

A. Sitting on his lap facing him?

Q. Right.

A. Usually around his neck.

Q. At that point doesn't that put your breasts quite close to the man's body?

A. Close, not real close.

Q. How far are your breasts from the man's body?

1 A. Probably a foot, half a foot.
2 Q. And it's your testimony that personally you do not
3 intentionally rub your breasts against any part of a patron?
4 A. No, I do not.
5 Q. What sort of tips do you get after one of these
6 private dances?
7 A. Depends. They give you --
8 Q. What's the range?
9 A. From nothing to a hundred.
10 Q. A hundred dollars?
11 A. Yes.
12 Q. Can you tell us to a certainty or to the best you
13 can if you reached that level that you received a tip of a
14 hundred dollars from a patron you know not to be an undercover
15 police officer?
16 A. Yes.
17 Q. Would a $20 tip be unusual to receive after one of
18 those dances?
19 A. No.
20 Q. This is a dance now where your breasts have not
21 come into direct contact with a patron in any way?
22 A. Yes.
23 Q. How long would one of these private dances last in
24 which you received a $20 tip?
25 A. Usually half an hour.

Q. How much does that cost?

A. $50.

Q. And in that case a $20 tip would not be unreasonable?

A. Yes.

Q. How about the $35, how long does that last?

A. Three songs, about 15 minutes.

Q. Would a $20 tip under those circumstances be unusual? Would that be a generous tip?

A. Generous.

Q. What would you normally expect to get from one of your performances after three songs by way of a tip?

A. $10.

Q. $10 would be customary?

A. Yes.

Q. Are you aware of any instances where women performing the same type of dances intentionally rub their breasts against either the man's chest, hands, or face?

A. No.

Q. Never seen that happen?

A. No, I don't --

Q. Don't recall that happening?

A. No, not like -- I mean, if it was out of the normal, I would have recalled it, but not like in a sexual way or anything like that.

Q. What do you mean "in a sexual way"? The woman is working, isn't she?

A. Yeah, but she's not putting her breasts in his hands or she's not --

Q. None of this is sexual for the woman; isn't that right?

A. Not for me.

Q. For any of the women is this sexual in some way for them?

A. I can't speak for all of them.

Q. Are you aware of any performers there that do this because they enjoy it sexually?

A. No.

Q. So they are there performing for a man; is that right?

A. Yes.

Q. And you would agree with me that men go there with the expectation that the woman will provide him with as much contact between a patron and the dancer as possible?

A. On a topless dance?

Q. In a topless dance.

A. Yes, I'm sure that's what they want.

Q. And it must be a constant struggle, then, to keep the man's hands or face off your breasts under those circumstances; is that correct?

A. Yes.

Q. Does that get frustrating after a while or how do you deal with it?

A. It gets frustrating.

Q. This is an every-night occasion?

A. Yes.

Q. How do you deal with this?

A. How do I deal with it?

Q. Yeah, how do you deal with it?

A. I don't like men.

Q. I mean -- I guess that's one way of dealing with it when you get home.

But how do you deal with it right there when the man has got you on his lap, your arms around his neck, you're half naked?

A. If he's trying to touch my breasts and I don't like it, I can ask him no and if he doesn't listen, I can take his hands down.

Q. And what sort of tip do you get in an instance where you've actually had to restrain a man's hands?

A. Not very much.

Q. That's okay?

A. Yeah.

Q. Do you have a family to support; is that right?

A. Yes, I do.

Q. Are you married?

A. I'm in the process of a divorce.

Q. And you have how many children?

A. Two.

Q. And you're supporting them by yourself?

A. Yeah, I am.

MR. HAYS: Okay. That's all I had. Thanks very much. I appreciate it.

MR. DICAVALCANTE: I don't have any questions. But I'm wondering, Mr. Hays, if I could get you to stipulate to a couple of things that you posited to this witness.

Can we stipulate that none of what the dancers do at these places is sexual?

MR. HAYS: No. That was a question.

MR. DICAVALCANTE: Can we stipulate that it's a constant struggle to keep the men off them?

MR. HAYS: No. Those were questions.

MR. DICAVALCANTE: I have nothing.

My next witness is Tasha Kennison.

DIRECT EXAMINATION

BY MR. DICAVALCANTE:

Q. Would you state your name for the record?

A. Tasha Kennison.

Q. Miss Kennison, are you employed now?

A. Yes.

1 Q. How are you employed?
2 A. I'm a dancer at Eve's Tease.
3 Q. How long have you been a dancer?
4 A. A little over a year.
5 Q. When did you begin your employment?
6 A. February of '96.
7 Q. Will you tell us what your shifts were, how often
8 you worked, how frequently you worked?
9 A. Usually four or five nights a week from 7:00 to
10 3:00.
11 Q. Has there been any interruption since February of
12 1996 since that happened?
13 A. (The witness gave a nonverbal response.)
14 Q. You have to actually respond in order for the
15 court reporter to get it.
16 A. No.
17 Q. Do you recall the date that you would have gone
18 over to Eve's Tease to seek employment?
19 A. Yeah.
20 Q. And do you recall who it was that you would have
21 met over there to talk to about employment?
22 A. Anita Welling.
23 Q. And were you hired?
24 A. Yeah.
25 Q. And what was -- what were you hired to do?

A. Dancer.

Q. A nude dancer?

A. Yeah.

Q. Did Miss Welling or anyone else in authority or management there at Eve's Tease, as the previous witness has explained, did anybody show you around or tell you the rules or anything like that?

A. The next night when I started, they did.

Q. Who is they?

A. Robert.

Q. Robert is someone who is here tonight who is a manager?

A. Yes.

Q. Will you tell us what you were told in terms of what the rules structures were at Eve's Tease for a nude dancer?

A. We're not allowed to let the guys touch any of our private parts, you're not allowed to leave the place with them or have any contact with them. There's no drugs or alcohol on the premises. And we're only allowed to take tips with our hands or from the stage.

Q. While you've been an employee, have you been the object of an infraction of any of those rules?

A. No.

Q. Have any men ever attempted to touch you in private areas?

A. Yeah.

Q. And what do you do on those occasions?

A. I push their hands away.

Q. Do you ever have occasion to alert management to that kind of situation?

A. Yeah.

Q. And have there been any instances where action was taken on the part of management in relation to the customer where you reported some bad conduct?

A. Yes.

Q. What's happened?

A. They got kicked out.

Q. How many times has that happened to you personally?

A. Like five or six times.

Q. Are you personally aware if that has ever happened involving another dancer and another patron?

A. Yeah.

Q. And is this a matter that occurs with some frequency or rarely?

A. It happens a lot.

Q. And do you know Greg Welling?

A. Yes.

Q. Do you know Anita Welling?

A. Yes.

Q. And is it your testimony that Anita Welling and Greg Welling and any of the managers that you have worked for adhere to the rule structure that you testified you were told by Robert the manager when you began employment?

A. Yes.

Q. They adhere to those rules?

A. Yes.

Q. Can you cite for the Board any specific instances of where you recall either Anita, Greg Welling, or a manager adhering to one of these rules that you've talked about?

A. If they see the girl doing something wrong, they will tell them not to do it anymore and, if they still do it, then they get fired.

Q. Are you personally aware of any girls who have been terminated for misbehavior of any of these rules that you're talking about?

A. Yes.

Q. Do you have names of those people?

A. Vanity, Special, Strawberry, Destiny, Deserai. Those are all I can think of right now.

Q. Mr. Hays, I thought, made an actual statement. He calls it a question. But what he had asked the previous witness was: Was it a constant struggle to keep the men off of you while you're working?

A. Sometimes.

1 Q. Is -- Would it be your testimony also that at
2 least as far as you go, that what is occurring in terms of the
3 interaction between yourself and the male customer is not
4 sexual?
5 A. No, it's not.
6 Q. It's work?
7 A. Yeah.
8 Q. The previous witness testified that she was aware
9 of signage posted in Eve's Tease in three different places
10 alerting customers and employees to the rules there at Eve's
11 Tease; would you agree with that?
12 A. Yes.
13 Q. Can you tell the Board what you recollect those
14 rules were?
15 A. It tells the customers how they can tip us, they
16 can't have sexual contact with us, they can't touch us, just
17 basic rules.
18 MR. DICAVALCANTE: Nothing further.
19 CROSS-EXAMINATION
20 BY MR. HAYS:
21 Q. Tasha; is that right?
22 A. Tasha.
23 Q. Tasha. Sorry. I'll try and remember that.
24 Tasha, you've been working at Eve's Tease for the last
25 year; is that right?

A. Yeah.

Q. The evening shift?

A. Yes.

Q. But you've been working at The Body Shop as well?

A. Every now and then, it just depends, not that often.

Q. Okay. Now, in your one-year experience at Eve's Tease, have you ever seen a dancer accept a tip from the main stage, a dollar bill tip, from a patron using her breast?

A. Yes.

Q. You have seen that?

A. Yes.

Q. Over the last year does that happen on isolated occasions or is it a regular occurrence? How would you describe the frequency?

A. It happened for a little while then they enforced the rules and we had to stop doing it.

Q. You heard the officers testify earlier; is that right?

A. Yes.

Q. And the relevant time period there was September, October, November of 1996.

Was that the time period at which women were customarily accepting dollar bill tips with their breasts?

A. I don't remember.

1 Q. But you can't tell us that that was not the time
2 period when women were accepting dollar bill tips with their
3 breasts?
4 A. No, I can't tell you that.
5 Q. And over the period of time when they were doing
6 that, were they doing it by taking their hands and placing their
7 hands on the side of their breasts, squeezing their breasts
8 together to remove the dollar bill tip from the patron's hand?
9 A. Yes.
10 Q. Had you personally yourself ever done that at any
11 point at all last year?
12 A. Yeah, I've done it.
13 Q. And have you ever seen, over the last year, a
14 woman while totally naked on the main stage place any part of
15 her hand on her genitals?
16 A. Yes.
17 Q. And on those occasions when it did happen, do you
18 know if a manager was aware of the act?
19 A. If he sees it, he says something, but, if he
20 doesn't see it, he can't say anything.
21 Q. Let's see if we can focus on the time period where
22 the women were accepting dollar bill tips with their breasts.
23 Do you recall if there were any occasions where a woman
24 was totally naked on the main stage during this time period and
25 placing her hands on her genitals while management observed and

1 said nothing?

2 A. I don't recall.

3 Q. Don't recall if those circumstances ever existed?

4 A. I've never seen it happen. I've never seen

5 managers watch that and not say anything.

6 Q. What would they say?

7 A. They would tell them not to do it anymore and if

8 they kept doing it then they would be terminated.

9 Q. Why would a woman do something like that if she

10 knew she was going to be terminated?

11 A. I don't know. I can't speak for other women. I

12 don't know. More money maybe.

13 Q. I know you can't, but you work in this type of

14 business, you do exactly what they do. So, if you can shed some

15 light on it, I'd like you to do that.

16 A. Maybe for more money. I don't know.

17 Q. Would a woman earn more tips if she were to do

18 that sort of thing on the main stage?

19 A. I'm sure she would, yeah.

20 Q. Have you seen a woman earn more tips doing that?

21 A. Yeah.

22 Q. Have you ever observed a woman while performing in

23 the private topless dance area intentionally place her breasts

24 in contact with a patron?

25 A. No.

Q. Never seen that happen?

A. No.

Q. So you've never been required to report something like that to management?

A. If I see a customer touching a girl's breast, I'll tell them or, if she's letting him, I will. But I've never seen a girl purposely put his hands there or anything.

Q. All right. But you have seen a situation where the man placed his hands on the woman's breasts and she would not immediately remove his hands?

A. Yes.

Q. That has occurred?

A. Yes.

Q. And when it does occur, you report it to management?

A. Yes.

Q. And when you say you report it to management, who qualifies as management?

A. Robert.

Q. Robert. What's Robert's last name?

A. I don't know his last name.

Q. Is that his real name as far as you know?

A. Yeah.

Q. You're sure that's his real name?

A. Yeah.

1 Q. Okay. And who else?
2 A. Greg.
3 Q. That's Greg who?
4 A. Welling.
5 Q. The owner?
6 A. Yeah.
7 Q. Anybody else?
8 A. And Tim.
9 Q. Tim Wheeler?
10 A. Yeah.
11 Q. Anybody else?
12 A. No.
13 Q. Are you acquainted with the system where a private
14 dance is paid for by paying the money to a waitress?
15 A. Yes.
16 Q. Who then arranges for the dance to be performed by
17 a dancer?
18 A. Yes.
19 Q. Do any of the women who accept the money for those
20 dances qualify in your mind as management?
21 A. Could you repeat the question?
22 Q. The women that accept the money for the private
23 dances, are they managers?
24 A. No.
25 Q. Do they have a title in the business?

A. Waitresses.

Q. Waitress. They are not floor managers?

A. No.

Q. Is it your understanding that a private dancer cannot accept money herself for that private dance?

A. She can accept -- Not the money for the show. She can accept tips, but not the show.

Q. Okay. The show money has to be accepted by somebody else?

A. Yes.

Q. She can accept the tip?

A. Yes.

Q. What's the range of tips you've received at Eve's Tease while performing in the private dance area?

A. It just depends on how long the show is.

Q. Okay. What's the range of shows? Do you have a three song $35 show?

A. Yes.

Q. What do you normally receive in the way of tips there?

A. Between ten and $15.

Q. And how about -- Is it a half-hour show for $50?

A. Uh-huh.

Q. What's the typical range of tips there?

A. 20 to $25.

1 Q. Is there a longer show than that?
2 A. An hour.
3 Q. An hour show?
4 A. Uh-huh.
5 Q. How much does that cost?
6 A. A hundred dollars.
7 Q. What kind of tips do you get there?
8 A. Forty or fifty.
9 Q. Dollars as a tip?
10 A. Yeah.
11 Q. And have you ever performed an hour show?
12 A. Yeah.
13 Q. What are you doing for an entire hour for this
14 hundred dollars?
15 A. Sometimes you just sit there and talk to the guy.
16 I mean you don't sit there and dance for the whole time. You
17 sit and you talk and you dance.
18 Q. Do you sit in his lap?
19 A. I sit in a chair and talk to him, I don't sit on
20 his lap when we're talking.
21 Q. Do you ever sit on a man's lap?
22 A. Yes.
23 Q. One last thing that just occurred to me. You've
24 got a situation where you can earn forty or $50 as a tip for an
25 hour's work, do you do anything to help encourage a patron to

purchase one of these private dances?

A. No. I just ask him if he wants a table dance. If he says no then I just go to the next guy.

Q. Until you eventually find one, somebody that says yes?

A. Yes.

Q. You don't sit and talk to the man for a while?

A. No.

Q. You don't try and get to know him?

A. No.

Q. You don't touch him in any way?

A. No. I shake his hand when I introduce myself.

Q. Do you have pretty good success with that system in getting men to hire you to do these private dances?

A. Yes.

Q. Is that sort of conduct typical in the business?

A. No.

Q. Are some women more aggressive than others?

A. Most of the girls they sit and talk to the guys but I don't like to, so I just ask them if they want a table dance. If they don't, then I just move on.

MR. HAYS: That's all I had.

REDIRECT EXAMINATION

BY MR. DICAVALCANTE:

Q. I had just a couple things and I'm glad you

1 brought it up, that many instances of where someone is buying a
2 half hour of your time or whatever, there's a good portion of
3 that time that is taken up from just sitting there and talking
4 to them, correct?
5 A. Yes.
6 Q. And that is typical in the business; is that
7 correct?
8 A. Yes.
9 Q. Conversation occupies a significant period of the
10 time that they buy?
11 A. Yes.
12 Q. Did you say that you had or had not also worked at
13 The Body Shop?
14 A. I have.
15 Q. And would it be your testimony that the rules
16 structure and the conveyance to you of what the rules were at
17 The Body Shop would be the same testimony you gave with regard
18 to Eve's Tease?
19 A. Yes.
20 Q. I think that Mr. Hays asked you this question, but
21 let me -- This is my last question.
22 Have you -- When you witnessed misbehavior on the part
23 of the girls breaching rules or whatever, have you reported that
24 to management?
25 A. Yes.

Q. And what -- In each instance that you can remember, can you summarize for the Board what management's reaction has been to your telling about these things happening?

A. They go and they tell the girl when she's done with her show that she can't do that and what she did wrong and if she does it again she'll be fired.

MR. DICAVALCANTE: Thank you very much.

Mr. Hays?

RECROSS-EXAMINATION

BY MR. HAYS:

Q. I have one last question, Tasha.

Are you being paid anything for being here today?

A. No.

MR. HAYS: Okay. Thank you.

MR. SNOW: Okay.

MR. DICAVALCANTE: I have two more witnesses.

MR. SNOW: That's fine.

MR. DICAVALCANTE: Is that okay? Does anybody want to take a break?

MR. SNOW: No.

MR. DICAVALCANTE: Mr. Matthews?

DIRECT EXAMINATION

BY MR. DICAVALCANTE:

Q. Would you state your name, sir?

A. Robert Matthews.

1 Is it possible that a woman could masturbate herself in
2 one of the private rooms for ten minutes without your knowledge?
3 A. Yes.
4 Q. Is it possible, based upon everything you
5 described yourself as doing behind the bar, that a woman could
6 masturbate herself on the main stage without your knowing it?
7 A. I suppose, yes.
8 Q. Is it possible that a woman could accept a dollar
9 tip between her breasts using her hands in the outside of her
10 breasts to remove the dollar bill without your knowing it?
11 A. That's right.
12 Q. In fact, are you aware of any of those incidents
13 occurring which you were not aware of at the time they occurred,
14 but later became aware of?
15 A. Yes.
16 Q. How were those incidents brought to your
17 attention?
18 A. People that were managing stated that the girls
19 weren't accepting tips like every other club in town and I said,
20 "How is that?"
21 And they said, "Between the breasts." So basically
22 that's what they told me.
23 Q. You understand that your business competes with
24 similar-type businesses in the City of Phoenix; is that right?
25 A. I suppose, yes.

BEFORE THE LICENSE APPEAL BOARD

CITY ATTORNEY'S OFFICE

In re: The License Revocation)
Proceedings of Eve's Tease and)
The Body Shop,)
Licensees/Respondents.)

LICENSE APPEAL BOARD HEARING

RE: EVE'S TEASE AND THE BODY SHOP

VOLUME II

Phoenix, Arizona
May 29, 1997
5:47 p.m.

PREPARED FOR:
JAMES H. HAYS

(ORIGINAL)

PREPARED BY:
SANDRA L. MARRUFFO,
COURT REPORTER

MARRUFFO REPORTING
2707 North 87th Avenue
Phoenix, arizona 85037
(602) 849-8288

1 I N D E X

2

WITNESS: Thomas Robert Kulesa
3 Further Redirect Examination by Mr. Hays on page 224, 293

4

WITNESS: William Mellinger
5 Further Redirect Examination by Mr. Hays on page 261, 295

6

WITNESS: Donald Casey
7 Further Redirect Examination by Mr. Hays on page 277, 295

8

9 E X H I B I T S

10 Exhibits 8 was marked on page 200

11 Exhibits 9 and 10 were marked on page 206

12 Exhibits 11 and 12 were marked on page 230

13 Exhibits 12b and 13 were marked on page 260

14 Exhibit 14 was marked on page 274

15 Exhibit 15 was marked on page 296

16 Exhibit 16 was marked on page 315

17

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1 LICENSE APPEAL BOARD HEARING, VOLUME II,

2 commencing at 5:47 p.m., on May 29, 1997, 200 West Washington,

3 Phoenix, Arizona 85003, before Sandy Marruffo, a Notary Public

4 in and for the County of Maricopa, State of Arizona.

5

6 A P P E A R A N C E S

7

8 FOR THE CITY OF PHOENIX
Office of the City Attorney
9 200 West Washington Street
Phoenix, Arizona 85003-1411
10 (602) 262-6761
BY: Mr. James H. Hays
11

12
BOARD MEMBERS
13 Larry Snow
Boyd Heckel
14 Dempster Jackson
Jason Morris
15

16
ALSO PRESENT
17 Ida Alonge, Business License Services Clerk

18 Lorraine Hunt, Business License Services Clerk

19

20

21

22

23

24

25

1 MR. HAYS: If I might, Mr. Chair, we've already agreed
2 to hear them together, so I believe it would be entirely
3 appropriate, should you have a question on Eve's Tease later, to
4 go ahead and ask it.
5 MR. SNOW: Noted. But my intent actually was just to
6 be sure that any question that had been waiting was being given
7 a chance to be answered now.
8 Okay. There are none. Please continue.
9 FURTHER REDIRECT EXAMINATION
10 BY MR. HAYS:
11 Q. Detective, would you state your full name for us
12 please?
13 A. Thomas Robert Kulesa. Last name is K-U-L-E-S-A.
14 Q. And are you still employed with the Phoenix Police
15 Department as a detective in the Vice enforcement unit?
16 A. Yes, sir.
17 Q. And you participated in an investigation of The
18 Body Shop Cabaret last year; is that right?
19 A. Yes, sir.
20 Q. And why don't you tell us where The Body Shop
21 Cabaret is.
22 A. It's located at 3790 Northwest Grand Avenue,
23 Phoenix, Arizona, Maricopa County.
24 Q. And you've been inside that business, haven't you?
25 A. Yes, sir.

INCALL ESCORT BUREAUS/NUDE MODELING STUDIOS

(PRIVATE ROOM NUDE DANCING)

FACTUAL RECORD

INCALL ESCORT BUREAUS/NUDE MODELING STUDIOS

(PRIVATE ROOM NUDE DANCING)

INDEX TO FACTUAL RECORD

1. License Appeal Board Meeting, November 29, 1995 (Temptations), Testimony of Catherine Freitas, pp. 72 - 92.

2. Affidavit of Catherine Freitas, November 29, 1995.

3. French Fantasies, Excerpts from Internet Site.

4. Sunset Strip Men's Club, Excerpts from Internet Site.

5. Playtime Magazine, August, 1997, Advertisement for *A Little Hanky Panky*, 2828 W. Weldon, Phoenix, Arizona.

6. Playtime Magazine, October, 1997, Advertisement for *Temptations*, Miami and 40th Street, Phoenix, Arizona.

7. Playtime Magazine, December, 1997, Advertisement for *Temptations*, Miami and 40th Street, Phoenix, Arizona.

8. Playtime Magazine, March, 1998, Advertisement for *French Fantasies Men's Club*, 3826 E. Illini St., Phoenix, Arizona.

9. Playtime Magazine, April, 1998, Advertisement for *French Fantasies Men's Club*, 3826 E. Illini St., Phoenix, Arizona.

10. Playtime Magazine, June, 1998, *Fantasy for Sale*, Brittany, Owner, The Sunset Strip, 4025 E. University Drive, Phoenix, Arizona.

11. Playtime Magazine, June, 1998, Advertisement for *French Fantasies Men's Club*, 3826 E. Illini St., Phoenix, Arizona.

12. Playtime Magazine, July, 1998, Advertisement for *Pussy Cats*, 4318 E. University, Phoenix, Arizona.

13. Playtime Magazine, July, 1998, Advertisement for *French Fantasies*, 3826 E. Illini, Phoenix, Arizona.

14. Playtime Magazine, July, 1998, Advertisement for *Temptations*, Miami and 40th Street, Phoenix, Arizona.

15. Playtime Magazine, August, 1998, Advertisement for *French Fantasies*, 3826 E. Illini, Phoenix, Arizona.

16. City of Phoenix Police Department Report No. 80991354, dated June 13, 1998, *Secret Seductions*, Phoenix, Arizona.

::JHH/jhh/FAPP-21285-1

BEFORE THE LICENSE APPEAL BOARD

OF THE CITY OF PHOENIX

In the Matter of:)
)
THE LICENSE APPEAL BOARD)
MEETING)
_____)

Phoenix, Arizona
November 29, 1995
5:30 p.m.

REPORTED BY: KARMAN COBB

(COPY)
PREPARED FOR:

MR. JAMES HAYS
Assistant City Attorney

BRUSH & TERRELL
Court Reporters
3031 W. Northern, Suite 281
Phoenix, Arizona 85051
995-0950

1

1 were in the business at that time.

2 Q And similarly, you did not interview any

3 of the male customers to see if one dancer gave a better

4 show than any other?

5 A No, I did not. I was the only person

6 there.

7 MR. YEE: Thank you. No other questions.

8 MR. HAYS: That's all I have for this

9 witness.

10 MR. YEE: Thank you.

11 MR. HAYS: I'd like to call Katheryn Freitas.

12

13 K A T H E R Y N F R E I T A S,

14 called as a witness herein, having been previously duly

15 sworn, was examined and testified as follows:

16

17 E X A M I N A T I O N

18

19 BY MR. HAYS:

20 Q Katheryn, would you state your full name

21 for the record, please.

22 A Katheryn Ann Clark Freitas.

23 Q And your last name, F-r-e-i-t-a-s?

24 A That is correct.

25 Q Katheryn, do you live in the City of

1 Phoenix?

2 A Yes, I do.

3 Q And are you working now in the City of

4 Phoenix?

5 A Yes, I do. I work at the Sunset Strip.

6 Q What's the highest level of education

7 that you obtained?

8 A I have my Bachelor's of Business Degree

9 in accounting from the University of Hawaii graduating

10 and majoring in accounting.

11 MR. YEE: Mr. Chairman, I realize this is a

12 new form of meeting, but if the City is posing specific

13 questions or answers for the witness which deals with

14 the other sex acts at Temptations, at this point in

15 time, I'm going to make an objection for the record, and

16 this goes along with what I said earlier. I have not

17 been given notice of this, and I'm not prepared at all

18 to address any of the issues or any statements of this

19 witness might make in that regard. I've had no

20 opportunity to rebuttal witnesses or any opportunity to

21 even hear the testimony or much less know what was going

22 to be presented to prepare a defense to what's being

23 stated or what will be stated.

24 MR. KLAHR: Do you want to respond to that?

25 MR. HAYS: This testimony is going to go

1 exclusively, explicitly to what was noticed in the
2 Notice of Revocation, that this business was being
3 operated as a sexually-oriented escort bureau.
4 I outlined the activity in the notice
5 she's going to testify specifically along those lines.
6 MR. KLAHR: All right. I will overrule the
7 objection and allow it into testimony at this time.
8 MR. HAYS: Thank you.
9 BY MR. HAYS:
10 Q Katheryn, what type of business is the
11 Sunset Strip where you're working now?
12 A It's a gentleman's club. It's an
13 in-call, licensed escort bureau.
14 Q And they have a license with the City of
15 Phoenix?
16 A Yes, they do.
17 Q That's an escort bureau license?
18 A That's right.
19 MR. KLAHR: When you say, in-call, that means
20 the men come there, they don't go out on dates with a
21 woman?
22 THE WITNESS: No, they don't. It's all
23 monitored so that illegal activities cannot be
24 performed.
25 MR. KLAHR: So it's not really a dating escort

1 bureau in the normal sense when you think of escort at
2 all because you don't provide escorts to the community.
3 A Right. But we do all have to have an
4 escort license, and we are classified as escorts.
5 Q Actually, Katheryn, what you have is an
6 escort identification card; is that right?
7 A Right.
8 Q That's what you meant by a license?
9 A That's right.
10 Q When did you start working there?
11 A The beginning of June of '95.
12 Q And who hired you?
13 A Holly Wild, the owner.
14 Q How long have you worked in the escort
15 bureau business?
16 A A little less than a year. I started at
17 Temptations the beginning of December of '94.
18 Q And which location is that? Do you
19 recall?
20 A 3912 East Miami Avenue.
21 Q And when did you leave Temptations?
22 A I left as soon as I started Sunset
23 Strip, the beginning of June of '95.
24 Q And what position were you hired to fill
25 at this Temptations location?

1 A Escort dancer.
2 Q And who hired you? Do you remember?
3 A Steve Budge, the owner.
4 Q Were you hired as an employee or
5 independent contractor?
6 A Independent contractor.
7 Q Let's talk about your training for a
8 minute.
9 Did you receive any training or
10 instruction of the operation of the business?
11 A Yes. Steve Budge owned the business.
12 His wife Malissa Budge, who is now his ex-wife, they
13 both trained me. I had a big -- I got a manual, which
14 was like a plexiglass. It stated all the different type
15 of shows. It ranged from 15 minutes all the way to an
16 hour. The prices started from $40 to $200.
17 And Steve Budge explicitly told me
18 there's -- and excuse my language, but he said, "There's
19 no sucking or fucking, but if you're going to do hand,"
20 and he says, "and you're going get caught, I don't want
21 to know about it. I'm not going know about it."
22 And then I asked him, "What do you mean
23 by that?" He said, "A release," and I said, "What do
24 you mean by a release," because I didn't know, and he
25 said that was a hand job.

1 Q When he told me that a release was a
2 hand job, did you understand at that point what he had
3 meant by a release?
4 A Yes, I did.
5 Q Let's talk about your conversation for a
6 minute.
7 You indicated that the show fee ranged
8 between $40 to $200. Was there also a fee that
9 automatically went to the house, a room fee?
10 A Yeah, a room fee. And that's typical of
11 all businesses when you are dancing. They usually have
12 a room fee, flat, that we don't receive anything.
13 And when I got hired there, he had
14 indicated that it was a great business, that I could
15 earn as much as $1,000, but primarily it would be on
16 tips, not on the show price.
17 He said you could earn a lot on tips,
18 but the compensation from the show price was between 60
19 to 33 percent.
20 Q So the $20 room fee goes 100 percent to
21 the house. The show fee which ranges between $40 to
22 $200, depending on how much time the customer spends
23 with the escort, is the split with 16 to 33 percent
24 going to the escort and the balance going to the
25 business?

1 A That's right.
2 Q So the greater share goes to the
3 business?
4 A Yes.
5 Q And if the customer should offer the
6 escort a tip over and above the show fee, to whom is
7 that to go?
8 A The tip was to go to the model.
9 Q 100 percent?
10 A 100 percent. And he indicated these
11 tips primarily came from releases and that, typically,
12 the customer -- the typical fee was $100 per release.
13 There were exceptions.
14 He had some regular clientele that he
15 indicated some of these people could pay a little less,
16 because he would tell the ladies that they were
17 long-time customers so he only pays $60 to $80.
18 Q Now, it was your understanding that no
19 releases could be given for less than $100 without the
20 explicit authorization of the manager; is that right?
21 A That's correct.
22 Q And did that include just Mr. Budge and
23 Malissa or could that be another manager?
24 A No. Any manager that was working there,
25 you had to make sure who the customer was, and it was

1 monitored, the lobby, that the clients came in. You
2 could see the customer. And then when you would come
3 in, they would first pay the room fee.
4 Steve had a very good memory of who the
5 clients were, and he would say, "This is John," or
6 whatever. A lot of them paid on credit card, and so
7 he'd say this customer -- he was very familiar with the
8 clientele.
9 Q Are you aware of an occasion where an
10 escort ever refused to do a release?
11 A Yes, I am.
12 Q And what would happen in that case?
13 A A lot. A lot of ladies would refuse to
14 do that. The policy was, you would just tell that
15 person, "I don't do that," and at that point, another
16 lady would come in that was willing to do that, and the
17 customer could either say no or yes, but they usually
18 they said yes.
19 Steve had a very good memory of who was a
20 client and he would say, "Oh, this is Star," or
21 whatever. A lot of them would pay with a credit card.
22 He was very familiar with the clientele.
23 Q Let's talk about the regular customers
24 for a minute.
25 Was this a mechanism by which the

1 typical customer would be offered the standard release
2 fee of $100?
3 A Yes. Steve mentioned that most of the
4 customers already knew about this; that they would
5 typically put the money down on the table or either hand
6 it to the model so the model wouldn't even have to ask
7 for it. So he pretty much knew how it worked.
8 Q Now, did Steve give you any training on
9 the law as part of your structure?
10 A He was very -- yes. He was very -- when
11 I first started there, he gave me photocopies of the
12 State Law, the City Law, what was allowed, and, you
13 know.
14 He told us when we were doing the shows,
15 don't touch breasts, crotch, or the buttocks area. You
16 do not touch the customer's genitalia. And of course,
17 no oral sex, no sexual intercourse.
18 He knew what was legal, and he knew that
19 the hand releases were illegal, but like as I stated
20 before, he said if anyone ever got caught, he would deny
21 knowing. He would deny by pretty much turning the
22 other -- you know, turning the --
23 Q The other way?
24 A Yeah. Turning the other way, yeah. He
25 just would say he didn't know about it, even though he

1 monitored the room.

2 Q Do you recall an incident in which the

3 Phoenix Police Department attempted to shut down this

4 particular business while you were working there?

5 A Yes. And I believe it was in March. I

6 got a phone call from his ex-wife Malissa Budge saying

7 all the private clubs have been shut down and call us

8 before you come in, but as of now, the business has been

9 closed.

10 Q And did they call you shortly after that

11 to indicate the business was now operational again?

12 A Yeah. Within three days or so, they

13 said business is back, so just come on in, you know.

14 Q All right. After that -- what I would

15 imagine would be a very shocking event, were there any

16 changes that were implemented at the business?

17 A Oh, yes. Steve was very paranoid. I

18 recall him mentioning that this -- there was a girl

19 doing a release in the other room just a couple -- and

20 she had just finished before the police busted in. He

21 was very paranoid.

22 He said that no releases were to be done

23 by any of the ladies, of the girls, unless they were

24 regular clientele that he knew, because, I guess -- I'm

25 just speculating, but I guess he figured that, you know,

1 the people who had been coming in for a long time were
2 neither police officers or police informants, so he said
3 that it was okay to do that. It was regular customers.
4 Q What was the effect on the business with
5 the changes as a result of the police officer?
6 A Well --
7 MR. YEE: I object; irrelevant, speculation.
8 MR. KLAHR: Overruled.
9 BY MR. HAYS:
10 Q Go ahead, Katheryn.
11 A I was going to say, instead of seeing
12 girls with seven $100 bills, they were all complaining
13 that they didn't make as much money as they did before.
14 So the income fell drastically. I saw girls that made
15 $1,000 a shift just from tips. And they were all
16 complaining that they can't approach the gentlemen
17 anymore or not -- anyway, they can't approach people
18 anymore. They had to rely on the old clients, and they
19 were pretty upset about it.
20 And then, at this time, there were a lot
21 of, you know -- it's not just gossip, I mean, it's not
22 gossip. When Mr. Yee was saying that, you know, this
23 gossip about dancers, it's not gossip. We all know each
24 other. We all talk to each other.
25 There were several girls who had come

1 from the Sunset Strip. I knew a lot of them. They had
2 all said the Sunset Strip is totally legal. It's a
3 60/40; 60 to the model, 40 to the house. They said it
4 was very strict, very legal, and you have to work very
5 hard. You have to do a lot of shows, totally legal
6 shows, but you will make money, but you will have to
7 work a lot harder.
8 Holly Wild was known for if you came in
9 late, you would get fined. She ran her business like a
10 real business, I mean, like a -- whereas, at
11 Temptations, for example, some girls wouldn't show up
12 for work. Everyday, somebody would not show up for
13 work, and it was the same with Steve.
14 MR. YEE: Mr. Chairman, aren't we getting a
15 little off base?
16 MR. KLAHR: Yeah. We've got to cut this down,
17 because I'm not sure of the time limit. Some of the
18 members say they have to leave at 8:00, and I can't stay
19 all night, either. We really need to speed this up.
20 BY MR. HAYS:
21 Q Katheryn, did the women try and do
22 anything as a result of this?
23 A Okay, okay. After this, we all said --
24 One girl was going to have a meeting. We were all going
25 to get together and give Steve an ultimatum. Either

1 give us a 60/40 cut, no illegal stuff anymore, just
2 60/40 cut and we'd be happy about it.
3 And the girl was going to set up a
4 meeting. Steve found out about it. He said, "You
5 better cut it out. If you don't," -- and the girl told
6 me that Steve found out about the meeting, and he
7 said -- she told me if anything happens to her, Steve
8 did it. She was very paranoid.
9 MR. KLAHR: This is highly irrelevant. It's
10 way, way off.
11 THE WITNESS: Anyway, he refused to give us a
12 cut. He wanted to continue the hand releases, is
13 basically what happened.
14 BY MR. HAYS:
15 Q All right. Did he come up with a system
16 so that he could make the women happy so they wouldn't
17 have to have meetings and to try to get a split,
18 et cetera, et cetera.
19 A Right. According to him, if you went
20 in -- if the girls went in and asked a client, made them
21 repeat this, "Are you a police officer? Are you
22 affiliated with the police department in any way?" And
23 they repeated this, "No, I'm not a police officer, no,
24 I'm not affiliated with a police department in any way,"
25 then the girls could go ahead and ask for tips, okay?

1 That was the way he did it.

2 MR. YEE: Okay. I'm going to object. I just

3 don't think it's relevant. There's certainly no

4 foundation as to when all this happened.

5 MR. KLAHR: I think we are getting close to

6 that. I really want to finish with her and let him do

7 cross, because I may rule that she will be the main

8 witness, and anyone else will be cumulative, because

9 we've got to give them a chance to put on the testimony.

10 And this is not going to go all night.

11 MR. HAYS: All right. I'll try and finish up

12 quickly.

13 MR. KLAHR: The other thing I'm concerned

14 about is that I'm hearing nothing about Mr. Alguire.

15 I'm hearing about Mr. Budge who we've already ruled

16 isn't here tonight and isn't appealing anything and

17 isn't running the show anymore.

18 MR. HAYS: I understand. My next witness will

19 be shorter.

20 MR. KLAHR: All right. I hope so.

21 MR. HAYS: I'll try to finish up here.

22 BY MR. HAYS:

23 Q Katheryn, why don't you tell the Board

24 who the managers were while you were there?

25 A Well --

1 MR. YEE: Again, is that relevant?
2 MR. KLAHR: Well, then just give the names,
3 you know, as long as it doesn't go into any more detail.
4 MR. HAYS: Mr. Chairman, the code
5 provides --
6 MR. KLAHR: Let's get the managers' names.
7 Then I'll rule.
8 Go ahead, ma'am, answer the question.
9 THE WITNESS: One is sitting right here, Andre
10 Hernandez. (Witness indicating.) He was one of the
11 managers. There's also John Williams, Joe, which I
12 believe are still managers.
13 MR. KLAHR: The same Joe we talked about
14 earlier?
15 THE WITNESS: Yes. There's two. If -- I'd
16 like to say something, Steve was trying to sell his
17 business. There were plenty of buyers who came in. He
18 would let them look underneath, so most of the people
19 who would buy or were looking into a business -- If I
20 would want to buy a business, I would want to look to
21 make sure and see if that was a legal business or not.
22 MR. KLAHR: I understand that you have
23 evidence, but that sounds like oral argument, his
24 closing argument.
25 MR. HAYS: Thank you.

1 BY MR. HAYS:
2 Q Let me ask you one last thing, Katheryn.
3 Do you know who trained the managers at Temptations?
4 A Steve Budge. He did everything.
5 MR. HAYS: Okay. That's all I had. Thank
6 you.
7 Just stay right here.
8 MR. KLAHR: Do you have any cross?
9 MR. YEE: Just a couple on cross.
10
11 C R O S S - E X A M I N A T I O N
12
13 BY MR. YEE:
14 Q During the time that you worked at
15 Temptations, did you do hand releases?
16 MR. HAYS: I object to that question.
17 MR. KLAHR: I think it's a legitimate cross,
18 absolutely. I would overrule the objection.
19 MR. HAYS: All right. Well, this needs to
20 be --
21 MR. KLAHR: No, really. I overrule. I think
22 it's a very legitimate cross.
23 You can go ahead answer it.
24 THE WITNESS: I refuse to answer on the
25 grounds that it may incriminate myself.

1 MR. KLAHR: She can take the Fifth Amendment,
2 I guess, you can take that.
3 BY MR. YEE:
4 Q Did you earn tips when you worked at
5 Temptations?
6 A Did I earn tips at Temptations?
7 Q Yeah. When you worked at Temptations --
8 A I refuse to answer on the grounds that
9 it may incriminate me.
10 Q Did you receive 100 percent of the tips
11 that you earned?
12 A I refuse to answer on the grounds that
13 it may incriminate me.
14 Q If I ask you any more questions about
15 what you did as a person working at Temptations, you
16 would again assert your Fifth Amendment Right because
17 you would incriminate yourself?
18 MR. HAYS: I object to that question. The
19 witness could have no way of knowing --
20 MR. KLAHR: Well, that's correct. But as you
21 know, that type of question, although maybe it is too
22 broad, is the usual question after several refusals
23 happen, like Mark Fuhrman in the O.J. case.
24 So, let me rephase it.
25 If he asks you any more questions about

1 things that theoretically could be illegal, you will
2 give the same answer; is that correct?
3 THE WITNESS: If it may incriminate myself,
4 yes. Right.
5 MR. KLAHR: Is that sufficient?
6 Any questions from the Board?
7 MR. SNOW: Please.
8
9 E X A M I N A T I O N
10
11 BY MR. SNOW:
12 Q Can you remind me, again, how long you
13 worked at Temptations in particular?
14 A I worked approximately six months.
15 Q And that time frame was what month? Of
16 what month, please?
17 A From December to June.
18 Q Okay. How many hours did you typically
19 work in a week while you were there?
20 A 50 hours.
21 Q 50. So quite a bit actually?
22 A Yes.
23 Q Can you give any kind of estimates of
24 how many customers you personally would see in a given
25 work day?

1 A Steve had me work from 2:00 in the
2 morning till 12:00 noon. We were open Christmas Day --
3 Q And you might see how many customers
4 during that time?
5 A Probably like three.
6 Q And regardless of what your answers
7 would have been -- I'm not interested in pursuing that
8 line of questioning -- But of the average customer who
9 would come in, what percentage of the average customer
10 asked for hand releases?
11 A 80 percent.
12 Q In other words, this is something that
13 most people who come in there are looking to have done?
14 A Yes.
15 MR. SNOW: Okay. Thank you.
16 MR. KLAHR: Let me follow up with this, if I
17 could.
18
19 E X A M I N A T I O N
20
21 BY MR. KLAHR:
22 Q I notice that you are a degreed
23 professional. Is there any particular reason why you
24 decided to work in this particular business rather than
25 in the accounting business?

1 A What does that have to do with this?
2 Q Well, I'm just concerned with, you know,
3 whether the finances are such that even a degreed
4 professional -- that's what I'm getting at -- would be
5 attracted to something like this. That's what I'm
6 getting at. Is it money? Is that what it was?
7 A I don't personally -- Somebody in my
8 family died. I lost all my savings and was not able to
9 resume my control- --
10 MR. HAYS: But you were working as an
11 accountant; is that right?
12 THE WITNESS: Controller and general manager
13 and I just -- somebody had just died.
14 BY MR. KLAHR:
15 Q I understand this was not a second job.
16 This became her job. She gave up the controller thing,
17 and this was her job until June of this year; is that
18 correct?
19 A That's correct.
20 Q And now you are employed back in
21 accounting or --
22 A I do some accounting, but I sustain part
23 of my income as a dancer.
24 Q Oh. So you are still a dancer. In
25 fact, that leads to another question.

1 Did you ever investigate the books or do
2 any accounting or investigate the books of any of these
3 people, whether it be him, referring to Mr. Alguire or
4 Mr. Budge, you never had access to any books, did you?
5 A Not books, but I heard things like --
6 MR. YEE: I'm going to object to speculation
7 testimony.
8 BY MR. KLAHR:
9 Q All right. Now --
10 A From Budge, I heard --
11 Q Hold on. I don't mean to -- I ask the
12 question, and I don't mean to open doors that I
13 shouldn't. I'm just saying, did you see any books of
14 the Budge corporation, the Budge proprietorship?
15 A Not books.
16 MR. KLAHR: Any other questions of the Board?
17 Now, as I say, if you have any other
18 testimony, you can present it with, you know, cameo
19 appearances, who they are, and would your testimony be
20 the same, unless there's something material.
21 Can we do that? Because, again, I don't
22 want to impose on you, but we could be here all night on
23 the same point here.
24 MR. HAYS: Yeah. This will be much briefer.
25

A F F I D A V I T

STATE OF ARIZONA)
) ss.
County of Maricopa)

CATHERINE FREITAS, being first duly sworn, upon her oath, deposes and says:

The following is my testimony:

Q: What is your name?
A: Catherine Freitas.

Q: Where do you reside?
A: I live in Phoenix, Arizona.

Q: What is the highest level of education you have achieved?
A: I have a Bachelor's Degree in Business Administration from the University of Hawaii at Manoa.

Q: How are you currently employed?
A: I am working as an escort at the Sunset Strip.

Q: What type of business is the Sunset Strip?
A: The Sunset Strip is a licensed escort bureau with the City of Phoenix which offers incall services.

Q: What are incall escort services?
A: A customer, typically a man, comes to the business where he is entertained by a woman in a private room. Sometimes there will be more than one woman involved. The entertainment is of an adult nature.

Q: When did you start working there?
A: The beginning of June 1995.

Q: Who hired you?
A: I was hired by Holly Wilde, the owner.

Q. How long have you worked as an escort at an escort bureau?

(2.

A: A little less than one year.

Q: What other escort bureaus have you worked for?
A: Just one other, Temptations.

Q: What was the location of Temptations during the time that you were working there?
A: 3912 E. Miami in Phoenix.

Q: When did you begin working at Temptations?
A: December 9, 1994.

Q: When did you leave?
A: I left around the beginning of June 1995.

Q: What position were you hired to fill?
A: Escort-dancer.

Q. Who hired you?
A: Steve Budge.

Q: Whom did you understand Steve Budge to be at that time?
A: The business' owner.

Q: Were you hired as an employee or an independent contractor?
A: An independent contractor.

Q: Did you receive any training or instruction on the operation of the business?
A: Yes.

Q: Who provided the training and instruction?
A: Steve Budge and Melissa.

Q: Who is Melissa?
A: Melissa was Steve Budge's wife and a manager. She also worked at Temptations as an escort-dancer. I believe that they are now divorced.

Q: What were the training and instruction provided?
A: I was shown a blue plastic board, about legal size, which contained the shows which were available. There were generally four shows available, 15, 30, 45, and 60 minutes. The prices for these shows ranged from $40.00 to $200.00. In each case, there was a $20.00 room fee.

The first level of show would include nude dancing. The second level would include nude dancing with explicit posing. The third level was explicit nude posing with the model able to touch the customer. The fourth level was explicit nude posing with mutual touching.

I was told by Steve himself that there was to be no

"sucking or fucking," but that if the girls did releases, he did not know about it and would deny knowing about it if the girl were caught.

I did not know what he meant by a "release," so I asked him what he meant by that term and he said that it was a hand-job. That term I understood.

Q: How much did Steve indicate the escort would receive from the room and show fee?

A: The escort received nothing from the room fee, and anywhere between 16% and 33% of the show fee depending upon the type of show. Steve also told me that the girls could make as much as $1,000.00 on one shift. This was almost entirely from tips, but also included what the business paid the escort from the show fee.

Q: What percentage of the tips did the escort retain?

A: 100% for all shows.

Q. Did these rates continue in effect the entire time that you were at Temptations?

A: No.

Q: How did they change?

A: Toward the end of my time there, the escorts received nothing from the show fee for a 15 minute show. Also, and again toward the end of my time there, Steve was considering adding a topless show for which the model would receive none of the show fee.

Q: Did Steve or Melissa tell you when you were first hired how much an escort could expect to receive from a customer for a release?

A: Yes.

Q: How much?

A: $100.00.

Q: Did you understand there to be a policy on accepting less than $100.00 for a release?

A: Yes.

Q: What was it?

A: Releases were not to be done for less than $100.00 without the approval of management.

Q: Was this approval ever given?

A: Yes.

Q: Under what circumstances?

A: A long-time customer could get a release for $80.00 or, in some cases, less.

Q: How would an escort know who a long-time customer was?
A: Steve seemed to have a very good memory of the customers and for how long they had been customers. He could see who the customers were when he was on the premises by viewing a monitor of the lobby. When the escort brought Steve the show fee, Steve would tell her that a particular customer pays $80.00, or some lesser amount, for a release.

Q: Did an escort ever refuse to do a release?
A: Yes.

Q: What would happen in that case?
A: If the customer was someone that Steve did not believe was associated with law enforcement, he would send another escort into the room who he knew would do the release.

Q. How would a regular customer typically indicate his desire for a release?
A: The regular customer would either put $100.00 on a table next to the escort where she could see it, or would hand it directly to the escort, usually at the very beginning of the show.

Q: And that was enough to indicate that he wanted a release?
A: Yes.

Q: What training did you receive on the law?
A: Steve showed me many pages of what he said was the law, but I did not receive a copy. He said I was free to look at it at any time, and I did review some of it. I asked him to explain it to me in lay terms. He told me where I could not touch myself, that I couldn't have sexual intercourse or oral sex with the customers, or engage in sadomasochistic abuse. He seemed to know the law very well.

Q: Do you recall the time when the Phoenix Police Department attempted to close down a number of incall escort bureaus?
A: Yes.

Q: When was it?
A: It was in March of this year.

Q: How is it that you happen to recall the event?
A: The Police attempted to shut down Temptations, and I was called by the business and left a message not to come in until further notice.

Q: How long did it take to get that notice?
A: Two or three days.

Q: Were there any changes in the operation of the business after you returned?
A: Yes.

Q: What were they?
A: Steve said that no releases were to be given unless it was to a customer that had received one before, because that would mean that the customer was probably not a police officer or an informant. He asked the managers to check to make sure that customers receiving releases were regular customers.

Q: What was the effect on business of these changes?
A: The girls' incomes started to fall drastically. There was talk among some of the girls of working elsewhere, for example at Sunset Strip. It was believed that the split was 60-40 there in favor of the model, which was higher than at Temptations.

One girl tried to have a meeting to organize all the girls so that pressure could be put on Steve to run the business differently. According to the girl that tried to organize the meeting, Steve found out about it, approached her, and convinced her not to go forward with the idea. She was very upset and told me that if something happened to her, that Steve had done it.

After this, I approached Steve myself and asked if it would be possible for all the girls to work on percentages, so that there wouldn't be the same pressure on the girls to perform acts of prostitution in order to make money.

He said that if this happened that business would really fall off because this is what customers expected at his business. He also said that if I didn't like it that I could go somewhere else, but that if I did, that I was kidding myself that no one else was doing this. He added that he had been to every other club in town and could get an act of prostitution at any of them for the right price.

Q: You were not successful then in changing the manner in which the escorts were compensated?
A: No, but about this time, he came up with a system to allow releases to continue.

Q: What was that system?
A: The escort was to wait until the customer had taken off all of his clothes and had touched his penis. The customer was then asked to repeat the statement that he was not a cop or affiliated with law enforcement in any way. The escort would then ask the customer, while he was masturbating: "Would you like help with that?" After all of this, the $100.00 price could then be given.

Q: How were the private rooms monitored in which the escort met with the customer?
A: The rooms were monitored for sound. Also, the doors to

the rooms had vents that someone on the outside could look through to see what was going on inside.

Q: Was anyone ever caught having sexual intercourse with a customer?
A: Yes.

Q: How do you know that?
A: The girl that was caught told me.

Q: What happened to her?
A: Steve found out about it and was going to fire her, but then gave her another chance.

Q: When did this happen?
A: In April or May of this year.

Q: Are you aware of any other incidents of Temptations' escorts having sexual intercourse with customers?
A: Only based upon what Steve told me.

Q: What did he tell you?
A: In a phone conversation with me soon before I left, he named two girls that he said he knew had had sexual intercourse with a customer.

Q: Did this have something to do with why you left?
A: Yes.

Q: What was the connection?
A: It seemed to me that he was now condoning sexual intercourse.

Q: Were there any other reasons why you left?
A: Yes, Steve had also started to mention expanding the outcall operation. Except for the compensation, the arrangement with the escorts was to be the same. The women would be expected to perform acts of prostitution, but if they were caught, then Steve knew nothing about it. The amount for the escort was to be lowered, however, to $25.00 per hour.

I also had a conversation with a limousine driver that Steve had used as a driver. This person told me that Steve had told him that all the girls could be expected to perform acts of prostitution, including sexual intercourse.

Q: Who were the managers while you were there?
A: Melissa Budge, John Williams, Joe, Brett and Andre.

Q: Do you know how the managers were trained?
A: Yes.

Q: How were they trained?

A: Steve trained all the managers and told them exactly what to do.

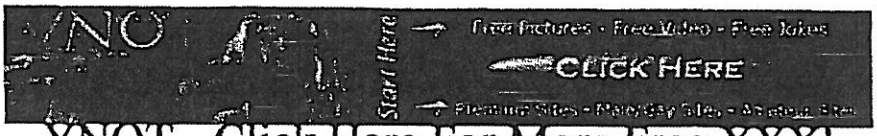
CATHERINE FREITAS

SUBSCRIBED AND SWORN TO before me this 29th day of November, 1995, by Catherine Freitas.

Notary Public

My Commission Expires:
My Commission Expires Dec. 14, 1998

994



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Above all Attitude, Quality and Class sets our club apart from the competition. You will encounter a completely different attitude at French Fantasies Mens Club. From the time you walk in the frontdoor it will be apparent that your visit is appreciated andeverything in our power will be done to assure that you will returnto us again.

You will never pay a room fee twice in one day. If you extend thetime of your show, see another private dancer for an extendedperiod of time or even leave the premises and return later even onthe next shift you will not pay for your room again that day. It'sour way of thanking you for your business.

Adjustable lighting to set the mood and insure your ultimateviewing pleasure.

Digital timers insure you receive your show in its entirety. Otherclubs use songs, their watch or nothing. They "just know" whenyour time is up.

Complete privacy during your show.

No hidden cameras.

No games.

No lies.

Any email will be promptly answered, seriously considered and ifyou wish, held in the strictest of confidence. I run a clean businessand stand behind all of my previous statements. So that I maycontinue to do so, I encourage any feedback desirable orotherwise. It is very

important to me in maintaining the quality ofcustomer service and my relentless pursuit of perfection.

The Club | Featured Entertainers | Merchandise | Links | Email
Lusty Lisa's Network

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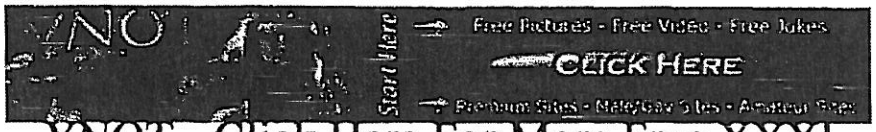

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[redacted]i, I'm Nicole.

Welcome to my French Fantasies web site!!!

I enjoy making you guys hard and would love to perform for you if you were to ever come by French Fantasies here in Phoenix, Arizona!!!

I can fit into just about any role that you would like to see me in and I would just love to make your fantasies cum true!!! Yes, I enjoy watching you touch yourself and EXPLODE with desire!!!

I like to get really close to you, so close that you can feel me breathe. If you cum and visit me for a show I will make you very, very happy and you'll want to keep cumming back for more.

Nicole

[redacted]

Click here to see my own web site!

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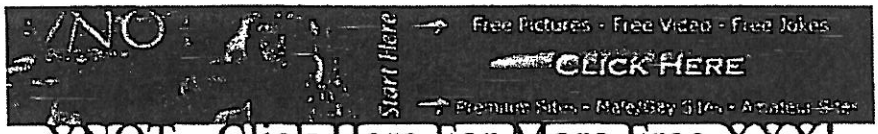

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[redacted]i, I'm Brandy.

Welcome to my French Fantasies web site!!!

I hope that you guys get a chance to visit me for a show at French Fantasies here in Phoenix, Arizona!!!

I know that I can put a VERY big smile on your face because before you leave you will EXPLODE with pleasure!!!

I can make you so happy that you'll want to cum back for more and more!!!

I get very close and I know that you will love the closeness we share!!!

Nothing turns me on more that watching you touch yourself!!!

Brandy

[redacted]

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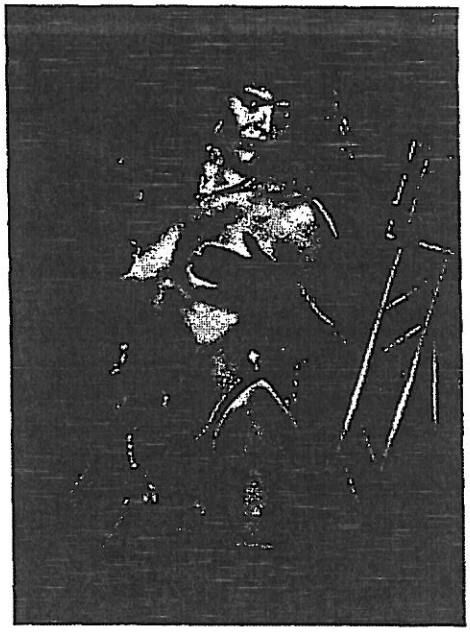
Start Here
Free Pictures - Free Video - Free Jokes
CLICK HERE
YNOT - Click Here For More Free XXX!

[redacted]i, I'm Theresa.



I'm here to make your day, your week,your month LOTS BETTER!!! I'm a petite thing and I have a prefect body. I'm an ex-gymnast, very athletic and flexible. There are things I can do that no-one else can do. I want to do them for you.

I'm 5'2" 102# and prefectly proportioned.I have long dark hair and dark eyes. Idon't mind telling you I'm in my early 30's.

There are so many ways to make you hardas a rock and I'm here to make you do justthat. I love bending, spreading, brushing up against you and resting on your lap. There are lots of positions we could get into in my private room. I would love to get you alone with me...in my room...with my soft rock music...dim lights...all my scented candles and we'll be nude together. I'll caress you all over, and you will do the same to me.

I can't wait...
See you soon!

Theresa

Age
30 something

Birthday
[redacted]

Occupation
Entertainer at French Fantasies - Phoenix, Arizona.

My favorite type of man
Funny, positive, energetic.

My favorite type of night spot
Rock 'n Roll club with live band music.

My favorite type of music
Classic rock ballads

My favorite type of car
red Mazda Miata convertible

My favorite type of food
Ice cream, chocolate, cruch berries cereal

My favorite type of friend
One that I can trust and confide in.

My favorite type of sexual partner
Has high sex drive, takes his time, knows how to give it to me good.

My favorite type of pre-sexual stimulation
Oral for a good long time.

My favorite sexual scenario
My boyfriend and myself at a resort hotel suite, sitting in a jacuzzi in the bedroom and watching porno.

My favorite sexual fantasy
To be with another woman...just the two of us alone.

Most bizarre sexual experience
On the plane on the way to Japan (and of course on the way back again!)

[redacted]

Click here to see my own web site!

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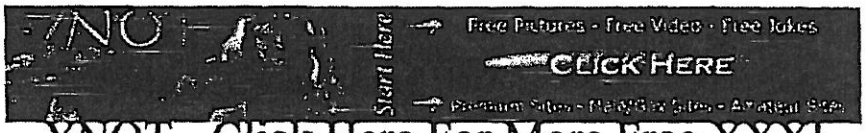

YNOT - Click Here For More Free XXX!

[redacted]i, I'm Kayla.

Welcome to my French Fantasies web site!!!

I would just love to perform for you if you were to ever come by French Fantasies here in Phoenix, Arizona!!!

I know that you will love seeing my big tits and my 21-year-old body!!! I enjoy watching you touch yourself and love seeing you EXPLODE with desire!!!

I like to get really close to you and I know that you'll like that!!! If you cum and visit me for a show I will leave you with a very wide smile on your face and totally satisfied!!!

Cum by French Fantasies and see me now!!!

Kayla

[redacted]

Click here to see my own web site!

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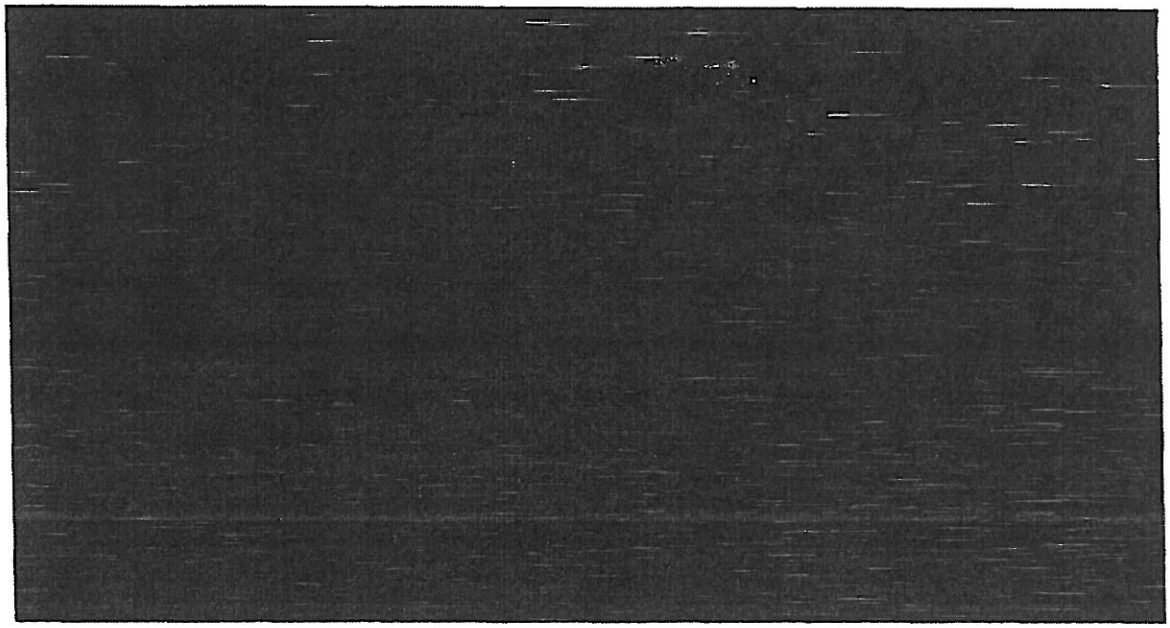

What is Sunset Strip Men's Club?

A private room - full nude men's club. Together we explore all your secretfantasies and fetishes. Our goal is your satisfaction.

What is the cost and what do you offer?

Our shows start at $20.00, we accept MASTERCARD, VISA and ATM cards.We offer a menu of shows to choose from. You are limited only by yourimagination - we are here to cater to your fantasies. Tasty Whipcream Shows,Centerfold Quality Models, Full Arousal - Full Release, Face Dances & Spreads,Hand Finishes, Toy Shows, Oral Specialists and Hot Body Rubs.

Click here for a discount coupon.

Where are you located and what are your hours?

We are located at 4025 East University Drive, Phoenix. Easy access from boththeI-10 and 143 Freeways. We are only 5 minutes west of ASU and just minutesfrom Sky Harbor Airport. Click here for Map.

Our hours are Sun - Thurs 10am - 2am and Fri - Sat 10am - 3am.

All ATM Debit Cards and of course cash!

Welcome to the ultimate in sexy satisfaction, I'm Brittany, the owner of Sunset Strip Men's Club and want to welcome you to Arizona's # 1 Nude Men's Club.

Our goal at Sunset Strip is you, to send you home completely satisfied every time you visit. I am proud to say that after 9 years in business we've never failed to meet our goal - your satisfaction.

I want to personally invite you to Sunset Strip and introduce our sexy entertainers the best in the business. Please come back often as we will be adding new features to our site, including, new pixs and interactive live video!

E-Mail

My private network is finally here please click below and check it out -

www.bustybrittanysnetwork.com

Please be sure to bookmark ♥ this page and add us to your favorite sites.

Northwest Location

Arizona's ADULT ENTERTAINMENT GUIDE
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playtimeusa.com
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NOTHING VENTURED, NOTHING GAINED
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Screwing or Viewing:
DISCRETIONS
Porn Harlot
RANDI RAGE
Music
LES PAYNE PRODUCT
ARIZONA'S MOST EROTIC GIRLS
Wicked Randi's
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HOT AUGUST NIGHTS

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ARIZONA'S FINEST ADULT SOCIAL CLUB

Arizona's oldest on premise swingers club. Come see where it all started 27 years ago-- We know how to do it right!

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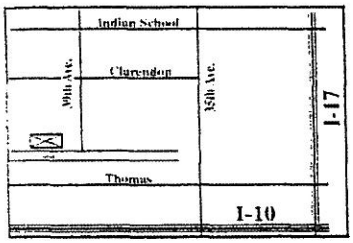
(2 BLOCKS SOUTH OF INDIAN SCHOOL RD)



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WEDNESDAY & THURSDAY

COUPLES AND SINGLE GENTLEMEN,
MENTION PLAYTIME
AND RECEIVE $10.00 OFF YOUR DOOR CHARGE ANY WEDNESDAY OR THURSDAY IN AUGUST.

Offer Good Through August 31, 1997

CALL FOR INFO: 278-3196

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- Juice and Soda Bar
- Buffet
- Private Rooms
- Semi Private Rooms
- Live Disc Jockey
- Dance Floor
- Stage
- **New Outdoor Pool**
- Heated Indoor Jacuzzi
- Large Patio
- Towels, Lockers, Shower
- Poolside BBQ Sundays
- Air Conditioning
- Security

NEW! NEW! NEW!

HOURS:
Wed & Thurs 8pm to 3am
FRI & SAT 9PM TO 4 AM
SUNDAYS 3PM TO 3AM

DOOR CHARGE:

COUPLES
Wed & Thurs $10.00*
**MENTION PLAYTIME & ITS FREE*
Fri & Sat $30.00
Sundays $15.00

SINGLE GENTLEMEN
Wed & Thurs $35.00*
**$25 WHEN YOU MENTION PLAYTIME*
Fri, Sat & Sun $35.00
Sundays $15.00

Single Ladies Always FREE

SUNDAY POOL PARTY!
We start swinging at 3pm in the afternoon and don't stop 'til 3am

See our website www.sociables.com

IMAGINE!

YOU AND THE GIRL OF YOUR CHOICE
(BOTH OF YOU NAKED)

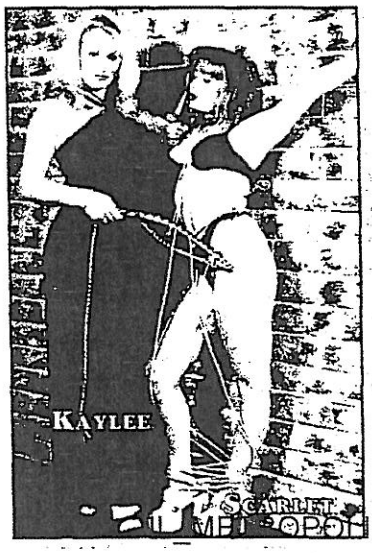
IN ONE OF OUR PRIVATE FANTASY ROOMS
(BOTH OF YOU NAKED)

EXPLORING ALL YOUR DIRTY LITTLE THOUGHTS
(BOTH OF YOU NAKED)

a little **HANKY PANKY**

CHOOSE YOUR ROOM
CHOOSE FANTASY ROOM

- BODY PAINTING
- SALOON
- DUNGEON
- SCHOOL HOUSE
- DOCTORS OFFICE
- EXECUTIVE ROOM
- HAREM & MORE



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WE NEVER CLOSE

$50 SPECIAL

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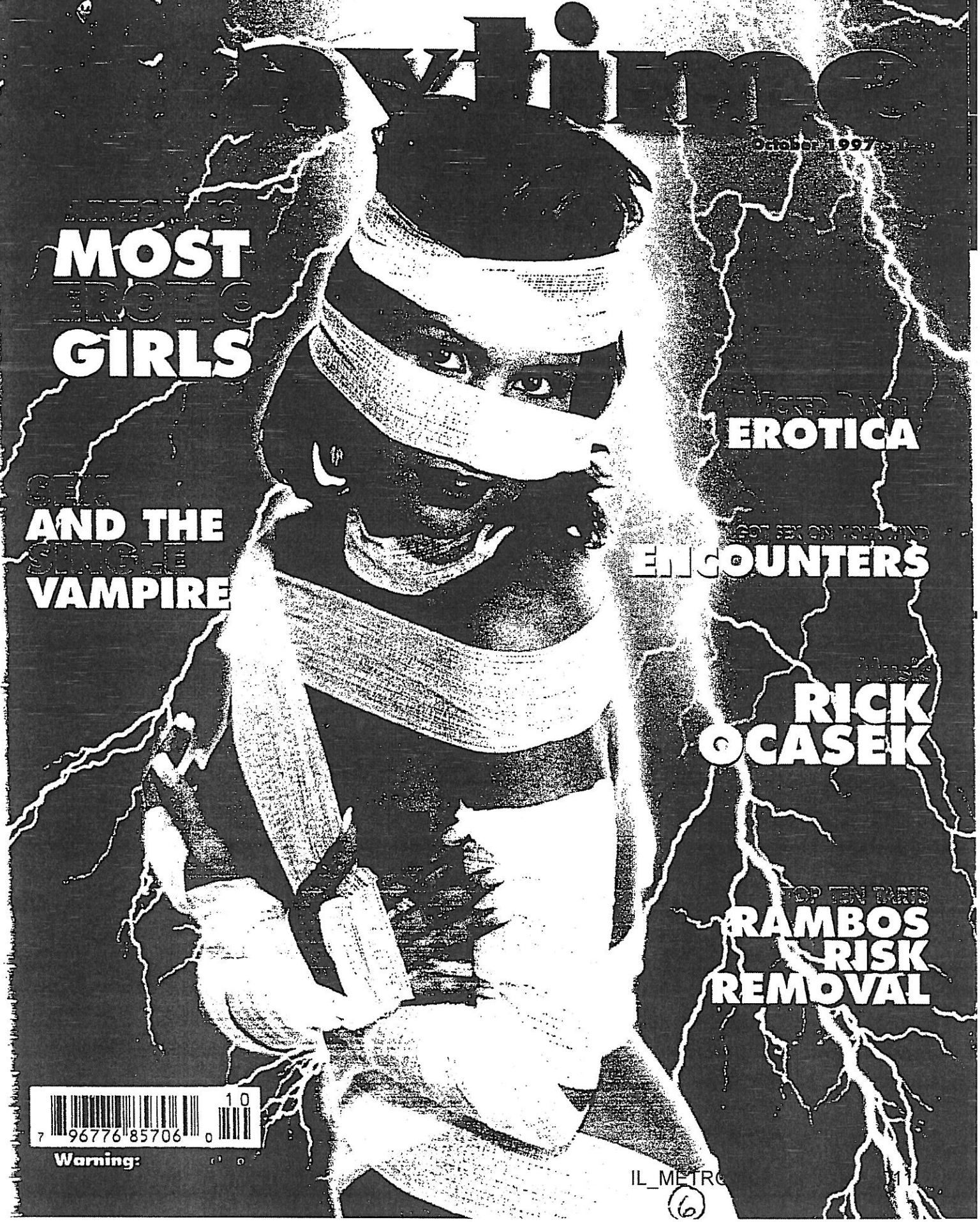
Arizona's ADULT ENTERTAINMENT GUIDE

Nytime

October 1997



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SEX AND THE SINGLE VAMPIRE

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GOT SEX ON YOUR MIND ENCOUNTERS

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