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📅 Fri, Jul 28, 2023 11:45AM ⌚ 1:24:39

## SUMMARY KEYWORDS

gay, film, song, houston, man, christianity, people, music, written, book, pictures, arthur, animals, strength, power, talk, celtic, play, woman, tape

## SPEAKERS

Mike Miesch, Ray Hill, Art Tomaszewski

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00:11

[Do Doo Run Run plays]



Ray Hill 00:54

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 Houston. Wilde 'n' Stein name for Gertrude Stein and Oscar Wilde to do



Mike Miesch 02:09

Good evening this is Mike, I have Art with me. Ben cannot be here tonight. But in place whenever Ben can't make it, we'll be doing this weekend gay history. Made famous by Lisa Fenn, who will be back next week, Lisa and I'll be doing a reading from faggots in their friends between revolutions. And she'll be reading from some of her new works all a part of marathon next week. And we'll be telling you more about that later. On the show tonight is sort of a free Halloween slant following this week in gay history and announcements, and Uncle Artie's neighborhood, we will be playing tape will actually two tapes from ravens head communication. So absolutely wonderful gift that was given to me by Frank of ravens head. The first tape will be Arthur Evans, who wrote the book, which crap in the gay counterculture. He'll be in discussion with Steve O'Neil of Raven said communication and following that very interesting discussion with music with Arthur Bresson, Jr, gay filmmaker discussion of gay film and music with a lot of music of different gay and lesbian musicians, which Arthur Bresson uses for his films. Very interesting. Production by ravenshead communications. Right now, art will be doing this week in gay history.



Art Tomaszewski 04:07



Well, this past Monday, Reza Shah Pahlavi, the late former Shah of Iran, whom Truman Capote, in *Answered Prayers* likens to Porfirio Rubirosa once claimed to possess, quote about 11 inches thick as a man's wrist, the Shah was born in 1919. And when it doesn't do much good now does it on Tuesday, Renaissance scholar Desiderius Erasmus, who is said to have been expelled from an Augustinian monastery for writing passionate love letters to another monk was born. Back in 1466, and Rotterdam. Yesterday was the birthday of American patriot John Laurens' orange 1754 who played Pythias to Alexander Hamilton's *Damien?* novelist, Evelyn Waugh was also born yesterday in 1903. And award winning Hollywood designer Edith Head in 1907. And Edith had just recently passed away. Today, Sir Walter Raleigh, was executed. He may or may not have been the lover of poet Christopher Marlowe. Speculation has it that Sir Walter Raleigh wrote the koi nymphs reply and answer to the request. Come live with me and be my love contained in Marlowe's *The Passionate Shepherd to his Love*. Walter Raleigh was executed in 1605. Tomorrow will be the birthday of Charles Atlas born and Joe Siciliana. In 1893, who was saved from Superman, Captain Marvel and Batman provided the only basket in comic books that gay kids could admire in the dim 30s and 40s. Well, that's a little interesting piece of gay history there. This Saturday will be the birthday of fringed artists Marie Laure Sat, who wants asked, Why should I paint dead fish, onions and beer glasses when girls are so much prettier? Indeed, she was born in Paris in 1885. And this coming Sunday, the renowned Renaissance sculptor Benvenuto Salini was accused by his young apprentices, mother of having sodomized the boy. The sculptor was born in Florence and 1500. That's it for this week and gay history.

M

Mike Miesch 06:46

Thank you Art. Next we'll be going through announcements. For those of you who may be interested, the gay atheists phone number is 5242222. And their taped messages are always quite interesting. They put a little bit of production work into their tapes. Interact, Houston announces that they will absorb local parents of gays group and an unprecedented move the Board of Directors of interactive Houston incorporated and voted to incorporate families and friends of gay says a subgroup within the corporation by absorbing family and friends of gays. group efforts aimed at the parents of gay men and lesbians in the Houston area will become a part of various programs that the corporation offers. This action will also provide the consolidation of efforts and resources of the two groups including the loot newsletter, mailing list and personnel. As a subsidiary of Interac Houston incorporated family and friends of gays will also fall under the tax status of the corporation which makes contributions tax deductible. And you might note once again that interact Houston's coffee house which is that Baron Memorial Methodist, which is 3405. Mulberry at Hawthorne, will be having its coffeehouse Friday night from 730 until midnight. this coming Saturday, of course is Halloween and black white men together we'll be having a Halloween party. And if you'd like more information on that you can call 5232997. And if you'd like more information on the group, you can call 5295006. And right now, I'll run through the GPC endorsements because elections are coming up the third. And we'll be giving you the results of that election on the fifth, which is next week. If you haven't heard them already by that time. JPC for this election endorses Kathy Whitmire for mayor in the city council district races District B Ernest McGowan in District C. George granitas. District H Dalgaard Jetski. The city council at large races for position one Morris spelled or position to Eleanor Tinsley or position three, Jim Greenwood and for position five, Judson Robinson Jr. and as controller land fly Taylor The newly elected Board of Directors of Texas gay taskforce incorporated held the first meeting of its term, October 24 to 25th at the lamda Center in Boston. Among the business conducted by the statewide organization was the acceptance of its financial report, which showed the organization back in the black with all past debts paid. Congratulations. The last year and a half has been a difficult time for the group as it



struggled to pay debts incurred by previous administration. With the acceptance of a financial report showing money in the bank, the group is ready to tackle programs mandated by its membership at the recent Texas gay conference eight. The board traditionally elects the moderator of Texas gay taskforce incorporated at its first meeting, and this year elected former Fort Worth native and current Houston resident Adrian Cyr. Cyr returns to the group's highest office after being the founding moderator in 1974. Sarah is also founder of the Texas gay conferences and is currently vice president of Wilde 'n' Stein books Incorporated. This year's election the group moves its state headquarters to Houston. The first time for it to be located in Houston. Has headquarters have included Fort Worth San Antonio and Denton. The board also appointed George Barnhart of Houston to its legislative action Education Committee. This committee reported to the Board a plan for the development of a lobbying project for the 1983 legislative session. Barnhart and his committee were authorized by the board to continue to investigate and develop Loggly lobbying action plans cumulating in a statewide meeting in Austin on January 30, the interested individuals for the purpose of forming a statewide lobbying group and other business the board created Texas gate Task Force newsletter and publications office to be located in Denton under the direction of board member Ed ro Bogle. The board following the mandate of its membership is moving to develop its newsletter into a larger publication, emphasizing education and self development. The board spent the rest of the weekend working on the reorganization of Texas gay Task Force, which has also mandated by its membership at Texas gay conference a among the proposals discuss was changing the group's name from Texas gay Task Force to Texas Gay Lesbian Task Force, expanding the board of directors to include five at large members. Directors are currently elected by region and delegating specific duties to each board member. The process of reorganization is open to all individuals and suggestions are welcome. reorganization of Texas gay Task Force Incorporated, must be completed and submitted to its members for a vote by February 15. The next meeting of the Board of Directors of Texas gay tests for us will be held December 5 in Houston. And if you'd like more information, you can write Texas gatehouse for us, Incorporated, PO Box 66282 Houston, and the zip is 77006 or you can call one of two numbers here in Houston 5297014 Or five to 21659. If you'd like to write, or further information, you can talk Adrian, contact Adrian seer, moderator, Texas K tests for us incorporated at PO Box 66282. That's Houston, Texas and 17006 and better announcements for this evening. Right now. A little announcement of things cup.



14:14

We are the new government. What, Rick, when the President and the Vice President both die, the presidency then goes to the Speaker of the House. I can't believe you didn't know that. Good God.



14:28

I am the First Lady. Well, I have to get me. I mean, some new clothes for the parties and the inaugural ball guestlist I wonder what Arnold Halston and Klein are doing this time of year.



Mike Miesch 14:40

If they're doing what I think they're doing. They'll be listening to the world premiere of Harry Foosse she's the lavender White House, the lavender White House while air November 5 During



Waltons dance marathon at 9pm pm will be on from 8:30pm until 1230. With news views music, the premiere of the lavender White House, a special interview with Sister lewd conduct. Lisa Benton will be rejoined in this as well as our regulars. Ray, Art, Ben and myself Wilde 'n' Stein marathon on november fifth from 830 until 1230 on KPFT Houston calling us to



15:53

love



Mike Miesch 16:01

all right. One thing I forgot to mention, that promo is set, we'll be having open house and cast party during wild instance marathon between 830 and 1230. Next week, we'll be having lunches and beverages for all and you can meet the cast meet SR loot con doc and drop by a donation next week. And you just want to remind you that marathon is coming up. We've gotten 60 person dollars in two weeks, which was doing very well considering we're off the air for a few days. And we hope to reach at least 100,000 What do you have for us uncle Artie?



Art Tomaszewski 16:47

Well, we're gonna start off with song Groff, the Velvet Underground album produced by Andy Warhol asking that cloud question that I'm sure it's going through a lot of our minds what we're going to wear to tomorrow's parties. Well, that's Niko asking the question what we're going to wear to tomorrow's parties. And I know a lot of us are having problems picking out the gowns and which pair of pumps are going to wear this Saturday night. So that was just to give you a little bit of inspiration. This tonight's our Halloween show here and Uncle already and Mr. Jack's neighborhood. Unfortunately, Mr. Jack couldn't be here. He's doing volunteer work for the HPD he sampling candy bars for poison. Right now we're going to go into something a little bit different from Mott the Hoople. And we're just going to play a little bit of Halloween music for you tonight before we get into my stuff kiss well, that's the Velvet Underground in the background. They're singing about Venus in Furs. That's also author album with Nico produced by Andy Warhol. A perfect song for Halloween. Well, we're gonna give it back to Mike. We'd like to ask all of our listeners to tune in next week for our special marathon edition of the uncle rd and Mr. Jack's neighborhood. We're gonna have something real special planned for you. We're going to dig out something akin to Bette Davis's one and only recorded single are the Carole King s&m. tunes from the early 60s. We're gonna have some surprises from Mr. Jack's collection. So we'd like you to tune in. And of course, we expect all of our listeners out there to pledge money next week. I know a lot of you been waiting just for this.



Mike Miesch 19:10

Prank who works with that group, some of the programs that will be airing and the series of tapes that they have are quite unusual and some of them not like anything you've heard before. And I'm just really excited about these tapes, a wide variety of things. In just a moment, we'll be starting the first one that we'll be hearing this evening on witchcraft and the gay counterculture an interview with Arthur Evans, who wrote the book by that title. Very



interesting. Book very interesting, man. And following that discussion of gay music and films by Arthur Bresson, Jr, gay filmmaker, other programs in the Ravens head. Communications gay voices on tape. Include a conversation with Mitch Walker, author of men loving men and visionary love. Next week you're gonna get to hear a gay cabaret artists from England singer songwriter Mark Bunyan, and he's got some real fun, very best music that won't be playing for marathon. Right now. We'll get right into the tape, witchcraft and the gay counterculture, you're listening to KPFT kissed and this is for Alan.



21:12

In vocation for strength, ISIS, the rainbow of sapphire mysteries. You are the calling I hear from the wind in my bones. Oh mother of life, begotten from your womb of life. We rise now out of the masculine death. That is Jehovah's enslavement in the fullness of sweet woman's blood, and fairy rage, our touch blossoms. Drag the tides of Earth, we are strong to come again. I believe in the goddess, the movement for life thorned by our gender this rights name for our powerless and suckling our struggle by the rows in my chakras. I tap the androgen with you our love is revolt with you we are each atom is of significance. Diana, my lover of Amazon, my triumph for fagot witches, fetus the lunar nectar between poems in tears between silence and celebrations and guide us to destroy the machinery that alienates us. Then shall our captors parasite upon themselves. Oh, Kali, the source the destroyer, the return. In pains dignity, your face is behind our faces, we are strong to come again.



23:21

invocation for strength was read by the author, moon rose chandelle Angeles. It appears at the beginning of Arthur Evans book, witchcraft and the gay counterculture, published in 1978, by fag rag books of Boston.



23:54

Witchcraft in the gay counterculture is a radical view of Western civilization, and some of the people it has tried to destroy. I'm Steve O'Neill. And I talk with Arthur Evans in his home in San Francisco, about this book, and the challenges it presents to our traditional view of history. And what this means to us as gay people. He talks first about his own background, and how the book was created. Well, I



24:19

left New York City in 1972, because I couldn't stand living in the urban wasteland there anymore. And I came west, I had been involved in the gay movement for several years before that. And at that time, I was doing a little bit of reading and I was curious about some things that I had come across. For example, I was curious as to why gay men are called fairies. And so my curiosity was wedded and I just started reading one thing after another, and follow the evidence where it went. And as a result of that, I made these discoveries about witchcraft and heresy and gay culture in the past. So essentially a matter of having a gay political consciousness that came out of struggle in New York. So having the experience of those



struggles, which are very heavy, intense and rewarding, also, and having a sense of curiosity. And also I had a sense of not being intimidated by authorities, many gay academics today, I really have a tremendous respect for establishment methodology, and four methods of research that have been developed by patriarchal straights. And I think what am I great, if I can pat myself on the back, one of my, one of my great assets is that I think a lot of that is rubbish. I have no respect for those people. Those people are pigs, a lot of them are just absolute pigs. And so I didn't believe a lot of the things that they said. And that helped me, I just didn't believe what I said. And as a result, I gave myself a lot more space to discover more things. And so years and years went by several years, I'm fine. And I wrote a series of articles for frog magazine, then got them together in book form, and was preparing to have them published. But before I do that, a friend of mine by the name of Mitch Walker had done very extensive research, and disagree with quite a lot of my conclusions, and spent quite a lot of energy and time giving me a very detailed and exhaustive criticism. And as a result of that, the book was rewritten, and I think made a lot sharper and better. Unfortunately, the bad side was delayed the book. And that finally, in March of 77, it was finished. And Phagwara was getting ready to publish it only to discover that they really didn't have as much money to publish a book of that size as they had originally thought, because they estimated that the book would be between 300 500 pages. So we had to abridge it by 50%. And so finally, and then the book was finally published on October 31, and 78. That was, when the book finally was shipped out.



26:47

The professionals have suppressed gay history, just as they have suppressed the truth about third world people, women, the poor, the imprisoned and the insane. They have been co opted not only by being bought off, but in a more insidious way. Through their long training, they have lost the ability to see other realities than the official ones, and have internalized within themselves, the values of the ruling class, intellectually and spiritually, they have been in us to sized Well, gay



27:17

history is more than just a series of anecdotes. It means more than saying that Julius Caesar had an affair with someone, or somebody dressed in drag a certain period in history. A lot of people who are interested in gay history think that you have an anecdote about a person. That's gay history, I believe that gay history is looking for patterns. See, seeing how gay people's lives have been part of patterns, and seeing how the forces that have tried to destroy us have been part of patterns. And that's what I tried to do in my book, I try to see patterns both in our lives, and in the institutions that have resisted our lives. And so my book is a book about patterns, as well as about individuals know very little about our history, because we don't control the media. And we don't have a real voice in the universities or among other privileged professionals, the people who write history. And as a result, a lot of us simply, now that we have a little bit of toleration are just aping the worst aspects of straight culture. My opinion, one of the reasons I'm interested in gay history is I want to see whether we have something that is more than just an imitation of straight Society, an invitation to the worst aspects, in some cases, have worked with straight society. And I believe there is I believe that there is a sensibility and a magic as part of gay history. And that if we discover that and get in tune with that, then we will have a more rewarding and fulfilling gay identity. When I've asked myself the question, Why are lesbians and gay men oppressed? The way I've tried to answer that is by



asking another question. And that question is, Who benefits from keeping us down? Who was getting power from that? Who was getting money from that? Who was on top because of that? When I asked myself that question, then I started to make some interesting discoveries. So that was a very useful question. I learned to ask that question from Karl Marx. Although I'm not an orthodox Marxist. That's one thing that I've learned from Mark. My book is very emotional. It reflects my feelings, that reflects my value system. It reflects my prejudices and my politics and my religious views. My class background, my sexual orientation, my book reflects all of those things. That I would add to that, but that is true. For every piece of history that has ever been written.



29:44

The words matriarchy and patriarchy are used extensively in his book and in this program, it is helpful to have an understanding of what these words actually mean.



29:54

As as the matriarchal society is a society, where women I have at least equal power with men in terms of economics, politics, and religion. And a patriarchal society is a society where men have predominant power in those three areas. And one of the arguments that I make in my book is that over the course of Western history, and indeed, human history in general, there has been a profound shift. Since, during the past 6000 years, a shift whereby us situation once existed where women had at least half the power in those areas, and whereby today, men have almost all of it. And so my book is a study of gay history within the terms of a shift from a matriarchal society to a patriarchal society.



30:55

The word witchcraft will often bring to mind a very stereotyped image, which we have inherited from a deliberate twisting of the facts about witchcraft, and what it means to practice magic.



31:07

Well, there are two definitions of witchcraft. And I deal with both of them in my book. One is the definition that was used by Catholics, and generally a female, but a times a male, who had made a pact with the devil, who was not a good person in their opinion. And they were out to destroy Christian civilization, they flew through the night, they had magical and terrible powers, and that they were a threat to to the very existence of civilization. That is what the church has advocated as a concept of witchcraft. What I have said in my book is that that is a that is a fantasy that was developed for political and economic reasons. And sexually, it was a fantasy that was used to suppress a group of people. And who those people really were, was something quite different. What they were in many cases, they were people who had been influenced by pagan traditions that continued to exist underground in Europe, after Christianity became the official religion. And that in this pagan religion, there was room for sexuality. There was room for lesbians, and there was room for gay men, and that the practitioners of this religion were felt to be a threat by the establishment. And as a result, they finally came to be stigmatized, as



demonic. And as enemies of civilization. The word in Italian for witchcraft, the words in a time for witchcraft today to this day, literally mean the old religion. And that's interesting because it's one of those words that have historical merit. The old religion is the religion that was widespread in Europe before the triumph of Christianity that arose from a matriarchal society, which we discussed before. And it was characterized by a worship of many deities, a sensibility that nature was supreme to any deity that existed, an openness to pleasure and to sexuality, and to sensuality, and a type of paganism that was very much oriented towards this world and toward the celebration of this life. That religious there were many forms of this paganism, but in general, those are the characteristics it had. And once Christianity came to power, Christianity deliberately undertook to destroy this old religion. And one of the cheek things that tried to destroy was the worship of the female deity, a great goddess figure, who was very popular among the lower classes in the rural classes, the church was successful in eradicating her belief only in the upper classes. And the lower classes continued to believe in her and follow her ways, until very late times in Europe. And it was the energy and the traditions that these lower classes kept alive. That later in medieval times, provided the cultural force that manifested itself, in forms that Christianity called witchcraft and heresy.



34:22

In the old religions and nature societies, people with magical and healing powers were called shamans and fairies, who were they and what became of them.



34:31

A shaman is either a man or a woman and a nature Society, who performs the role of healer and priest. And in many nature societies, both in ancient Europe and indeed throughout the world, shamans are predominantly gay are predominant lesbians and gay men. This is acknowledged in the societies in which they exist and our gayness is start to give them a magical power, which is precious, and valuable to the society in which the society cherishes for its religious power and fourth healing power. And the fairies were the shamans of ancient Europe and women and the men of Europe, who worship the Great Mother, and who were the carriers of her traditions.



35:27

We are all constantly made aware of the disintegration of our environment and the continual slaughter of entire species of animals. But this has certainly not always been the case of human relationships with nature.



35:39

The old religion arose in a society that lived in very close communication with nature, and had a profound respect for animals. In fact, animals were one time worshipped as embodiments of divine or religious power. And they were not viewed as some kind of inferior resource that humans could just annihilate or use at their whim, and not have any regard for they were viewed as having a power that had to be respected. Even when the animal was eaten. The



animal had to be slain with respect, and sacrifices had to be made to the animal. And the animal spirits were part of the community, spirits of the people, animals and humans were felt to be part of the same community. And in many ways, peers in equals. Christianity came in with an attitude that was exactly the opposite of that. Christianity, following Judaism viewed animals as inferior, inherently inferior to humans. And they viewed human animal nature as itself being inferior. So on the one hand, Christians would say, animals are mere resources, they are soulless resources, over which we should dominate and have dominion, the language used in the Old Testament have dominion over the animals, we should have dominion and dominate them and use them as we need. And on the other hand, within ourselves, when we see forces and feelings and attitudes and beliefs, that are not intellectual, or spiritual, in the sense of being abstract, and in the head, those things remind us of animals and they too, are base and inferior. So the church came to us sexuality as a form of animal passion, as reminding them of something that was inferior, so they thought to human beings, and so they had no respect for animals in nature, and they had no respect for the non intellectual parts of the non metaphysical parts of the human of the human experience. And as a result of profound cleavages develop between what was considered to be the soul and what was considered to be the body. And based on this dichotomy, sexuality was repressed, human beings were repressed. And we in Western society became profoundly alienated from other animals and her own animal nature. And this alienation has been continued exist today.



38:43

Day heterosexual mythology tells us that gay people have always been outcast from society. But this is far from the truth. Arthur talks about a society that celebrated homosexuality and nature.



39:34

The Celts were a society of people who moved into Europe and several waves beginning around 1500 BC. And they came as invaders and they were more patriarchal than the societies that they conquered. But in time, around by around 800 BC, the societies that They conquered and Celtic society fused and a national Celtic culture was formed. That in many respects was midway between the old form of matriarchy and the rising forms of patriarchy. And the Celts are very interesting because they preserved many of the oldest stone age traditions, particularly around sexuality and religion. They worshiped the female deity who had many forms and many names, and they worshipped animals. And one of the most prominent animals they worshipped was a horned figure, which was very important in their pantheon. And the horned figure or the horned God was an associate of the great goddess of the great mother. And as a result of Catholic civilization, these beliefs became very widespread in Europe. And when Romans when the Romans conquered the Celts in the first century BCE, culminating in the conquests of the dictator Julius Caesar, a deliberate policy was undertaken by the Roman emperors to suppress Celtic culture. Because Roman culture was exceedingly patriarchal, and every respect and the Celtic religion in Celtic sexuality were felt to be a threat. And so Celtic culture was suppressed. Celtic men were notorious for their homosexuality. The horned God was among the Celts was the lord of the underworld and of the dead. Now, this was not a bad thing. Because the Celts believed in reincarnation, and uncounted belief when you died, you didn't go to either heaven or hell. What happened is you about you waited a time in the world of the spirits. And then you will be born as an animal or as a human. And so death was a form



of rebirth, out of death came life. Death was a part of the great cycle of nature. And so it was not bad at all. It was as natural and as beautiful as the natural process of a flower, going to seed and dying and new flowers coming from the seeds. And the Lord of this underworld, the Lord of the Celtic underworld with was the horned God. And he was also very closely associated with sexuality, and also male homosexuality. When the Christians came in, the Christians believed that when you died, that was it. If you were repressed the way they wanted you to be repressed, you want to hate them. But if you enjoyed life, especially if you enjoyed sex, then you went to hell. And hell to them was a very evil, dark, sinful, dirty, dreadful place that no good Christian wanted to go to. And here they came across this Celtic divinity, the horned God, who the Celts had worshipped as the Lord of the Underworld. And as a result, the Christians began to identify this Celtic God with their own concept of the devil. This was because the Christian concept of the devil was a great cosmic force of evil, who resisted God and humans, and who lived in hell which were, which was the place where all wicked souls were sent to. So they came across this lord of the underworld and Celtic religion. And they, they had their devil who was the Lord of their underworld, and so they began to fuse them, and as a result of this fusion, ever since that fusion, the Christian devil has traditionally been portrayed as having horns, hooves, furry legs, and an erect caulk. And these are exactly the physical characteristics of the old Celtic horned God.



43:38

Arthur's book refers to Christianity as one of the root causes of our oppression. But where did Christianity come from? And how did it come to power?



43:47

Christianity is not just a set of religious beliefs. That's a fallacy that a lot of people have. Christianity has been a set of religious beliefs in the context of a system of power, and property. Christianity came to power in Europe, and indeed, in most places, the world has to come to power to violence. In Europe, this happened, because around the third century AD, Christianity had become quite widespread and the Roman army. The army, together with the emperor was the largest single consumer of goods and services in the Roman Empire. Christianity became very widespread in the Army because essentially because of its tremendous emphasis on obedience, quiet obedience, and respect for authority and its sense of corporate organization and regimentation. A man came along who wanted to be emperor, his name was Constantine. His use of Christianity was very, very cynical. He used the cross as a military as a military sign crosses were put on shields and people were made to march behind the cross with the insignia and Latin written on it in hopes that no incase which means by this sign you shall conquer. So the triumph of Christianity was a triumph of violence, authoritarianism and patriarchy. For those gay people today who want to remain Christian in some way, I say, look at our marvelous tradition of heresy. Look at the heresies don't get bogged down in the boring, oppressive, dry orthodoxy of the patriarchal culture. Reduced from that, explore the Gnostics explore the mannequins, explore the Bolga meals, get to know your gay culture and history. And if you want to be a Christian, at least they're good heretic



45:51

APFT Ustym.





46:03

I think that we should try to create a new form of life. And it's a form of life that I call kind of a cooperative, magical socialist society. I want to take the power that exists in the society and decentralize it and gain control of it in small groups of people. But I want those people to relate to each other not as kind of impersonal objects, who have a utilitarian goal in common and nothing more. I want us to try to recreate and rediscover the magic of collective activity. One thing I think we should not do is settle for a pale imitation of straight life, it's settling for so little, and display such a lack of imagination. I want more than that. I want more than to be like straits. I want the right to be different, and to create a new culture which affirms my life, and my magic, and the life and magic of my friends. And I believe that we can create that if we have the space to do it. And so that's what I want us to do. I want us to get together and really communicate, communicate spiritually, communicate sexually, communicate artistically, and not not settle for a pale imitation of straight life.



47:35

A couple of moments, I'll be giving you some mailing addresses. I like to give very special thanks and affection to Arthur Evans for his cooperation and the production of this program, and to chandelle for his invocation for strength, and to Dan Art and olan Sanders for the use of their technical facilities. Agriculture by Arthur Evans is available from fag wag books, box 331 Kenmore station, Boston, Massachusetts 02215 My name is Steve O'Neill. I produce this program and my mailing address is Box 11472 San Francisco, California 94101. Thanks for being with us.



48:37

Tea in Houston Texas is a medium in the movement to to regulate the human psyche.



Mike Miesch 48:48

What do you think of that? But vodka. If you'd like to give any comments on Wilde 'n' Stein, you're welcome to right here at 419 Lovett or zip is 77006. In just a moment, we'll be turning to another Raven head communications production on Arthur Bresson Jr. gave filmmaker a discussion of game music and films. You're listening to KPFT Houston



49:33

Do you recognize this song? Do you know the music of Chris Williams Margie Kay Gardner. What is there about women's music which has made it an underground phenomenon? Have you heard the poetry of Adrienne Rich or free to work? Have you read Lisa Fenton spoken? I sleep with train? Are the experiences of women being validated through their poetry and music. Are you curious about current lifestyles of women? Listen to a woman's place every Friday 12 noon to one. Vote your fashions unless you want to dress for comfort as well as success. You won't



hear diet information unless you want to learn how to lose food addictions and gain self esteem while eating five gallons of ice cream. You will hear women discussing their music, poetry and lifestyles. A Woman's Place Fridays 12 noon to one a woman's places any place she chooses to be. Her information changes and so does she tune. I'm Claire Kern. KPFT ustun 90.1 FM



Mike Miesch 50:49

and Clara will be having her own free Halloween Special. She'll be interviewing two witches on a woman's place, Woman's Place feminist programming with a slant all of its own. A Woman's Place 12 noon to one on Fridays. Next we'll be turning to a another tape. Arthur Bresson Jr, gay filmmaker discussion of gay music and films. And this tape features songs by Tommy Talley, Margie Arden, Paul DuBois, Helen Robbins, and Conan. I hope you'll find this tape very interesting. I did. And once again I'd like to thank Frank and Steve



51:54

Well, my favorite song I guess is I guess it would be Tommy Talley saying yes to being gay. It's really a for me it's a neat song. It's a song that when it was written the associate producer on the film Joseph Knutson didn't like the song. He thought it was negative. He said already this is gonna be like a negative song, isn't it? He's he's saying that he hasn't known full of up to now. And I said, Well, that's a whole problem in the gay community. That if someone shines a light on something that isn't quite according to Hoyle are isn't perfect. A lot of gay people feel oh, you're running up the dirty laundry on the flagpole. I liked the song because it seemed very honest about being gay, that it's not always neat. And it's not always terrific that sometimes it's very terrible. And not just from the political oppression just from self oppression. So a song that talks about hard choices and that it's not always peaches and cream, sweetness and light. I liked it very much. And I told Tommy that I thought the feeling that people would have when they watched the song with the pictures we put with it would be essentially a positive feeling. I think generally the film audiences reacted to it positively.



53:00

The voice of Arthur J. Bresson, Jr. Or as he prefers to be called Artie. Artie is a filmmaker who has produced a number of gay films, both documentary and fictional and content. What makes his films particularly unique is that he uses originally composed and performed music that complement the gay themes. He will be talking about the various aspects of creating the films and the music.



53:25

I told someone yesterday that I was going to be doing this interview with you. And they said, Well, what's gay music? And I sort of laughed, because I guess it is a question. Anyway, when I was making my first feature, I wanted to have music that would go along with the pictures which were going to be gay to men falling in love with each other, you know, same sex love. And so that first was the first time I dealt with the issue of what music would fit the pictures. And we had some songs and how those songs the words in the songs either would go with the



pictures or the counterpoint with the pictures. Anyway, passing strangers was way back in 74. And then when Anita Bryan came on the scene in 76, and 77, and made the film *gay USA* here in San Francisco, the whole lot of straight and gay people. And I thought, well, original songs, lyrics and music would be a way of putting some of the political and emotional and feeling aspects of being gay into the picture. And so if you've seen the film, it's basically a one long parade stretching from New York to San Francisco, through LA in Chicago. And there are songs love songs, songs about marching songs about gay consciousness that are played over the pictures of gay people demonstrating and having a great time in protesting. I'm one of those songs by Tommy Talley, saying yes to being gay. was sort of the breakthrough song for me and thinking about gay songs. I asked Tommy to write a song sort of affirming the whole lifestyle he came up with the lyrics to saying yes to being gay first and the music I have film opened a few weeks ago in Los Angeles that's now playing this circuit called *forbidden letters*, which is a story about a man in prison and the younger lover who waits for him when he returns from parole, and that has four original songs. And by this point in my life, I'm really into having gay music and gay songs in my films. My films fall into the pattern of two character films with an older man and the younger man. So like my life, I usually picture the last scene in the film, what I want to have the feeling be, since my films are structured, or perhaps overly structured, depending on which gay publication to read and review, I always pick to the last scene and then how to aim the whole film, the sex scenes, the love scenes, the touching the talking, the music, so that that last scene seems to come out of whatever's come before so that when you sit down to watch an 80 minute film, the first minute links into the second, the third, to the very end of the picture. In my films, I've only explored the use of synchronized sound very little because of monetary problems. It's very hard to record sex with a synth camera unless you have a very good one. And I've tended to put things on the track like words voiceovers. And of course that leads us to what we're doing here today, which is songs because songs are poetry with music or lyrics and music and sung by an interpreter. A song can be made gay by it's the way it's sung. So in my films, I try and let the songs not just be filler, or silence validation for the pictures, try and have the songs comment on the pictures. That can be one to one like in *gay USA*, we had a song called *Reflections* by Margie Orton. Margie is a young woman in her late teens who I met very briefly and she played the song for me, I thought it's a perfect love song because it encapsulates all the political ideas and yet, sort of a reggae or Brazilian type sound to it and it would fit the film. There's he speaks about loving a woman and holding a woman and being with the woman so it's easy to put pictures of 1000s of women marching while you're here to sing the song.



57:15

Another use of music other than a one to one like showing the pictures you're talking about is the contrapuntal or using the opposite. So for persons singing about I feel very happy. And it's great to be gay. In a film, you can show gay people not being happy, and suddenly the song which may have been a simple him, a pay on to gay love can take on added depth by showing pictures of people who might not be in love who might be having trouble making contact. Me This is just traditional cinema. But traditional cinema is yet to catch up, or catch in with gay movies. One song written by Paul DuBois, a young man here in San Francisco has done local work as a straight artists, namely, a person has a period of stray clubs. Paul is a really fine tenor voice and can sing folk rock. And he wrote a song called *last night's man*, which we engineered over in the mission, Tommy Tadlock, and Stephen Brown on the synthesizer. And in this song, Paul wrote it specifically for the images in the picture. And it's about going out to cruise. When you have a lover who's not there, in this case, the lovers in prison, but the lover



can be on a vacation in New York, and you're spending a weekend in San Francisco and the song works very well in the film. And I think it also works very well on its own, but it's the interaction of the picture with the words which really gives it to me a lot of emotion.



58:42

See, a movie song is different than just listening to a song and a record because so I'm going to record you sit back and sit in your living room and read the record. jakhary gets down and you can imagine any pictures you wish. When you have a song with nouns and verbs in it that are going to play against specific pictures, you have to be careful or else you may get an inopportune join of picture and sound so someone singing a song about bananas. You don't want to show certain things on the screen because that will get an unintentional laugh. The thing I the thing I look for the thing I listen to for most in the song is what I look for. And the thing I'm when I'm listening with listening with my ear for is is concrete things. And when I worked with the different composers, Paul de bois, Tommy Talley, or Ellen Robbins, I was looking for concrete images words that gave me pictures. So a song like I love a man from which we used to gay USA, written by Paul DuBois was a good example of that sort of song I told Paul, I need a song that can play over pictures of men kissing and hugging in the street. And Paul brought the first version of the song and it was almost perfect for my needs. Because every image in the song was a physical image, physical meaning a specific visual image. It didn't talk about abstract feeling Looks like alienation and words like that talked about. I love a man who is sometimes very rough in bed and uses physical words. And that's the thing I almost primarily prefer in music



1:00:25

an example of total serendipity in writing a song for film was in forbidden letters. In the very last stage of the production, I realized I needed another song to open the Color flashback when we go back to see how the two lovers met and what their life was like together, the ups, the downs, all that routine, and I was desperate for a song. And so usually when I'm desperate for a song, I dial up Tommy italiens, I'd have two days I need a song. He says, What's the song for and I said, Oh, it's for a Halloween sequence. And Tommy said, what's in the scene I said, you know, it's a Halloween sequence. A lot of drag queens, a lot of gender, fuck, you know, a lot of masks, you know, black Orpheus only with the San Francisco tinge. And Richard has a tuxedo on and he has some glitter in his beard. And that's all I told him. The next day, I get a call from Tommy saying, I've written a song, you know, and he plays the song from me. And you would think, since we only changed one word in the song, you would think he had seen the pictures beforehand. But the song which eventually was titled Harlequin eyes, which Tommy did in the film, was perfect for the pictures and he never saw the pictures. So sometimes it's sheer serendipity images and fake dogs



1:01:45

you know, the big surprise in making gay USA was five days before the pray. I've been spending that 10 days before that day getting ready for the film, recording the songs some of what you're hearing today. Getting other songs written speaking to singers who might want to be in the film. But five days before when we all woke up and they were the headlines and



Robert Hillsboro had been murdered in what many papers called a gay murderer. And even after the trial of the accused, no one could say whether it was a gay murderer and I took it to be like a minority murderer, a gay murderer. And suddenly the parade which was supposed to be a carnival and or political demonstration became the sort of funeral thing. So the song send me no flowers tried to take into consideration the Hillsborough murder, plus the up aspect that the film had.



1:02:45

Many of these films are both erotic and explicitly sexual. Some critics have labeled his films pornographic using the negative connotation to express the reaction already now discusses these criticisms.



1:02:59

When people view me as a pornographer, I usually let them run the tape till it runs out. I view myself as a filmmaker who makes pornographic or erotic or explicit films. I've never felt the put down I know people say it as a put down. My parents have seen all my films both the safe gay documentary, and the more explicit pornographic films and all the format's Super Eight, the workprint my parents have seen those and they enjoy them. My mother view them as a way of understanding more about what I was about. And my dad has taken tickets in the theater for me when I used to independently released my films early on in my career. So no, I don't feel put down about pornography, maybe because I view my films as films, and like people to see the film rather than the category. So I prefer to be dealt with as an individual as a temperament as a personality, rather than as a slot or pigeonhole or designation. So that's the way I like my films to be treated. But on the other hand, pornography is legitimate or illegitimate genre, and one has to deal with the givens of that genre. One goat when one goes to pornographic film, one expects to see a film that has sex in it, where the camera doesn't hide its eye and run into the next room and show it to seagulls flying off, but shows what some people do the fact that pornography as a genre has not been explored, except by very few filmmakers. I mean, Wakefield Poole is a rare filmmaker, he was both one of the pioneers. And one of the people who's expanded the perimeters of pornography with his latter films. And not many other people who seriously work in pornography. Serious doesn't mean that they're glum or grim. It just means that they take the genre seriously. So I work in that genre, sometimes not all the time. And sometimes it's very disheartening. And then other times it's lots of fun, depending on how the public reacts to the film. But I'm not much moved by people clucking at me over cocktails and dinner. That I am indeed a pornographer. Main call is an easy game.



1:05:25

Filmmaking is a very expensive medium to work in. economic realities are particularly harsh when you're making gay films. Distribution is another problem when you're dealing with prejudice both from the straight world and within the gay community itself.



1:05:41

There has never been a gay film that's broken the box office commercially until a gay film the



There has never been a gay film that's broken the box office commercially until a gay film, the documentary or narrative story or whatever, or even pornographic really shakes the American straight heterosexual box office for those duckets those dollars, budgets are going to be low, no producer is going to put up a half a million dollars or a million dollars, by the way, which is low, but to gay people, gay or artists is a lot of money. No one's going to risk a million dollars on a gay picture because no gay picture has ever made a lot of money. So when I'm making a film or any of the people that I know are making a film, we're talking about a six to \$25,000 budget for a feature film is incredibly tiny, terribly miniscule Conan or Ron Dunham. His real name is professional named Conan did a song called pass it on to the stranger for forbidden letters. And Conan is a great one taker. His band rehearsed for hours and they did all of their work on tracks, and he just came in and did the song in one take. And any low budget filmmaker and any gay filmmaker loves that type of an artist because you capture the full sort of feeling of the performance.



1:07:03

I usually make films to make a profit. The only film I've made that was not at profit designed film was gay USA, which was made with donated labor, everyone worked for free on the film, I still owe \$20,000. On that film, namely for developing and stock and helicopter and distribution. I owe that money to one human being. But we know people in the film have ever seen any of the profits that have come in from the film. Not much money has come in from that film. Although a lot of people have seen it, we provided it free of charge to lots of gay groups across the country because outside of San Francisco, LA and New York, Houston. Those are gay enclaves. Mostly America is very young, gay, all my other productions, I aim them to make a profit. Most of the time, the major characters in the film, these are the erotic films own a part of the film with me. I don't think I've ever paid a salary. On a film. The person has told the story of the film, they're given a script and outline, they talk to me at lunch. And then we do the scene. They own from two to 10% of the profits on the film after what it cost to make is recouped. So if the film were to take off, and forbidden letters is starting to take off, in terms of bringing some money in for all of us, they all have a chunk of the action, a piece of the pie. There's no reason why when you make a film, you can involve the people who make it in somewhat of a share of the profits. After all, they're the ones that put their faces and their bodies up there on the screen. And when the censure comes down, and if there is a crackdown, as when Harry Reims, who was in deep throat was arrested and prosecuted if it ever came to a gay program, sorry to mix my ethnic metaphors, then those people the evidence is right on film, their bodies and their faces. So that's the personal reason why I do it. Practically sometimes they don't have the money to pay in the beginning. But the real reason is because I'd like that if the film ever made a huge chunk of money they make some money with because if it turkeys out, we've had the, as they say in legalese terms, the glorious experience of having worked together, we had to wait a year and a half to get a distributor for gay USA. David Pascoe, the CO producer of the film, and myself basically did distribution, along with the late Joseph Knutson, who distributed the film down the west coast. But distributors turned us away on the grounds that first the film was too parochial, and that it was a gay film and had gay in the title that seems to be the kiss of death professionally and commercially. And then it was just a chore to find someone who understood the picture. Films like word is out in gay USA and in the best interest of the children which is a lesbian film about women reclaiming their children from broken marriages, straight marriages. These films face pioneer here sales decline, because there has not been a guest cinema and has not been a good documentary cinema to speak of. And so these films are sort of breaking the first eggs with the omelet called gay cinema. And when you're doing that you run up against not only traditional prejudice on the straight world, but you run up against a



particular form of prejudice, which is specific in the gay world, namely, closeted gay prejudice. So I run into the problems of people saying, well, I like your film gay USA. I like all gay people to see but I don't think it's the film straight people should see because it will scare them. So distribution is always the Handmaiden or the hand servant of box office and until gay films make a lot of money, producers and distributors are going to be very very leery and sort of suspicious of gay films because in America although your heart may sing the dollar talks



1:11:08

once in



1:11:09

a while love to bring you a smile to go live in is all bad



1:11:31

and lovely his bed you know



1:11:40

and I am so glad that I'm loving you. Where would I be right now



1:11:57

tagging myself as the bad guy got to do. But maybe I'd be something more mad more like you



1:12:29

and I am so glad you will be right now.



1:12:46

So glad to be loving you from gay USA was written and performed by Ellen Robins already shares his feelings about the future of the gay movement and his personal future.



1:12:57

And 1977 When we make gay USA I figured that was the last of the original Stonewall parades. Anita Bryant reared her ugly head. Everybody gay and straight got together lesbians came out of places we didn't know they were an older gay people. Businessman. Gotcha. And 77 for me



was the last of those underground parades. The parade and 78 seem like a different parade. It was more homogeneous. The parade committee had more say about where people stood. There's a lot of people freaking out about there wasn't enough politics. There's too much politics where the floats. And this was just a sort of talk that sounded like a movement above ground, a movement starting to feel its muscles and trying to figure out who would lead it, which Eagles would come forward. And so the new fear and it's a valid fear is the CO opting of the movement, as they call it. I would say it's just a matter of gay life moving into mainstream America, just as blacks have started to do and in doing that, you start to lose some of your old idiosyncrasy some of your arguments, and you train one off for another? I think so. Yeah, it does. It bothers me a little. And thinking that the gay movement will be co opted and forget all the things that learn the hard way, like looking out for one another and giving the god your your brother or your sister to use those words, the benefit of the doubt and not coming down on each other so hard, like you're writing for Time Magazine and making movies at MGM. And yet, that's part of the growing pain. As you enter the culture as you try and make your culture part of the culture. The problem and that is, as you make your culture part of the culture, you start to be subsumed by the culture. People are strange, they're best in crisis. They forget how much it took to get the little gains we've had, just because there's a softball team, with the police with a gay team and a police team. You know, that's the point I not worry about, but it bothers me. I'd like to make a film that could play to all people. I made gay USA specifically as a film that can play the straight and gay people. My main Just as a filmmaker is to communicate with people, I think I have something special to give in terms of my gay experiences because I am a gay man. But I also have things to say about comedy musicals because I'm a singer, also. So I have lots of films that I will never make, I hope to make 3% of the films that I could make or want to make what I've dreamed of making, say, I want to make films that are commercial, those successful, that are not sell out, because I don't think art and entertainment are mutually exclusive. I don't want to make experimental films, I don't want to make films that no one sees. I want to make films that you can go to a theater to see that you don't have to watch on a sheet and a little back room because that's the only place they would play it. So I guess when we say I have upward mobile aspirations to being a small big name director, I put my names on my pornographic films and my gay documentary so I guess I'll keep the same name. I will make a different kind of film and straight guy.



1:16:09

I want to thank already Bresson and the musicians who worked with him for the interview and the music used in this program. The synthesizer music was performed by Jeffrey Olmstead. All musical selections are copyrighted by the artists. Our engineer was Guy Grande and I'm Steve O'Neill I produced this program in San Francisco our closing salon selection will be anthem from gay USA by Tommy Talley thanks for listening



1:16:46

people to gather people is all people Stan take your lives in your head. Read them for also shall be soon stone shall be warm gays all together joined hands in head all of us take your lies in your head man with gaze with a straight face Oh deal with the O P people. Take your life in your head. Freedom for soon shall be one the dark skinned in light skin all about just







1:18:08

take your life in your head. Freedom falls to shall be from sea coast to sea coast all over the people take your life good people and encourage people to gather people is people's take your life in your head. Freedom for so shall be one. Soon shall be one soon shall be Whoa



1:19:26

that was the program on Arthur Bresson, Jr. I hope you enjoyed it. I enjoyed bringing the stage two you will be hearing types from ravenhead communications throughout November and into December. And they've been doing some very interesting work and I hope you enjoyed it. I certainly once a week I'm going to be doing something new. There are great number of songs that we hear on Wilde 'n' Stein, but sometimes we don't always listen to the words and Some of them have just really tremendous lyrics of this song you haven't heard on Wilde 'n' Stein yet, but you will November 9 19. From a special live concert, from ravenhead communication that's on tape that I'll be playing for you. This is the song that they sing at the end of the concert. And I'll be reading the words right now. They're a strength, strengthen these hands, riding, creating new melodies. There is strength, strength in these hands, pressing, sharing sensitivity. And there is strength, strength in these hands giving, ringing laughter. And there is strength, strength, in the hands striving, working for what we're after. And there are strength, strength in these hands defending defending what is right there a strength, strength in her hands, taking taking back the night. And there is strength, strength in our hands, healing, healing with rituals. And there is string strength in our hands, fighting, fighting for survival. And there is strength, strength, in our hands, protecting preserving oil, land and sea. And there are a strain, strength in our hands ending stopping nuclear insanity. And there is strain, strength in these hands, searching searching for solutions. And there are a strain, strengthen our hands, building, building, revolutions, a song that we'll be hearing in a few weeks, there is strength in these hands. You're listening to KPFT Houston, you've been listening to weld and Stein. I've hope you've enjoyed this evening's program. I certainly have and hope that shows rather than Stein, gay programming produce for and by members of the gay community. And for those out there beyond Houston who can listen. Occasionally when the weather's right, we are picked up in San Antonio and Austin and I send those people my love KPFT Houston Wilde 'n' Stein. We're here because we can see



1:22:55

what,



1:22:56

Rick, when the President and the Vice President both die, the presidency then goes to the Speaker of the House. I can't believe you didn't know that.



1:23:05

Good god. I'm the First Lady. No, I have to get me. I mean, some new clothes for the party and the inaugural ball guestlist I wonder what Arnold Halston and Klein are doing this time of year.





Mike Miesch 1:23:17

They're doing what I think they're doing. They'll be listening to the world premiere of Harry foods. She's the lavender White House. The lavender White House while air November 5 During Waltons dance marathon at 9pm will be on from 8:30pm until 1230. With news views music, the premiere of the lavender White House a special interview with Sister lewd conduct. Lisa Benton will be rejoined in this as well as our regulars. Ray, Art, Ben and myself Wilde 'n' Stein marathon on november fifth from 830 until 1230 on KPFT Houston calling us to



1:24:30

love