

Jenni Olson in conversation with Robert Adams
The adult films of Arthur J. Bressan Jr.

Jenni ...This whole thing has been such a journey and it's been so amazing to connect with people, old friends of parties and anyway is just so amazing to be in touch with you.

Robert Oh! It's mutual. Absolutely. I mean, I never imagined... I really thought the films would just get lost.

Jenni It occurs to me that we should actually have that conversation on camera. OK? Yeah. I'm so excited...

Jenni Hi! I'm Jenny Olson, co-director of the Bressan Project devoted to the restoration and rerelease of the films of Arthur J. Bressan Jr. And I'm here today with the co-star of two of Artie's films, *Passing Strangers* and *Forbidden Letters*. Welcome, Robert Adams.

Robert Yeah, Hi.

Jenni I'm so excited to get to talk to you. This whole project started a couple of years ago and we've been gradually restoring and rereleasing Arthur's films. And it's been especially amazing to reconnect with or connect with Arthur's old friends and people who were involved in the making of his films. And so thank you so much for being here and talking with us. So many questions. I wonder if we could start with you. Could you talk about how you met Arthur and kind of, you know, the early days? So *Passing Strangers* was made in 1974, which was like five years after Stonewall. Very different time. And could you talk about, you know, what it was like to be gay in San Francisco back then? And meeting Artie, a little bit of background.

Robert Yeah, it was definitely an interesting time and there's never been another like that.

Robert That's for sure. I came to San Francisco. I think about a year before that from Milwaukee, Wisconsin, I had some friends in Milwaukee that I met that were gay that moved to San Francisco and. At the time, San Francisco is known as this gay Mecca that gay people from all over the country flocked to, just to be accepted and to feel like. You know, to learn more about themselves. And so I kind of followed them there. I met Artie. I was just literally standing in front of the St. Francis Hotel on Geary at Powell and Artie walked up to me and approached me and said that he was interested in, or he was making this movie and he thought that I looked like the kind of character that he envisioned for it. And he wondered if I would be interested in doing it. And as a, really a lifelong movie fan. Even at that point, my first job was an art house, movie theater. I ran a film society in Milwaukee. So he says "movies" and it's like, "Oh, yeah, I'll do it!" And at that point, I didn't even know what kind of film or anything. It was just like the word "movie" was magic. So. So then over, I guess. You know, I don't specifically remember, but I think we probably went and had lunch or something somewhere. And he explained the concept of the film. And also that it was, you know, adult nature, explicit sex, which I didn't really have a problem with. So that was how it started.

Jenni Wow.

Jenni I also want to ask you a bunch of questions about *Forbidden Letters*, which we'll get to know a little bit. Which was made in 1974. But so staying on *Passing Strangers* for now. I'd love to just talk about any kind of stories about the shoot or particular memorable aspects of the scenes with your co-star Robert Carnegie, or there's stuff that you shot out at Angel Island that seems particularly amazing. The outdoor sequences. And I also like it's one of the most remarkable things about both films is that they are so romantic and affectionate. And I would love for you to talk about that and about, you know, kind of Artie's vision as a director in that regard and how he worked with you on those.

Robert Well, I'm a romantic.

Robert I really am and to this day I still am. And so it wasn't hard for me to play that kind of role. Robert Carnegie, I remember that I kind of had a crush on him. But I kind of formed crushes on a lot of people back then. And it wasn't it wasn't reciprocated. We didn't have any kind of relationship outside of the shoot. But I think both of us really got into the characters, you know, when you're doing something like that, you just kind of... You kind of find -- not even the role -- but just that that part of yourself, that that romantic part. You know, when and how you are with a relationship where you're in love with someone. And yeah, I think it worked. I think at the time we felt it. And it shows, it shows on camera, even though we didn't actually have that relationship.

Jenni And did you talk about that aspect with Artie? I mean, obviously it is a porn film and there's plenty of actual sex in it. As a director, did he talk about how important that aspect was? In terms of his direction?

Robert Oh, yeah.

Robert I think sex is a very 'matter of fact' thing with Artie. And he was focused on it because that was the market that he was in. I also think he enjoyed sex and that he liked, you know, filming it. In terms of his direction, the way I remember is he set up a scene. And then he just expressed generally what he wanted from the scene. And then he let us just take it from there. There wasn't any specific direction. At least that's how I recall it. I mean, that was 40 years ago.

Jenni One of the things about both films, you know, is this kind of ethos of gay liberation and that kind of political aspect of that. And also this sense of community and kind of nurturing. I mean, in the plot of the film, your character is 18 and other characters older, 28. And you have this kind of sense of mentoring and nurturing. I'm curious if you can just talk about that perspective, that aspect of it.

Jenni I was reading -- we got all these great new reviews -- and I love, love Johnny Ray Houston's 48Hills review, where he describes you as a waif-like, well-hung muse. (Both laugh.) I don't know. Is there anything that you want to say about that aspect of the -- not your 'well-hung muse' -- but the kind of nurturing, you know of the two characters.

Robert Well, I uh... Yeah.

Robert That was I think that was really the reason that I did the film, is because of the story. And that tenderness and, you know, that love story aspect of it. I mean, the sex was of fun and it was exciting to do, obviously, but it isn't what was important to me or why I was drawn to Artie in doing those sorts of.

Robert So. (Laughs)

Robert I was telling a friend about the waif-like comment. "Well-hung muse." And he said, "well, wasn't that filmed in a small aspect ratio?" And I said, "Yeah, but Artie could go pan across my dick."

(Laughs.)

Jenni So one of the other amazing things that Arthur does in all of his films is utilize, you know, essentially a kind of "documentary" -- he has these kinds of multiple levels of cinematic meaning or things happening. So like in in *Passing Strangers*, he has the two characters literally go to the actual 1974 Gay Freedom Day Parade. And, you know, so it is this documentary like you're actually at the Gay Freedom Day Parade. Can you talk about that like, you know, again, did he just say, like, oh, go and pretend that you're these guys and you're in this parade and we'll follow you around?

Robert Yeah. There is an interesting thing about that. The scene that we're actually in is very short and I believe he used footage from other parades.

Jenni He had shot the 1972 Gay Freedom Day Parade. And then I think he also did an additional 1974 kind of B-Roll.

Robert: But he had more of us in the parade. And as I recall, he thought we broke character, that we got too much in to the gay parade thing and we weren't really as much into our characters. So I think I think the footage he actually used was pretty brief because of that.

Jenni Wow. That is fascinating to hear. And then, of course, makes me think that there are outtakes. There's outtake footage that we have not found.

Robert I think he probably destroyed it.

Jenni I don't know.

Jenni I mean, we it's been an amazing kind of journey on an archival front where, first of all, Arthur's sister, Roe Bressan, when when Artie died, she donated boxes and boxes of his film elements and papers to Frameline, which is the organization that runs the San Francisco LGBT Film Festival. And all of that stuff was at Frameline. And then there was this kind of crazy situation where she actually moved and Frameline lost touch with her. This was in, I mean Artie died in 1987. And in the early 90s, we were trying to get in touch with her. I was at Frameline at that time as festival co-director, and we couldn't reach her. And so we had all that stuff, boxes and boxes sitting there for twenty years and couldn't reach her, so we couldn't do anything with it in terms of the rights holder. And then it was maybe three or four years ago that it occurred to me. I Googled an old phone number that I had for her because she'd actually changed her name. She had a married name and her name was different. Anyway, there was this ridiculous thing where we couldn't find her. And so three or four years ago, I- I found her and we reconnected and I said, you know, we have all this stuff. We would like to do something. And anyway, so all of which is to say, all of that material we've then kind of gone through and figured out like, oh, here's the original negative of, you know, the

prints that this amazing company called Vinegar Syndrome did the scans for - new beautiful 2K scans. But the outtakes, I don't know. I don't know where they are, and there are some things that we haven't been able to find some other things like including his first short, a short called Boys. That was a Super 8 that he wrote about, you know, so we have like documentation that it existed, but we haven't found the actual film.

Robert I have a vague recollection of something like that, maybe just that he mentioned it. But I feel like he might have shown it to me as an example before we did *Passing Strangers*.

Jenni I could imagine that, what he writes about is that he made it in 1969 and that he showed it here in San Francisco in 1970 and that it was a, you know, adult short and that it was really popular and people were very excited about it. And. But yeah, so it's this thing that we're still looking for. And now we'll start looking for the extra footage for *Passing Strangers*.

Robert Yeah, well, I don't know. Yeah, I hope you find it, actually. I mean, that would be really great.

Jenni So just to kind of the last question on *Passing Strangers* is can you talk about the response to the film and your memories of, you know, when it came out? I know that it won the Best Director award at the 1974 San Francisco Erotic Film Festival, and it got great reviews, you know, in *The Advocate* and nationally. Do you remember the response?

Robert Yeah.

Robert Well, the thing I remember most is that he had the premiere at, I believe, with Powel Cinema. It was a little tiny theater right on the cable car turnaround, at Powell and Market, which is like, you know, the tourist hub. And. And he got a klieg lights. So we heard like a searchlight premiere for *Passing Strangers* to the theater right in the middle of the tourist district in San Francisco. And I thought,

wow, this is the coolest thing. This is like a real movie premiere. And then we know all the stars came out. I think he might have even had a red carpet. I don't remember, but it felt like we did all of that. And I had people that, for a while after that, I have people stop me on the street and say, "Oh, I saw you in that film." And so I have my fifteen minutes of fame. It was pretty cool. I liked that.

Jenni Yeah, yeah.

Jenni Well, I have to ask. As you say that I it must be an interesting experience to see it now for yourself. Like what it's like?

Robert Yeah.

Robert It is really interesting going back and looking at yourself. When you were in your early 20's, and it's a good experience to be able to see yourself from the outside. Because I know how I felt inside, you know, at that time in my life, there was a lot of turmoil. So it's like seeing, you know, you're aware that it's yourself, but you also see it as being "wow, that, you know, maybe things weren't so bad as I thought they were back then because I looked pretty cool. And by cool, I mean I had a kind of calm demeanor that came across in the film that I didn't necessarily feel in my life at that time.

Jenni Well, it's an amazing performance. And, you know, it's just such a beautiful film. Is there anything else you want to say specifically about *Passing Strangers*? And then I have some questions about *Forbidden Letters*.

Robert You know, I was always grateful for having that opportunity to do the meeting Artie, because it was. It was just a really great experience in my life. You know, just one of those life experiences that you would write in an autobiography. And at the same time, it wasn't one I could share with everyone, not my family, because my dad was a minister. So that made it a little awkward. I mean, my parents were.... they were liberals say, you know, it wasn't a conservative church. But they would not have been okay with my participation in a porn film. I don't

know if they could have come around to understanding it. My family that's alive to today -- my brothers and everything -- they know about it.

Robert: But they don't want to see it. And I don't blame them for that.

Jenni That would be a big thing to adjust to, I imagine.

Robert Who would -- I don't ever want to see my brother having sex either.

Jenni It's interesting to think of it, you know, in relation to the time. To me, not to get too romantic about it, but, politically, it was a really important thing for gay liberation, for gay people to see, for gay men to see themselves onscreen in a romantic context and a sexual context. And it has a different, a really different quality to it than, you know, contemporary porn where... I mean, one could argue that contemporary porn also has a liberation ethos to it. But it's not quite as... Politically at that time, it was just such a different time. I feel like I'm not quite articulating my argument, but...

Robert Well, no, I know what you're saying. But what comes to mind for me is that in particular.

Robert It was different from mainstream film that took on LGBT characters or gay men specifically. When mainstream films addressed the issue of gay and lesbian. Inevitably, the characters... Mostly they died. Otherwise, they, you know, something miserable happened to them or they got beaten up. I mean, there was very little that was positive for young LGBT people to look at and see "Yes, this validates my relationship." And I think we did that. At that time it was really rare.

Jenni Yeah. Yeah. And I think both of these films, you know, they're not just adult films, but that they are part of the kind of early gay independent filmmaking, like Christopher Larkin's *A Very Natural Thing* and David Buckley's *Saturday Night at the Baths* in terms of early, you know, there's very few films to point to in terms of early 70s gay films. I mean, obviously, there was, you know, *The Boys in the Band*

and *The Gay Deceivers*... But, you know, few and far between and it's been really amazing, the response to both films, because they've been, you know, essentially unavailable all of this time because they've just been sitting in the box and people haven't gotten to see them. I mean, similarly, just a digression on Arthur's 1985 film *Buddies*, which was the first film that we restored and re-released, which was the first feature film about AIDS, but was really eclipsed in terms of people's awareness of it because it was not available all this time. And films like *An Early Frost*, which came out a couple months later and *Parting Glances*, which came out two years later, you know, have had much more awareness in the mainstream and people's consciousness because they were available. And *Buddies* was just not available all this time. And so for all of his films, it's been really exciting for them to have this kind of revival. So let's jump to *Forbidden Letters* which came out in 1979.

Jenni So let's jump to *Forbidden Letters*, which came out in 1979. And in between *Passing Strangers* and *Forbidden Letters* Arthur made the 1977 documentary *Gay USA* which was the first feature-length gay documentary made by gay people. It actually came out a couple of months before "Word is Out" and documented Gay Freedom Day Parades across the country, mainly here in San Francisco. And then Artie went back to making another narrative feature, *Forbidden Letters* -- and like *Passing Strangers* it has a pretty simple narrative premise. Your this character, who's the younger character waiting for your older gay lover to come back out of prison, played by the legendary Richard Locke, who at that time was a pretty big star. Like he had just been in the Joe Cage trilogy: *El Paso Wrecking Company*, *Kansas City Trucking Company*, *L.A. Tool & Die*. Anyway, I mean, he was a pretty big star. So I have so many questions. Not to be too starstruck about Richard Locke, but can you talk about what it was like working with him?

Robert Yeah, well, you know, I think if I had really had it in my mind that he was a big star, I probably would have been nervous.

Robert: But I was like a... I didn't see a lot of porn films. So, I didn't really know who he was. When Artie introduced me. I mean, I was told about that later.

Jenni Yeah.

Jenni He I mean, he does seem very unassuming in the film. And again, like, it's so romantic. And so affectionate. It's just beautiful. The connection between the two of you. Is there anything else you want to say about that and the direction?

Robert Yeah. The interesting thing about me and Richard is that we were not two people that would have met in real life. Most likely. I don't think either of us was with each other's type, you know, and in terms of the kind of person that we sought. But he. He was an extraordinarily gentle, sweet person. That's what I remember about him. And I think, I think the chemistry was real. For that period of time, and again, it was a relationship that existed only in front of Arties' camera. I mean, not to say that we never talked outside of the, but we didn't... We kept in touch somewhat, but we didn't have a relationship. In that way. But during the course of the film, I think we really felt. Yeah. He was a special person.

Robert Yeah. Does that make any sense?

Jenni It does, yeah. And I think it really comes across. And, you know, in both your performances and the chemistry is really remarkable.

Jenni There's so many amazing things about the film. Again, like *Passing Strangers*, tons of location shooting. You go out to Aquatic Park and Lands End and the Castro. I love the sequence of you walking through the Castro together.

Robert Yeah, that was great.

Jenni And Alcatraz.

Jenni So I want to ask if you have any, like, specific anecdotes. But I'm especially curious about Alcatraz, because this was a time when Alcatraz was not yet a

national park. Like it wasn't a big tourist place. Right? Anyway, can you say anything about that?

Robert I think it was a National park.

Robert Because I think the way we were able to film there was that Doug Dickinson, who helped film it, and Artie's friend, either was or was at the time a Park Ranger. And he had the connections to that section of Alcatraz closed off. And the thing that I remember besides that was that on the other side, Clint Eastwood was filming.

Jenni Escape from Alcatraz. So his film crew, and we were there at the same time. And we were doing this.

Robert the sexual stuff inside the bars of the prison. And Doug and I believe maybe someone else, we're looking out to make sure that nobody came over to our side. But it's kind of understood with film crews that. That you don't mess with someone else's set. So I don't think there was really a great risk there. But that's how we got privacy.

Robert So, you know, without somebody walking in and seeing us. And the same actually with Angel Island. He had some sort of arrangement.

Jenni Angel Island for the *Passing Strangers* shoot.

Robert Yeah.

Jenni Wow.

Jenni I just, it's just amazing. I mean, he was so ambitious in his, in that.

Robert He was, yeah. Well, he was thrilled to do the helicopter shot. He was so excited about being in a helicopter and doing these overhead shots.

Robert And I guess that was for *Passing Strangers* too. I don't think that was *Forbidden Letters*.

Jenni It's funny. He has in all of his films, these kinds of like attempts to do ambitious things like *Gay USA* also has these helicopter shots of the marches and *Buddies*, as well, closes with this great aerial shot. Which, you know, they're very modest aerial shots, but they're aerial shots. And it's like, wow, this is a real movie. Yeah.

Robert He did amazing things with almost no budget.

Jenni Yeah.

Robert And, you know, I can only imagine if he was around today with drone technology and all of the tools at his disposal. He would be making amazing films. You know, I think he was on the road to becoming a mainstream filmmaker.

Jenni In *Forbidden Letters*, there is a sequence that's, again, a character shot at a "real" event, which I would guess maybe you are not physically at, but it's the Halloween celebration in North Beach at the Cabaret. And Richard Locke's character is there for real, like it's really Halloween. Do you know anything about that shoot?

Robert I do not. He did do that with Richard.

Robert And I was not present. I wasn't aware of it. I had forgotten about it. So when I watched it recently, I was surprised to see that it was in the film. I had an old degraded VHS copy of *Forbidden Letters*, and it was a different cut that Artie made for some distributor and it cut a lot of stuff out.

Jenni That's so interesting. Sorry. Go ahead. No.

Robert No, I was just going to say I haven't seen the full film since it was released, so it was really a wonderful experience to go back and see it as Artie had intended it to be.

Jenni Yeah, well, it was an interesting experience when Joe Ruben at Vinegar Syndrome did the 2K transfer from the original negative, he realized that the color timing of the sequences had actually been done incorrectly on the VHS. You know, the release copies were because it goes back and forth between black and white and color sequences and that, you know, that there's this idea that we're in contemporary time, it's black and white and that the flashbacks are color. Right. And he realized that, you know, anyway, that those had been done incorrectly. And then we ended up we spent like hours on the phone talking through the logic of which things needed to be printed as color. And so there's a bunch of color sequences in here that have not been seen in color prior. But I guess I don't know that much about what might have been cut out about from the tape, the VHS version.

Robert Well, what we've cut out was basically all the plot because this distributor just wanted a porn film.

Jenni Right.

Robert There wasn't much left.

Jenni Which is a good seed to the next question or next thing to talk about, which is that it does have so much plot and not just plot, but an amazing esthetic choices cinematically. There's so much going on. The opening sequences. I mean, there's so much that that's very experimental and kind of drawing from... it feels very much like *Un Chant D'Amour* or Kenneth Anger or kind of, you know, classic gay experimental esthetic, including there's like a whole kind of stills montage, a montage of of stills that's really beautiful. Did you talk much about cinematically his ambitions?

Robert Yeah, well, he talked a lot about Frank Capra and Preston Sturges as being influences of his.

Robert He loved old movies. He especially liked movies from the 40s. I can imagine. You know, I see. Some of the shots he innovated reminded me a lot of Orson Wells. But yeah. Kenneth Anger too. A little bit of Ingmar Bergman maybe, without a depression. I mean, the story of Richard being in prison for being a mugger, I guess, was sort of a contrast too because it was a little darker than Artie came across otherwise.

Jenni You know, I love that you mention the Capra thing.

Jenni He did write his dissertation, his master's thesis on Capra and he interviewed Capra for Interview Magazine.

Robert That's right! Yeah.

Jenni Andy Warhol's Interview magazine in the early 70s. It's either 72 or 74. And he had he had correspondents with Capra as well, which, is this amazing back and forth where he had clearly told Capra that he was making a gay porn film. You know, it's like, oh, what? And Capra responds, Capra, who is you know, this, you know, Catholic, Republican, conservative figure responds. And he's like, first of all, like, pornography is not OK. And then he shifts gears and he has this, like, kind of jokey tone where he goes, well, if you're describing a, you know, eighty two minute romantic sexy story, something like that. It's like you're describing *It Happened One Night* except for the running time, like basically joking that *Passing Strangers* is like *It Happened One Night* and kind of demonstrating his sense of humor.

Robert Yeah. I would love to see that interview.

Jenni Yeah.

Jenni: So it is like there is this real connection, like a very strong connection to Capra.

Robert Yeah he mentioned Capra a lot.

Jenni Yeah. And you have the sense of it too, in his protagonists, especially in *Buddies* where the David Schachter character is this kind of singular hero and his concluding thing where he goes to the White House and to protest. And, it's just so beautiful as this pre Act Up moment of activism, which you know, is the other thing that comes to mind, particularly with *Forbidden Letters*, that it was made in 1979 and has such poignancy, on the edge of the 80s and you know, and of course, Arthur went on to die of AIDS in 1987.

Robert I had lost touch with him and I read about his death in *Newsweek*. That's how I found out. It was really a shock. Yeah, I mean, that's not how I wanted to find out. And he seemed like he'd survive anything because he'd been through.

Robert Well he had a life-threatening version of Hepatitis. And that's where he got the Prednisone Productions name. Cause that was a drug that he was taking for his Hepatitis. So he kind of made light of everything. You know that way. So I didn't even know that he had AIDS. So I do have some regrets, because... he was in New York and I was in San Francisco and I wish we'd kept touch better. I mean, there was no Internet then, so it was like writing letters and phone calls. People didn't do it as much as they do now.

Jenni It makes me think, you know, the other obvious thing is that, you know, you made these two films and then that was it. You didn't make any other films. Is there anything to say?

Robert I actually did.

Robert Oh, well, because of these two a filmmaker Toby Ross came to me and asked if I would be in a film he did. So I wound up in something called Do Me Evil. Another adult film. I have a copy of it.

Jenni Wow. Is it, is it available, that you know of?

Robert Well, I guess it is. I got the copy fairly recently.

Jenni Yeah, well, I guess we'll have to go in search of it. I'll have to go dig that up.

Robert I don't think it's a classic...

Robert: You know, at the time of my life, if someone came up and said "you wanna do this?" I'd go, "Yeah sure. If it's an experience, I'll do it."

Jenni Wow.

Jenni Well, we're discovering so many new things here. I'll have to work on that. I got to a couple of years ago actually work with PinkLabel.TV to kind of help them with their classics acquisitions. And we got, you know, a bunch of Wakefield Poole and Arch Brown and other kinds of classic stuff. And wait, what year was this, the Toby Ross film?

Robert Well, it was after the two Bressan films. I'm not sure exactly. I could find out.

Robert I wasn't, you know, I guess to answer your question, though, I wasn't really looking to be a porn star.

Robert That sort of incidental that I did that.

Robert You know, I liked sex.

Robert Someone offers to do a film, and yeah.

Jenni But it wasn't your career path.

Robert No, it wasn't the same motivation.

Robert Artie's films had a lot more meaning because it actually felt like it was an opportunity to act and play a character and then be in a real movie. Because he was an artist.

Robert So it meant more. That's why. You know, I don't really mention "Do Me Evil." It's kind of a joke when I look back on it. Maybe it wasn't a joke to Tobi Ross. I mean, he may have had his own sense of artistry in what he did too.

Jenni Yeah.

Jenni Well, yeah. Hopefully at some point, we will also get to work on Arthur's subsequent adult films like *Daddy Dearest* and *Juice*.

Robert Ah. Yeah, I liked that one.

Jenni Yeah.

Jenni I know that we have the negatives somewhere. It's just such a labor and financially intensive process.

Robert Oh, yeah. Well, I'm appreciative that you chose these two to restore.

Jenni Well, thank you.

Robert I really appreciate that you're doing that.

Jenni Let me just see if I have any other questions here for you? I guess are there any, like, final things you want to say?

Robert Yeah. I want to say something about the voice overs.

Robert Yeah, people may notice that there is a different actor playing, you know, being my voice in *Passing Strangers* that I did my own in *Forbidden Letters*. And that's because. Artie, I think, didn't feel like my voice matched the character. Because I was kind of a sarcastic twenty-three year old, you know, about things. So that's basically why I did that. What changed his mind and the other film, I don't know. But he gave me... There were a couple of short parts where I spoke on camera. And maybe he wanted to match those up. I don't know. But he handed me a script and just asked me to read it. And I believe we did it in one take. And I just remember that he was really pleased with the way that turned out. And so that's how I wound up narrating most of the *Forbidden Letters* You know, obviously, I think I could have done the voice in *Passing Strangers*, too. That's the way it worked out.

Robert It's fine.

Jenni I love hearing the behind the scenes stuff. So thank you for that.

Robert Yeah.

Robert I just really, I remember reading that and just I was so deep into that character when I read it, I just felt it. And, you know, everything in it was Artie. Artie's writing, Artie's dialog. We didn't really improvise. And he would come up with things, it just seems so heartfelt and we're easy to just flow with. So that I just remember doing that.

Jenni Yeah. "Heartfelt" is a good word and I think is another kind of thing that, you know, I think that feels very connected to Capra, you know, that he was very earnest and sincere in this way that just is so refreshing, including, you know, the

musical aspects, the soundtrack, you know, this kind of earnest folk songs. And he had such a dedication to having original music and all of his films.

Robert Yeah, that was the other thing that was so unusual for a low budget film like that. He actually had people writing original music. It added a lot to the mood. And the tunes were good. I mean, I can remember some were earworms.

Jenni Yeah, yeah. Well, I'm trying to think if there's anything else to ask you or we have you.

Robert I'm not going anywhere.

Jenni Well, I'm so grateful to you for making the time. And I'm sorry that we're not doing this on a stage at, you know, the Castro Theater with an audience where the audience could be asking questions.

Robert Oh, that would be cool, yeah.

Jenni I look forward to, you know, someday when some version of that will happen and that we'll get to meet in person, then, you know, reconnect.

Robert I would love to do that. And I'd love to visit San Francisco again.

Jenni Yeah.

Robert Actually, Cleve Jones was the one that told me about the Bressan Project.

Jenni Oh, that's right. I ran into him at some event back when we could go to events, actually it was a LAMBDA literary event, and we chatted and it's been so great talking to people and having them tell their old stories about Artie and he was saying he connected with you.

Robert Well, there's all kinds of little things I remember about him. He loved meat. He was not a vegetarian.

Robert He loved going to steakhouse. You know, just little stuff.

Jenni Everyone talks about how he loved opera and how he had a really amazing singing voice.

Robert That's right. I've forgotten about that, too. Yeah, he did.

Jenni He was a particularly big fan of Jeanette McDonald, apparently.

Robert Yes. And the movie San Francisco.

Jenni Yes.

Robert With Jeanette McDonald and Clark Gable.

Jenni Yes.

Robert Saw many times. Yeah, that was a big influence too, that movie.

Jenni Yeah. Well, thank you. Thank you so much. And just to wrap up, I want to say thank you to everyone who is involved in the preservation of the films, including Vinegar Syndrome and Frameline and the Outfest UCLA Legacy Project for LGBT Film Preservation. And then, of course, PinkLabel.TV, which are our exclusive hosts for both films. And I guess I hope everyone, you know, gets to see them and, you know, help us spread the word.

Robert I want to say thank you to you and to everyone involved as well. And I'm actually very, very moved by the response and every one that's worked so hard to re-release and restore these storms. I, you know, I hope a lot of people get to see them so you can make your money back. And I'm very, very grateful. Thank you.

Jenni I have to say that, you know, it's quite remarkable to feel so emotional about old porn films and they really are this incredible history, and it's a really beautiful thing. So thank you so much for all of your work and for doing this with us.

Jenni All right.

Robert Well, thank you, too. All right. Take care. OK. All right.