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SPEAKERS

Art Tomaszewski, Tom Wilson



00:08

Good evening. This is the Wilde 'n' Stein show. My name is Jim. Unfortunately, Ray won't be with us tonight due to circumstances beyond his control. And Art won't be until later. So it's just you and I. After this short musical song, we'll be going into Gay World News.



00:28

Condition red condition red condition red. This is a condition Red Alert. Condition. Red means that despite an overwhelming response to our earlier alerts, severe setbacks during the past week, have forced us to ask for still more help from the listeners. We need your support to carry us to the marathon beginning in mid March. If you haven't sent in your contribution, please do it now. Send any amount to condition read KPFT for 19 Lovette Boulevard, Houston, Texas 77006. To get on our mailing list or for more information call 526 4000 KPFT is now in condition read.



01:13

Okay, now it's time for gay world news. The Ontario Legislature has defeated a proposal to include gay women and men under the protection of the Ontario Ontario Human Rights Code. James Renwick proposed the amendment to build seven that would have given lesbians and gay men their full civil rights in Ontario. This defeat comes after a 10 year put push to enact gay rights legislation in the province. Students at the country's oldest law school have adopted a student government constitution, which includes gay men and lesbians among the groups protected from discrimination in student government activities. The new constitution was approved in a student referendum after the Student Government Board of Directors at the Marshall White School of Law William and Mary College had adopted the proposed Constitution with no dissenting votes. 90% of the students voting in the referendum approved the Constitution, which bans discrimination due to race color, marital status, national origin, physical handicap, political affiliation, race, religion, and six as well as sexual orientation. In a reversal of previous policy, the regional chief of the Immigration and Naturalization Service for

the Northern District of Texas has asserted that gay aliens cannot legally enter the US as they are afflicted with psychopathic personalities. This according to a report from the Texas Human Rights Foundation. This finding was contained in a document filed prior to a rehearing in federal district court relative to the application of Richard Longstaff for naturalization as a US citizen. It is the latest twist in what has become a very complicated legal action. Long staff, who is a British citizen and owner of the Union Jack clothing stores in Dallas in Houston applied for naturalization, Sian in 1977. After determining that Longstaff was gay. The INS found that he had nonetheless met his statutory requirement of proving that he was of good moral character. However, a federal judge denied the petition. That denial was appealed to the Circuit Court of Appeals in New Orleans, which remanded the case to the district court to determine if long staff had violated section 21.06 of the Texas penal code, the homosexual conduct statute, and if so, would such a violation serve as a bar to proof of good moral character. The INS report was prepared in conjunction with the remand conceding that in its field investigation of long staffs character, nothing net negative was uncovered. The INS then focused on lat long steps illegal entry into the US, citing the fact that on his visa application, Longstaff had denied that he was afflicted with psychopathic personality. The INS then asserted that homosexuals are by law afflicted with psychopathic personality. Therefore, the INS found that Longstaff is not eligible for naturalisation regardless of his good moral moral character. The Illinois division of the American Civil Liberties Union has announced it will file a suit in Chicago federal court on behalf of openly gay sailor Melvin doll asked from the Navy on January 13, the Chief of Naval personnel in Washington DC ordered that Dalby honorably discharged after 15 months of active duty. The order followed a recommendation by Navy administrative board last year, that 22 year old sailor be separated from military service for homosexual tendencies, tendencies, doll admitted to being gay in a security clearance interview for a cryptographer training. ACLU staff attorney Susan Benz called Das case an important presidential case in the major constitutional areas of privacy free speech. association in the areas of gay rights in general, he's being penalized for something that should be his own private concern, not the military said bans. The US case will reportedly be one of the first challenges to military regulations adopted last year that severely limit the discretion of local discharge boards. Boards may exercise when dealing with known homosexuals. The new rules state that a Board shall recommend discharge for anyone who acknowledges being homosexual unless such a statement is determined to be untrue. A Dallas County resident who had been selling sex toys Tupperware home parties was arrested on a felony charge of hosts wholesale promotion of obscene devices. And Baker 35 was arrested the Dallas Fort Worth regional airport after claiming a package containing dozens of sexual enhancement devices. Baker, a sales representative for the company had been putting on parties in people's homes likened to the homemaking techniques for certain brands of plastic dishware jewelry cookware and cosmetics. Bakers that are parties had been making such a splash in Dallas that she was staged staging events every night and had to hire two other women to run additional parties. A 60 year old lesbian teacher in Belgium has been on a hunger strike to protest her dismissal. Elaine Morrison's was an assistant headmistress in the Girls School and High night province. She was fired shortly after she appeared on a Belgian television program about lesbians. The high night deputation told Morrison's that her salary would be paid for two years, after which time she would receive it retirement pension. She has appealed this decision however, the commission that will hear that her appeal has no authority to dictate reinstatement of the deputation, nor is there any time limit with in which the Commission must make a decision while her appeal is pending. Before regional authorities Morrison's cannot appeal to the Belgian State Council, or the Commission of Human Rights and Strasbourg. The Wisconsin legislature has become the first in the country to pass a gay civil rights bill, the State Senate in mid February but by a vote of 19 to 13 approved Assembly Bill 70, which last fall passed the state assembly. This is a significant victory for all people who value human rights and a blow to those who promote bigotry and prejudice. State

Representative David klaren Bach and it prepared press release. Karen Bock was author of the bill. The bill expected to be signed into law by the governor will add sexual orientation to Wisconsin's existing list of discrimination bans and applies to employment in both the public and private sectors, housing and public accommodations. CLARIN bought predicted the action will boost civil rights initiatives and other states, which has suffered recently because of the success of right wing cases. After the governor's signature win, Wisconsin will join three other states, Michigan, Pennsylvania and California, which have more limited anti discrimination protections for lesbian and gay men mandated by executive order of their governors. The Montrose patrol is looking for more volunteers. If you're a self starter and believe one person can make a difference if you can accept responsibility. If you'd like to see our community become a safer place than volunteer a few hours or a few months to the patrol. They're looking for Office help dispatchers bookkeepers, and of course foot patrol and Vehicle Patrol volunteers. If you'd like to volunteer that number is five to eight care and and you can leave a message or you can call animes 2220200 This has been gay world news sources for tonight's program had been the Montrose voice, the gay community news, the advocate and the New York native.



08:54

Well, that was three dog night in the Buzzcocks consecutively with black and white and what do I get? winter activities that MacGregor park at 5025 Oh, St. Martin Luther King Boulevard include something for every member of the family. For additional information please call into Washington or Dennis Harris at 7478650. Well, until art comes in I'll be playing some of my favorite songs for you. When art comes in. He has an interview with Robert Ondine who had a great deal to do with making of Andy Warhol is movie Chelsea girls, which was shown at the rise Media Center last Friday night. And that should be proved to be quite interesting interview. Right now I have some cards for you



09:50

that was the cars touch and go Next I've got a song by one of my favorite gay musicians. His name is Tom Wilson. And the name of this song is called a I'm shrink some



Tom Wilson 10:07

mother absent father, we know the symptoms so why bother? Ha ha. Rosa baseball like a girl wears his hair and a Grecian girl ha ha How can we assist this lad to keep him from a life that sad? We must help this lipo dare so he won't be queer it's Let's weigh a risk that's limp plays with dolls or real wimp. ha ha I would rather wear a pretty dress than go outside and be a mess let us take the first occasion guard him well from bad persuasion to keep him safely in the flock will have to drive a shock he is not a bully or a hog as never given killed a frog. Ha ha likes to hold his mother's hand plays viola in the band. Ha ha. Bam Jim quick way, you're able strap him down up on the table, throw the switch and make that possible, just like



11:41

us. Thank you Tom Wilson. Next up got an old song for you. That should be bring back

us. Thank you, Tom Wilson. Next up got an old song for you. That should be bring back memories for those of you that grew up during the 50s and 60s. Unfortunately, I wasn't born till 64 So I don't know these songs firsthand. I just know what I've heard. Well, here it goes.



12:12

Well, how many of you remember that? That was Bobby Vinton with Mr. Lonely next up got a song for you that spot also by another longtime artist. Unfortunately this song is an old it's one of his current ones. It's Smokey Robinson



12:39

wasn't that nice? Well, I'm feeling romantic mood tonight. So I've got another slow and romantic song for you. If you'd like to cuddle up with your favorite person, this one is by Mark yiadom.



12:59

That was very nice. Now that I've succeeded in getting you calm and sedate. I'm going to give you a musical shock. Now it's time for everybody to wake up.



13:16

If you hadn't already guessed that was Devo with their song through being cool. We'll be back in a few minutes with more music after this public service announcement for kleptomaniacs our hidden



13:27

cameras caught Mrs. Helen grouse of Columbus, Ohio in the act of shoplifting at an a&p store. We asked other shoppers if they'd be deterred from shoplifting if we punish Mrs. Grace by killing her. Let's listen. Excuse me, ma'am if you ever shoplifted?



13:44

Yes, I had an occasion I snatched a can of salmon or a jar of artichoke hearts.



13:49

Let me ask you this. Here's a woman we just caught shoplifting. Oh, no. If we were to punish her by killing her right now, would that convince you not to sharpen?



13:58

I don't know. It's kind of an impulse sort of thing. And I really doubt if you'd kill her. I mean, I'd have to say I probably shoplift again. Well watch



14:06

this. Now what have we done?



14:11

You just shot him in the head. Would you say that she's dead? Well, her head is blown off. Yeah, she's she's dead. Alright. Yeah.



14:17

Now let me ask you again. You think we've convinced you that the shoveling, I have to say I



14:21

never shoplift again. Why do you say that? Well, you just proved to me that you'd kill someone if they shoplifted. I saw with my own eyes.



14:27

You're not just saying no, no, no, I'm really confused. You will change your mind.



14:30

I'll never shoplift again



14:32

at ANP we won't stop trying to we make you say



14:45

Well, are you convinced not to shoplift anymore? That song you heard was Johnny Are you queer by Josie cotton? Next I've got something from the Broadway musical Boy Meets Boy it's entitled me



15:06

Well doesn't that sound familiar? Next I've got a song for you by Carl being art should be in in few minutes he went to the house to get something and he will be back momentarily and when he does get back you'll have an interesting interview for you right now Carl being



15:33

said boys and girls, it's a long way around the track. But we're all trying to get across this same finish line



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tip of t in Houston Texas listener supported



15:57

radio nearly nearly nearly nearly nearly nearly nearly daily, daily daily daily daily.



Art Tomaszewski 16:13

Well, that means it's time for Uncle Artis neighborhood. Uncle RT is run a little late tonight. He went down to the University of Houston to see the drama departments production of Charlie Zant. It's going to be running this weekend and I recommend going to see it. It's a real hoot. I got a chance to listen to a little bit of Jimmy on the way in which is something I get to do. Listen to the Wildenstein show he sounded real good and it's an unusual combination, good looks and talent. Tonight we have a special treat for a younger Wildenstein show. Last weekend on the one of Warhols superstars from the 60s was in town for the rice Media Center. And he hosted a couple of films that were all films that he starred in Chelsea girls, vinyl and the loves of Ondine. I was fortunate enough to be able to go see Chelsea girls, which is almost a an exercise in patience at times. It's a three and a half hour movie. But I did get something out of it. And Ondine did an interview for us here in the studio. And we're going to play that for you now. I really doesn't need any introduction except I want to apologize for the the haphazard introduction I gave him I was a little bit nervous, to be honest. To meet somebody like Andi and when I was in high school is when Chelsea girls came out and I remember reading about it. And of course, I was definitely not out then I had no idea what a gay person was. But something deep inside me sensed something because I was definitely into the whole Warhol thing. And it was a big thrill for me to be able to meet somebody from that whole scene and talk about it. Well, without any more ado, we're gonna first go into song by The Velvet Underground, off of the album that Andy Warhol produced and they were all kind of the same scene there. And then we're gonna go right into the interview Well, good evening. We're very fortunate to have with us in the studio tonight Ondine, who is one of the main people in Warhols factory. Back in the 60s, he was here in Houston with the Rice Media Center over at Rice University to host some Warhol films that were shown there this weekend, Chelsea girls, vinyl and the loves of bonding. And we're going to talk with him a little bit about that movement, his career as an

actor. And he's a very different type of actor and we're gonna get into that also. We're going to talk a little bit about his feelings about Houston and we'd like to welcome you here Ondine and first of all, tell me how'd you come up with that name?



19:18

Well, it was given to me at Reese park in the early 50s. I was everybody had a name like Claudette or Greta, or Marlena, I didn't have one of those names. So I came out of the water and I was all full of seaweed clam shells on my ears and the Audrey Hepburn play was playing and they said oh, it's Ondine. So it stuck as a great name and then also what it was taking the light jug gigantic, and that's the speed I would hit two silver someone's bathtub. And so they thought that's where the name came from there but that's not true. It came from Reese Park.



Art Tomaszewski 19:57

Well, I think that kind of goes with all these superstars have one name? Sinatra, Streisand and of course her wall Hall superstars, Viva and on then what? How did you get involved in that whole movement that was a very vital movement, in my opinion, was probably the most important in artistic movement in America since the whole Gertrude Stein thing in the 20s. And that wasn't even in this country.



20:22

Well, it wasn't, you know, it didn't. It didn't serve as popularly until the 60s. But it really started going. It really started happening at the end of the 50s, maybe as a reaction against McCarthy and Eisenhower and all that stuff. But most of the people involved in it are homosexuals and you know, peep, people like that kind of like the outcasts of society, supposedly, and they formed their own little groups, which, in which there will be ballet performances and art performances, opera performance isn't happening before this, and so on and so forth. And fret and world just came along at the middle, in the beginning of the 60s and scooped up to people who he thought he could feature but that was going on a long time before. I mean, New York was a regular hotbed of artistic creativity. Mostly, like I said before with homosexuals and people who were were our kind of rejected by society. I don't mean actually rejected you, like said, like, You got to have to get out of here. But people who felt that that they should form some kind of alliance with each other. It wasn't under any political banner. It was just, that's, you know, that's how they felt most comfortable.



Art Tomaszewski 21:47

Right, right. Well, you, of course, are an actor. How did you get involved in that? Did you study acting? Or did you kind of fell into?



21:56

No, I didn't study it. I have the habit of not being able to study anything. I can't even read directions, not even how with that, with that completely freaking out. I can't follow directions. I

directions, oatmeal box with that, with that completely freaking out. I can't follow directions. I can't study I can't do any of that stuff. It was just, it was just a natural thing. When I would wait just psychoanalyst psychoanalysis in 70s. But I told myself I was psychoanalyst that I didn't know how I had ever become an actor. And because that's not what I wanted to do. So she had me. She took a blackboard out. And she, I wrote down the times I had performed as a child. And she she pointed out to be quite accurately that I was performing from like, around the age of four. So she said, You can't tell me that you didn't know you're going to be an actor or be a performer. It's right there in front of you look at it. And I said, Oh, well, no. Okay, I, I guess you're right. I guess I like performing. So that's how I you know, I guess I just always liked it.

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Art Tomaszewski 23:02

Yeah, it's something I think once you get in your blood, like they say, it's hard to get rid of. Now, I mentioned in my earlier that, that I think you're a different type of actor and I in the sense of if anybody has seen Chelsea girls, which you open and close the film, and I thought that was that was one of the most rewarding things of the film because your the parts that you were in were the most spontaneous to me. And it was obvious that you were creating a lot while you were in front of the camera, especially in the last scene, which was which was incredibly alive after you know a lot of the movie as you as you mentioned, when you were there was kind of an exercise of going through Andy Warhol is hell Well, the you open the film and close the film with two very witty segments. And it was obvious that that was a lot of you are doing it wasn't something that somebody had told you to do.



24:06

You know, it wasn't he. I had gotten the title of the Pope at a news eve party and, and I was I was making movies with Warhol at the time, and he said to me, why don't you hear confessions on camera? That would that was the only direction he gave me. Of course, there are other confessions I've made but they worked their way out of the Chelsea girls, they weren't pertinent enough or not as witty. So I mean, that kind of style takes about five six, a good five or six years to perfect. And then after you've perfected it and gotten to where you want to go with it to its well, I took it to its ultimate conclusion as far as I was concerned. Other people might be able to do more with it, but I couldn't. You just have to stop. So I became an ordinary actor, let's say you know, doing my stuff on the stage and working on In regular plays and reading other people's words and really enjoying it, too.

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Art Tomaszewski 25:05

What kind of stuff did you do on the stage? Well,



25:07

I you know, I did awful Broadway off you know, like Scrooge vogner, Beethoven, King Frederick Vilhelm you know, the heavy kind of parts with like a lot of Shazam, and someone who can make a decisive character work. And I did a couple of drag rolls. I was so hilarious, you could look like William Bendix and drag. It's just amazing. But I always think of drag as being

particularly ugly. I mean, as far as I'm concerned, I do not make a pretty woman. So I accentuated that part made myself a really beastly queen of Mars. I was hideous, just hideous complete with gum in my hair. And so pads and I look like what this now called a bag lady. But it's kind of royal one. So I saw I, I've done all leading pies, but mainly made me the offer. The next play I do is going to be interesting. It's gonna It's Jeevika beaches adaptation of the life of Joe Orton. And I play the lover, you know, the one that smashes his head with a hammer. Aha, it's a very hard play to do to deal with. But it's also a credibly. Moving play, if, when he gets finished with it, because he's been writing it for the past year, now he's, he keeps adjusting it. I think it'll be one of the most powerful statements in the American theatre since Williams. I think it's as good as that stuff.

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Art Tomaszewski 26:42

Let's go to there's been a real lack of it in the last couple of years on Broadway for sure. Absolutely. So this is gonna be opening in New York, in New

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26:50

York, probably that my next project is to play Roman Catholic boy who's gay, and who has leanings to, you know, guilt feelings about Bishop sheen, and Bishop sheen, who has just died, comes by his window and finally winds up in bed with him. And should be pretty funny. There's gonna be a play via Yeah, this will be a comedy I have. So there's a third character in the play to it. It's a straight guy who's married with he's got a kid but he likes to get dressed up and ladies clothes. So he comes over and tells his old friend how do you really can't help it. But you know, he just likes to put this bra on and he likes to put these panties on. And nobody understands them. And he has fights with the wife and everything. So he grows in bed with them in Bishop sheen. It should be very funny. Of course, I have two separate identities, you know, I mean, my name Ondine. Oh, I read that that's what that's what they call me. But I have another name and I couldn't tell anybody about it because I'm also the director of a children's workshop. And I do adaptations of famous classics and also Shakespeare with children and I don't want the parents to to connect it to the spirit like that.

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Art Tomaszewski 28:07

Well, do you have any plans to do any more films? Are you pretty much interested in just staying on the stage right now?

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28:15

i After Warhol I did three or four commercial movies with Jeff different people and I hope you don't mind me saying this my lover who is a filmmaker I worked with him for about five years and we made beautiful just beautiful movies and nothing like like James Brown's stuff where you know that that focuses on the nipple or stuff like that for for all looked at the kind of witty comedy so I had made movies I am interested in making movies with people but they kind of have to be artists I mean, you know working with Warhol kind of spoiled you Yeah, you really miss the collaboration and a commercial films unless they give me an A true tremendous

amount of responsibility like my own costume changes my own wardrobe changes script soup supervision and such and such I will play a play the role because frankly, I just know better than most of them when I What's what's expected. I got a German director called Volker Koeck is that a lovely they asked me to to be at a movie of his called the journey to Rome. And he said that he cabled me and he said, You will play the the ruins of the Cathedral of one of the noblest buildings in the center of the old world. And he cited Heil Hitler. And I said I accept the part except for costume supervision and script supervision in such a such a nice sort. Of course. I'll go along with whatever you say. And we made a movie that was I still don't think it can be shown. It's just outrageous. It's fabulous, but it's, it's outrageous.

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Art Tomaszewski 30:02

Well, it's so hard to see these, even in New York. It's not that easy to see Warhol films, although it's a lot easier than it isn't Houston. And they're a little about that, really. It's a shame of the year really relegated to museums. And they shouldn't be because they have a lot wider appeal than that I really already

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30:24

in the 70s, there was this anti Warhol, this anti war holding and feeling that was transmitted to, to the audiences, or audiences were off on a tangent about I guess it was the kind of revisionist thinking where Warhol was considered nothing but a commercial artist, and that he shouldn't be taken seriously as a movie maker. And he shouldn't be taken seriously as a painter, and he shouldn't be taken seriously as a human being and such as such and such. But that's been dropping. I mean, of course, I plowed through in the 70s, with these films and showed them all over the place, which in my small way, I hope to have contributed to the to the new renaissance of war on the understanding of walls work. But I got the films from Warhol on on the understanding that that I would use them for educational and those type of programs.

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Art Tomaszewski 31:24

Is this something you're doing a lot of? As we mentioned earlier, you were at Rice Media Center brought there by the media center to host these Warhol films. Do you do a lot of this go around to universities, and talk about the Warhol films?

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31:39

I do. I do. And maybe once a year, I have a tour of the states or, or like last year, the year before for this i i went to Italy and France with them. And the reception in Italy in France was overwhelming. I couldn't. I cannot tell you, the people in Italy and France who were out there as Warhol fans. I mean, they understand the history much more than we do, because we're living it like in a way, but they can see it from across the ocean. And they see Warhol is part of the, you know, as part of the great stream of artists and because wherever wherever I went, I was mobbed by people just mobbed. And most questions of course, were about Whoa, yeah. Well,

that's, I wouldn't be morbid, because it was me, you know, unless I was wearing a dress or something strange looking. But it was all the Warhol stuff, you know, I mean, they're wild freaks over there.

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Art Tomaszewski 32:35

How did you get involved with Warhol? How did you meet him and become involved in working with?

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32:41

Well through we had a mutual friend called Billy Lydic, who later on in the factory became known as Billy name. And he was the person who silvered the factory who gave his a tin foil silvered look, and was to a great extent waterholes a decay had been eliciting the avant garde people from the lower east side and the side northern having them work in his films. And this and this, there's a there's a memory of an orgy that was that occurred at one point. And everybody was very active as it was very fabulous orgy except for this person in the back of the room, who was just steady there. And I told the host to please throw him out. And it turned out to be to be Eddie. Oh,

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Art Tomaszewski 33:34

yeah, who is? I was listed in some book I read as one of the notable asexual, you always read about

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33:42

well, he didn't join the chat that orgy and I've never actually seen him have sex with anyone but and I don't know, maybe he is asexual? I don't know.

A

Art Tomaszewski 33:55

Well, let's let's since we're talking about personalities, let's get a little bit into that. I think people be interested since you worked with so many fascinating people you at that time. What was the relationship? I mean? Were you all friends? Was this like one a group of people that hung out together and created together? Um, let's take the people in Chelsea girls, I don't know the names of all those people. I know. Nico is one that I recognized who was also with the Velvet Underground, who was associated with Andy Warhol. So what did you people kind of feed creatively on each other?

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34:28

When we got together? We did. It depended on the time. We sometimes, you know, I mean, everybody had their own schedule. So people would come and go whenever they wanted to,

except when Eddie asked us to make a movie or do a show or do whatever it was, if and he asked us to do anything, we would do it. But more or less, we had our own time. So we sort of congregated in our own little cliques. And the factory was, I would say was host to about seven or eight different cliques of people and go into velvets room for one click, Billy and I and another group for another click Gerard belongia. And another group formed another click and so on and so forth. The secretaries formed their own little clique. And then there were the society people the the Baby Jane hosers and the IDI Cedric's and the who formed their own clique. And then they were the Henry gelt sellers in the rock stars in the movie stars and the agents that formed their own little group. And it was quite a hub quite a center of activity for I would say, that's five years, which really Supercharged.

A

Art Tomaszewski 35:40

Well. Let's get a little bit more back to you and your acting. Because, again, I was the thing that impressed me most about Chelsea girls was the acting style. Not only yours, but a lot of the other people, you could see that they were pulling out, they were creating while they were on the screen. And this is something that most actors don't do. They are they're used to reciting or acting out other people's lines. And didn't you find this difficult to do,

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36:09

though, because that's what I was. That's what I had trained myself to do. Like I said, I never considered myself a professional actor, until I took up my first script. And I didn't take up my first script until after I worked with Warhol, I would never, I would never dream of reading anybody else's dialogue, it just never occurred to me that anybody else could have could even be 1/10 as intelligent as I was. And I had perfected myself so that when I was on to the camera for 20 minutes, that's what I did for 20 minutes. And I worked on that dealing with just that force and just that camera just that thing at that time. And it took a long time to get to the point where you can perfect that kind of acting and get that kind of acting to work for you so that when you do sit in front of the camera, and and he says that the cameras on you in fact, can produce in a 20 minute time span or a 30 minute time span what you want to produce Of course I had also gotten very tired of doing that kind of theater because I did that kind of movie because I was looking for another way out that's why the last real in the Chelsea goes is so explosive because I decided to do everything and say everything right out front and get it get it over with because I wasn't interested in making films like that anymore.

A

Art Tomaszewski 37:37

Yeah, the the landline microphone

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37:40

Gordo's something I see that. No, it's alright.

A

Art Tomaszewski 37:45

The last scene your as you say it was very explosive. And for those of you didn't see it again.



37:50

I have a wretched cold.



Art Tomaszewski 37:53

Welcome to Houston. Yeah, thank you. Well, he the last scene is when you are the Pope. And you're taking a confessional this woman that is somebody's wife, one of the crew people's wives, right?



38:05

No, she was Jonas Mekas, his mistress at the time. I thought she was Joe does make his wife but I really you know, this. This is an elaborate story that goes along with that. Very Byzantine. Yeah, it is plot speed like it's paired with.



Art Tomaszewski 38:24

This woman comes on and confesses and she, she couldn't handle it. She was not catching with, you know, the earlier scene of the confessional. The woman that worked with you is the two of you was like magic. You were feeling rigidity



38:36

as she's divided. Yes.



Art Tomaszewski 38:39

Well, this woman was out there and obviously was having trouble. She didn't know



38:42

what to say. She knew exactly what to say, well,



Art Tomaszewski 38:46

she said something that triggered triggered you off and you just went into this fury like, and this poor woman was so caught unaware, she wasn't expecting that. Well, I don't think she I mean, he started slapping her around and this woman was going oh my god, you know, didn't

know how to handle it. And that was kind of it ended the movie though. It was a perfect end for me.



39:08

It gave me the the movie, it's meat. You see if I'd allowed that to go on if I had allowed her. Her response to me to go on. I would have been mistaken in my in my own eyes as to what was happening in front of that camera. That camera was a space that shouldn't be violated. And she was violating that space by bringing another sort of intelligence into it another form of planning she had. She had tried to subvert that kind of filmmaking. And it was she broke all the rules. It was it was it was what she did was unforgivable in every way, shape and form. I don't know if they sent her in there purposely because they knew she was such a boob that she would do that and trigger me off. Because I did have an explosive temper, and I was known for putting, you know, putting my foot down and getting getting upset. But it was just that she had, she had violated every code that I held dear about that kind of thing. And since this was my scene, I was really furious with her and I would not let her get away with it. It was from from that point of view, let her get away with it. There's just one, you know, the next step is her behind the camera. Or one of her many, you know, minions to that whole, I don't know, there's a lot of subversion that goes on in these places, you know, like, especially when it's so popular, like the factory was so extraordinarily popular people were coming from all over the world, just to stand and stare at the building. You don't afraid to come up the stairs are afraid to use the elevator that I would imagine it would incur a lot of jealousies from rival sort of organizations or rivals, sort of filmmakers, or even, let's say, would be gurus who would try to take it over for philosophical reasons. And I don't know how to put it in ways, but she was wrong in every possible thing that she did. And my slapping her was was wonderful. He was just perfect.



Art Tomaszewski 41:25

One. Yeah, there was so much in that last one. Of course,



41:29

after we after we saw the thing played back, we realized that we had a winner on our house. The factory was really deranged at that point. I bet because we had achieved what we wanted to do in that space of time. And I don't just say me, I mean, everybody working with Warhol, I would say that Mary or Nico, or any of them, who had made that breakthrough would have felt. I mean, everyone felt proud of having taken its deform to its conclusion, you know?



Art Tomaszewski 42:00

Well, there were. One other thing that you said in the last scene struck me a lot where you look straight at the audience and said, I'm a homosexual by choice. Yeah. And if you take that in the context of the time, that was a pretty bold statement for an artist to make.



42:19



Well, I told you I was, I was going to blow it out of the woodwork. I I use a needle to shoot up a spoonful of methadone

A

Art Tomaszewski 42:30

right on screen. Yeah,



42:32

I let everybody that was the first shot at screen. Yeah, it's the first shot ever taken. And didn't he photographed that beautifully. I say I'm a homosexual, which is judo. I believe it's on the first person that made that statement to that kind of a popular audience. Yeah, that's what I was gonna say, I did I beat this girl up. I mean, what more do you have to do? I mean, as short as shooting yourself on camera, but I shot myself up. So that was enough. No, I I decided I was going to tell them the truth about everything. And it took a lot of courage.

A

Art Tomaszewski 43:08

Yeah, yeah. That's, it was very moving part of the film. For me. Thank you. And you know, it definitely something. There that movie had so many memorable images in it. Yeah. So it's gonna, I think that a lot of that movie is going to stick with me for a long time. And it's gonna be a while before I digest it. Oh, shoot. Because there is so much to it. Well, one other thing, I guess we're gonna kind of have to wrap it up here. We're running out of time. But well, it seems to me that you kind of had to get out of that type of acting. Because the explosion at the end of at the end of a movie, you can't keep that energy all the time, because it's self destructive.



43:53

Well, you can't Yeah, and just like you can't keep taking speed all the time. And although you are a homosexual, you are other things too. Besides that, right. So you can always be on camera doing everything at all times. And so, of course, I had to get out of it. I mean, but I wanted to have a good exit line.

A

Art Tomaszewski 44:12

Yeah. You know, that was a good accident. Well, what are your plans for the future? Obviously, you have a lot of acting projects ahead. And you do go around and lecture on the movies and you say you're involved in children's theater. That's, that's quite a few things. Do you see any other things you'd want to get into?



44:30

Well, I also had this book that I've written and it's kind of it's going to take me about seven years. I think to sift it out because it's it's the ramblings and ravings of other speed freaks

years, I think, to sit it out because it's, it's the ramblings and ravings of other speed freaks mind and it's all very sexual and very, in, you know what, I mean, it's all jumbled there. So I have to have a professional editor take care of it and I have to go over certain places and fill it in, but it'll be eventually it'll come out to be A really good book, you know, was the factory as the the core of it, but the whole scene going around it?

A

Art Tomaszewski 45:09

No, it makes very interesting reading because I know I read Viva superstar but actually there I left. After I read that book I had more questions than anything because she, it was it was an amusing book but she didn't really talk about the things I was hoping she would talk about. And I think there's there's room for somebody to talk about that whole scene.



45:31

I think that should be discussed. openly, I think it should be discussed as a phenomena of American life. Yeah, it's a bit. And since I have all of the stuff that I've written down, I might as well just piece it together. You know, like some kind of crazy quilt.

A

Art Tomaszewski 45:51

I'm sure it'd be filled with lots of juicy anecdotes.



45:53

Oh, yes, I believe. A lot of fun stir.

A

Art Tomaszewski 45:58

Well, we're certainly looking forward to that. And we want to thank you so much for coming on the Wildenstein show and talking to us. We don't have the opportunity to have many superstars on here. And we hope that when you're back in use, and again, that you'll come by and see us



46:13

they definitely will. Thank you. Oh, thank you.

A

Art Tomaszewski 46:26

And while I like to remind you that we are in the middle of a red alert, we have had a series of mishaps here at the station. Lately, well, not really mishaps, just things that you know, go go wrong that you don't expect. And we we do need all the money that you can possibly spare right now. We are coming up into marathon that starts at the middle of this month. So that's

when we get into our intensive fundraising. We only do that twice a year. So we're gonna get geared up for that at the Wildenstein Sheldon, we would like to get as much data support for this station as we can because that shows the people with this station who's listening and who's supporting the station and it's really important that gay people support this station. Okay, well that's enough. Enough propaganda for the evening. We're going to go into a little bit of Lou Reed and then Jimmy and I are going to play some music tonight. For you until midnight and I'm not sure who's coming on afterwards some somebody be playing new music I guess a rock and roll New Wave whatever you want to call it. That's that's what's in store after midnight, folks. Right now you're listening to the to the Wildenstein show.



47:59

Five weeks of special programming are coming for you in March and April as Pacific radio keeps people free talking. Stay tuned to KPFT Houston for more information



48:21

hang out at Ball,



48:23

take upholstery Avenue the corner flirted furniture to turn right at the statute square run poet and you're at Bob's mazurka lounge. It's weird.



Art Tomaszewski 48:38

Well, that about wraps up the Wildenstein show for this week. I want to thank Jimmy for being at the helm for the first hour and then letting me take over which is probably a mistake. We're going to that was by the way, the last song you heard was Tom Robinson called power in the darkness author, the album the same title. And now we're gonna go to a song that I play every now and then for all you reggae lovers out there and we'll we'll be we'll be seeing you next week on the wild insane show and you're listening to KPFT in Houston



49:29

boys and girls, it's a long way around the track. But we're all trying to get across the same finish line.



49:43

KPFT in Houston, Texas listener supported radio radio



49:54



49:54

this is a condition red alert condition. Red means that despite an overwhelming response to our earlier alert Severe setbacks during the past week have forced us to ask for still more help from the listeners. We need your support to carry us to the marathon beginning in mid March. If you haven't sent in your contribution, please do it now. Send any amount to condition read KPFT for 19 lavet Boulevard, Houston, Texas 77006. To get on our mailing list or for more information call 526 4000 KPFT is now in condition read.



50:36

Me The Truth. Good evening. The name of the program is Wilde 'n' Stein like Frankenstein. It is a monster, but this time it is a friendly monster of our creation. It is an opportunity for gay Houstonians and their friends to communicate with all of us to Wildenstein name for Oscar Wilde and Gertrude Stein.



50:58

Don't try to kill us