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Oral History Interview with Fred J. Lincoln
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Interview conducted February 11, 2011
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Transcription : Jessica DiMaio (LA&M)

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Interview abstract

Author: Jessica DiMaio, transcriptionist

Fred J. Lincoln has starred in and directed hundreds of pornographic films, most with an S&M theme. Lincoln grew up in Hells Kitchen, Brooklyn, a tough Italian kid with a voracious sex drive at a very young age. He spent his early years drifting between New York and Miami, Florida, working odd jobs, gambling and meeting celebrities such as Lenny Bruce, Jerry Lewis and Jackie Gleason. It was during this time he decided to take acting classes so he could become an actor. He spent the next few years in New York, taking bit parts and establishing himself in a solid career as a stunt man. He became involved in a long-running play called "The Project", in which people would write in their secret fantasies, which would then get acted out onstage. The play was adapted to a Broadway show called "Another Way To Love." Soon after the play's run ended, Lincoln received a call to audition for a "different kind of movie." This began his career in pornography in the 70's, which he compares to the silent film era, in that there were no rules and they were breaking new ground.

Besides acting and directing in pornography, Lincoln also was a co-owner for Plato's Retreat, a swinger's club in the 1970's that many big names such as Ron Jeremy and Richard Dreyfuss used to frequent. He also ran live shows such as Bizarre Burlesque and Show World, in which many young porn actresses starred, such as Annette Haven and Serena. Both Bizarre Burlesque and Show World were S&M and fetish-oriented, and played to large crowds. Lincoln was also instrumental in starting the famous New York S&M club, Hellfire. In a time when clubs for gay people and swingers were in abundance, the S&M scene was still very much underground. Lincoln brought it out by hosting a party for the Marquis de Sade's 200th birthday. The party was such a wild success that the backers for it offered Lincoln the chance to run his own S&M-themed nightclub, but he was happy with being a filmmaker and declined. He was a regular at Hellfire, and also started a successful S&M themed night on Mondays at Plato's Retreat, which broke the swingers club's rule that only couples could attend.

In the mainstream, Fred J. Lincoln is best known for his role in Wes Craven's first movie, "The Last House On The Left," as the rapist and murderer Weasel Padowski. Although he continued to appear at horror conventions and sign autographs for it, Lincoln had always been very public about his antipathy for "Last House," stating that if someone watching the movie were inspired to commit the same kind of crime against a woman, he would never forgive himself. When asked about the amount of S&M in his movies, he explains that those movies featured consensual people who are all having a great time. He expresses his disgust at the way America fears sex but embraces violence.

Fred J. Lincoln passed away on January 17th, 2013.

A SPECIAL TRIBUTE AND THANKS TO ANNIE SPRINKLE

Note from interviewer T.L. Gross

If people find this Oral History rewarding, they should know that it could never have existed had it not been for the interest and active involvement of the lovely Annie Sprinkle.

I first began thinking that Fred Lincoln would be a wonderful subject for an Oral History around 2007. Somehow, probably through just an Internet search, I got his telephone number. I introduced myself, introduced the L.A.&M., and made my pitch. While Fred was civil and polite, he was less than enthusiastic about giving an interview. His health was beginning to decline and he had become somewhat reclusive. But he said he would think about it and get back with me. I impatiently waited a month or two and then tried to check back with him, only to discover that his telephone number was no longer in service.

As the years passed, different ideas popped into my head and I would get inspired to try to approach Fred again. I called the Academy of Motion Picture Arts & Sciences, and they had no valid contact information. I contacted the Screen Actors Guild and the Directors' Guild, with the same result. I checked with Adult Video News (AVN), and even spoke with old friends of Fred's who were on the staff there, but they had also lost touch with him. I called S&M porn producers, for whom Fred had worked as a director, and struck out there as well.

Then, one day in late 2010, just on impulse, I asked Annie if she knew how to contact Fred Lincoln. She answered, "Oh, sure!".

And within a day or two I once again was speaking with Fred on the telephone. But he was still not enthusiastic about the project. So what did I do? I tattled to Annie!

When I initially told Annie why I wanted to contact Fred she became very enthusiastic. Finally I had an ally; there were suddenly two of us who knew that Fred's story deserved to be preserved. Just us! Because Fred, to the very end, never believed that his story was of any historical significance.

And so Annie's involvement continued. Over the following weeks, Annie embarked on a campaign to mercilessly nag Fred into agreeing to sit for this Oral History. As it happens Fred, like so many other people, simply could not say "No" to Annie.

So thank you, Annie, for making this Oral History possible and helping to preserve the memory of your old friend Fred Lincoln.

T. L. Gross

Interview transcript notations

[G:] Indicates the voice of the interviewer, T.L. Gross

[L:] Indicates the voice of the interviewee, Fred J. Lincoln

[TS:XX:XX] Indicates a timestamp from the audio recording of the interview

[xxxxxxx] Where “x” is text in italics indicates indeterminable voices on the interview or lack of clarity regarding an individual’s name.

{xxxxxxx} Where “x” is text in italics indicates uncertainty in the spelling of the word in italics.

(xxxxxxx) Where “x” is text in italics indicates an audible emotion, such as (*laughing*)

<<redacted>> indicates content that has been redacted from the interview.

TS 00:01:05

G: Okay well, we'll talk about anything and everything. And today is February 11, a Friday, 2011. We're in Los Angeles at the Magic Castle Hotel, and I have the pleasure and honor of being with Mr. Fred J. Lincoln. And, Fred we've...ah...I think I've explained to you that this is going to the Leather Archives and Museum in Chicago, and it's called an oral history, and let me just make sure these machines are working properly. Periodically I'll look down and look at them just to make sure they're working, so don't be distracted. But things seem to be working fine, and this is your oral history, we're very pleased to be able to get it, and this will be made available to scholars and researchers and people otherwise interested in leather S&M and fetish scene for years to come. So if you don't mind I'll just begin asking you questions and you can...just...whatever comes to your mind, just say it and we don't need to stick to a script. Is that okay so far?

L: So far we're doing great.

G: Okay. Now I gather you were born in 1938.

L: No.

G: Oh, I had that wrong then, IMDB is wrong. What year were you born?

L: It was close. 1936.

G: Oh, 1936! Okay, so that would make you 75 years old.

L: Yeah.

G: Wow. Cool. So when's your birth...

L: (laughing) You think that's good? Shit, wait till you're 75!

G: You're looking great, though!

L: I got no teeth! How can you say I look great?

G: You got plenty of hair, that's for sure.

L: Yeah, I got hair.

G: Your trademark white hair. How long is it that you've had...when did your hair turn white?

L: I was about 19.

G: Yeah.

L: Not all of it, but just a little streak down the middle.

G: So when's your birthday?

L: January 19th.

G: Ah okay. You've just had a birthday, well happy birthday. Let me ask you this before I forget, what does the Fred J. Lincoln, what does the J. stand for?

L: Joseph.

G: And also, right now, at least on your email you're going by Fred Piantadosi?

L: That's my name.

G: I thought it was Perna.

L: That's my Screen Actor's Guild name.

G: Perna is.

L: Yeah.

G: Was your real name...this is your real name.

L: Piantadosi

G: Oh, okay! See IMDB, they're not reliable, they got two things wrong in the first two questions.

L: I don't want to tell them, either.

G: Oh, okay.

L: I mean, not that I really care, my daughter's old now, she understands what I do, so...

G: Uh huh.

L: But in the beginning, the change to Perna was because I had already been fined by the Screen Actor's Guild for doing non-union movies.

G: Ah, I see.

L: And I was concerned when I did X-rated movies...because in the beginning they had dialogue and things, you know, and I didn't want to get fined again.

G: Ah.

L: So that's when I used Lincoln.

G: Okay.

L: I've always had a tremendous amount of guilt about my sexual thoughts and ideas and desires that were given to me by the Catholic church. I have to thank them for that.

G: I was raised Catholic too.

L: Made me a drunk from when I was eleven.

G: I was raised Catholic too, and I know exactly what you're talking about. The nuns in the old days?

L: Nuns, priests, ah .. I mean, this may seem, sound funny, maybe a little weird, but my first discovery was in kindergarten. My feelings for women.

G: Uh huh.

L: Um, I sat in kindergarten, and I couldn't tell you her name, I couldn't even really describe her to you, except she had blond hair and she was my age, and she sat next to me across the aisle.

G: Yep.

L: We used to keep our coats in the coat room in the back, and for some reason all during school we would look at each other, and when we went to get our coats, we would hold hands, and she would always have this little lace handkerchief in her hand.

G: Yeah.

L: And, heh, it gave me a boner...*(laughing)*.

G: When you were in kindergarten?

L: Yeah.

G: Really?

L : Yeah.

G: Wow.

L: Now there were no sexual thoughts, I knew nothing about sex at that point. You know, even my grandmother used to take me to the movies, and even in the movies married people slept in separate beds.

G: Oh yeah, sure.

L: There was no sex ever mentioned anywhere, you know? And so, uh, this upset me because I thought I was doing something wrong, you know, so I went to confession, and you may not believe this, but the priest actually told me that I was possessed by the devil.

G: Really?

L: Really. He told a five year-old boy that he was possessed by the devil.

G: And that's New York in the 1940's.

L: New York in the 1940's, yeah. And I...although I didn't know anything about sex, I was in Hell's Kitchen, and I was starting my survival instincts from Hell's Kitchen.

G: Yeah.

L: So I wasn't exactly a choirboy. It just came out, it just...*(laughing)*...I just said to him, "Are you out of your fucking mind?"

G: You seriously said, "fucking"? Whoa!

L: *(laughing)*...I did. And he went crazy!

G: I bet he did!

L: "You're gonna go to hell!" And I said, "What is wrong with you? Whoever taught you how to talk to little boys?" I said, "My dad, if I do something wrong, he smacks me, and he doesn't say vile things like you're saying." I said, "I'm not coming here no more." And that was it, I mean, I went with my mother on Sundays because she...she made me, but uh, that was the beginning of my sexual beginning of my life, and my break from the church. And the church made me a drunk because when I reached a certain age, maybe nine or ten years old, I was playing spin the bottle

and I went in a closet with a girl, and whoa, this was unbelievable. I mean, I could feel the heat coming from her crotch, I could feel her soft skin, I mean, it was mind blowing. We must have been in there for an hour.

G: Ooh.

L: And I felt so guilty after that, that we were at a...every Sunday my family would get together and we would get together and we would eat big meals, and I started drinking wine.

G: Ah. And about what age was this?

L: Nine.

G: Nine, wow!

L: I mean, my parents said no, but I did, and it would ease...because I was seeing this girl, you know we would go on a roof...*(laughing)*...the funny thing is, we would go on a roof, and we would watch this older lady get undressed and fuck.

G: So you and your girlfriend were peeping Toms.

L: Well, I wasn't a Tom...I don't know if you would call it that, it was kind of like going to the movies, you know.

G: *(laughing)*

L: We would just climb up on this roof and we would watch her, and we would hold each other and we'd kiss each other and fondle each other, you know, drink a little wine. It was pretty nice. It was a really good time. And then about a year after that, I think I was twelve-years-old, a new family moved into our apartment building and they had a sixteen-year-old girl.

G: Uh huh.

L: Who was really really hot with dark hair and dark complexion...breasts, I mean everything, she was unbelievable. And she used to tease me all the time.

G: Deliberately, you think?

L: Oh, there was no question about it.

G: Yeah.

L: She did it all the time. And then she would invite me into her apartment when her

parents weren't there, and one day she said to me, "Oh, quick quick, my parents are coming, get in the bathroom." So I, you know, quick ran into the bathroom, and then she came in the bathroom and she said, "It wasn't them, it's okay," so I started to leave and she said, "No no no no, don't leave. Take your clothes off." And as soon as she said that I immediately got this enormous erection, it was just like, "Oh, wow!" So that was the first time I fucked.

G: Oh really?

L: Yeah.

G: And she was several years older than you, though.

L: She was about four years older than me.

G: Wow.

L: And we...I would imagine that that was the beginning of my whole, kind of, sexual orientation. Allowing women to dictate what to do and what not to do.

G: Uh huh.

L: Because I never wanted to offend a woman, I never wanted to force them to do anything that they didn't want to do. So she kind of led the way and showed me how to do things, showed me how not to come, you know, when she would hear me starting to moan and she would start talking about baseball and shit...*(laughing)*

G: She was very smart.

L: Oh yeah, she was really smart. She was a really hot little girl. And when it was over...this part is kind of funny, because I don't know if you remember the first time you ever came, but I never jerked off or ...I never did anything like that, and ah, I felt this rumbling, you know, like in my stomach...*(laughing)*...Since then I've seen a documentary called "The Miracle of Life"...

G: Yeah?

L: And it shows you how we come.

G: Yeah?

L: I don't know if you're aware of the process the body goes through to come.

G: No, not physiologically.

L: It starts in your prostate gland, and there is this, this spray that comes from both sides, joins in the middle, travels through your body, goes into your balls. Whether you know it or not, we got nurses in our balls, and the nurses immediately give all the sperm sugar.

G: Oh!...(laughing)

L: Man, that goes through this tunnel at enormous speed and bursts out at the other end. If you look it up, I'm sure you'll find it, it's a documentary on television called "The Miracle of Life." And that's how we come. Well, the first time little boys have lots of come stored, and my thought was, "Oh my god, God is punishing me for doing something bad." ...(laughing)

G: As you were having your first orgasm ever.

L: Oh yeah, it was so intense. You know everything comes into here, the little nurses, I could feel everybody doing everything...(laughing)...I had no idea what it was, and then boom came the explosion.

G: And you thought God was punishing you?

L: Not until the explosion.

G: Oh okay. Until the good part.

L: When the explosion came, I said to myself, "Wow, this is better than baseball!" And I was finished. From that day on I was a sexual addict.

G: Addict, you think? Addict?

L: Oh! If you want to describe an addict...I don't consider it an addict, I consider it...little boys at that age make decisions in their lives. They want to be doctors or lawyers and, you know, in the military, or architects, or...all I wanted was women.

G: Uh huh. Yeah.

L: And that is the honest truth.

G: Yeah.

L: That is the one thing that has motivated me my entire life, is women.

G: You've been pretty successful at it.

L: You could not imagine. As we're thinking or talking here ... I mean, people

sometimes ask me, you know, "How many women have you been with?" And I say, "Thousands!"

G: Yeah.

L: And they scoff.

G: Oh, I don't doubt that for a moment.

L: But what they don't realize is that I ran Plato's Retreat for four years.

G: Yeah.

L: And I only fucked six to ten times a night. You go to over four years time, you come up with a lot of women.

G: I'll bet, yeah.

L: And beyond that, well, we'll talk about other things that happened too that were influential in my life. And when you talk about S&M, I'm sure you've been doing this for awhile so you've been getting different stories, there are two different aspects to S&M. There are the people that something happened to them in their childhood that forced them to do these things.

G: Yeah.

L: There are women and men both who must be punished. Don't even care about the sexual aspect of it, just the punishment and the humiliation.

G: Uh huh.

L: I was never that kind.

G: Uh huh.

L: To me it was always involved in some sort of sexual enjoyment, which is what it can be. But I felt, you know, a sadness for the other people because they weren't really, to me, enjoying it. They were...I guess they were like going to a shrink and getting beat because they wanted to be beat. Uh, I don't even know if my theory is right, but I'm pretty sure it is, I've been around for a long time sexually, and sex and been my life. Do you want me to go on like this, or do you want to talk to me?

G: Oh yes. If you think of things to say...I'm only here in case you hit a roadblock, if you need some prompting. But if you think that you have something to say, then this is what we're here for.

L: Okay. So, I would imagine that the first time I actually met a truly dominant woman...the sixteen-year-old girl wasn't a dominant woman, she just knew that I was very young and she was showing me how to give her pleasure. I mean she taught me something that I never ever forgot.

G: What?

L: That if you wanted to pleasure a woman, uh, you have to wait till they're finished. She said, because when you're finished, you're gonna want to take a nap...*(laughing)*...I mean, she really told me that.

G: So she must have been fairly experienced herself.

L: Yeah, she was a pretty horny little girl, there's no question about that. I was a little big for my age, I could get into bars when I was fourteen. In New York, that is.

G: Yeah.

L: Where you had to be 18. My dad was, I guess now you would call him abusive, but when I think about it, I don't think of it as abuse, I think of it as an Italian man from Sicily who raised his children the way he was raised.

G: Yeah.

L: I mean, he didn't go out and get drunk and beat my mother and beat me, he wasn't an abusive man, he was just very strict. That was the old way of raising children.

G: Oh yeah, it's a different world today.

L: So him and I have had a huge argument, and he kind of beat on me a little bit. And the funny thing about my father, at this stage in my life I was a champ at the Golden Gloves, not the Golden Gloves, but the Police Athletic League.

G: You were a boxer?

L: Yeah. And I was really a tough street fighter, and part of a gang...

G: Did you meet Jamie Gillis there?

L: I met Jamie Gillis when we started doing X-rated movies.

G: Because he was also involved in the Police Athletic League.

L: Yeah, but that isn't where I met Jamie, I met Jamie when we started making movies.

G: Oh okay, it just kind of clicked in my head, I'm sorry.

L: There was five of us that made movies in the beginning and Jamie was one of them.

G: Yeah. When you said the Police Athletic League it just kind of clicked in my head.

L: Yeah, I mean I was a pretty tough kid, my dad really didn't hurt me. He thought he was, but he didn't really. He would just wail away, and I would...he was my dad, and I respect him and I loved him. To be honest, he was the only person I ever allowed to hit me.

G: Uh huh.

L: Ever. When I went in the Marine Corps and they hit me, I kicked the shit out of four of them.

G: When did you enlist?

L: In 1952.

G: Did you see any action in Korea?

L: Well, it was over about three months after I left there.

G: Ah.

L: But we had robbed a train and the judge gave us a choice, join the armed services. Now robbing a train wasn't as bad as it sounds...

G: You robbed a train?

L: It's not like I took a gun and went on and told everybody to give me their money, that isn't shit I'd do.

G: Yeah...*(laughing)*...What'd you do?

L: We were doing things for one of the gangs in Little Italy, and they would give us money and give us different things, and one of the things they would do is tell us which box car number were, and make sure it was open, and we would empty them and bring the stuff to them. I mean, you gotta understand, this is life growing up in New York City.

G: Sounds like Henry Hill, where Henry Hill grew up in “Goodfellas”.

L: No, it's the way the city was. You were either part of it or you weren't part of it. We were poor and we lived in one room. Anyway, so they gave me a choice and I ...the funny thing is, I went to the Navy and the Navy turned me down because they told me I had a heart murmur.

G: Really?

L: Yeah, I just found out that a heart murmur is a leaky valve. And then I went to the Marine Corps and they accepted me...*(laughing)*...I mean, really think about that, you can't be on a ship, but you can be in charge of machine guns.

G: Yep.

L: But let me see, where was I going with this...I was going somewhere. Oh yeah, I was going...I was running away.

G: Oh, after the beating?

L: After the beating. I was maybe fourteen, and so I just was...in New York City, I would imagine the whole east coast, paradise is considered Miami Beach.

G: Okay.

L: In these days. That was...we didn't even know about the west coast...*(laughing)*...we knew about Hollywood, but there was no place in the world except Miami Beach. That was nirvana. So that was my destination, to get to Miami Beach. So I got on the turnpike, if they had a turnpike then, I don't remember, and I was hitchhiking.

G: Uh huh.

L: And this car pulled up, it was a big red Cadillac convertible, and the driver was this red headed lady. I would imagine she was in her thirties.

G: Ooh.

L: Absolutely gorgeous lady. Says to me, “Where you going?” I said, “I'm going to Florida.” “Oh,” she said, “I'm going to Florida too, I'll take you.” And I said, “Oh thanks, that's nice, okay.” And I get in the car, and I was really hard not to look at her because she was just beautiful, beautiful legs, bright bright red hair, I mean, she was magnificent, I still can picture her. And so we're driving and driving and driving, and as soon as we pass Washington she says to me, “I'm getting a little tired, maybe we

should stop,” and I said, “Yeah sure, whatever you want to do is fine with me.” So she stops at a motel and she goes inside, and she comes on back and she gets me, and she didn’t get two rooms, she got one room, and I just didn’t quite understand it, you know, because I was still only a kid, and this was a woman, this wasn’t a girl. And she goes and she takes a shower and she comes out of the shower with, you know, a garter belt and black nylons and high heeled shoes, and this pretty robe, and this big red bush...*(laughing)*.

G: Yeah.

L: I had never seen anything like it in my life, this big red bush. Now we’re talking about a time when men not only didn’t give women head, but wouldn’t kiss their girlfriends after they gave them head.

G: Oh really? Okay.

L: That was the times. She just sucked your dick, you ain’t gonna kiss her, man. I mean, that was the time.

G: Uh huh.

L: And no man ever did that to a woman, they pee out of there.

G: Uh huh.

L: So she comes out, and I’m sitting on the bed, and she’s standing in front of me, and my heart was pounding, my dick was pounding, everything was just going absolutely crazy. And she says to me, “Have you ever seen anything like that?” and she’s like pointing to her bush, and I’m like, “No,”...*(laughing)*...She puts her hands down there, and she kind of parts the lips and says, “How about that?” and I say, “Oh. Never.” She says, “Don’t you want to look a little closer?” Oh yeah!...*(laughing)*...I put my head down and she immediately grabbed me by the back of the head, trying to pull forward.

G: Yeah.

L: I pushed away, I went away, and she said, “What’s the matter?” I said, “Nothing,” and she said, “Well, come here, come look again.” And I looked again, and she kind of opened it up this time, and to be honest it’s really gross looking in there, it’s like, whoa Jesus...*(laughing)*... You ever hear it looks like...wow, I got hit by an axe, wow, right in the cunt.

G: I remember that joke, yeah.

L: That’s exactly what it looked like to me. And she said, “You know what, it would

really give me pleasure if you would do something for me.” And I said, “What’s that?” And all I was thinking was that if I don’t do this, this lady’s gonna leave me in West Virginia or wherever the fuck we were. And she said, “I’m not like most women, I don’t really need anything internally, I need it on top.” And that was my first, uh, experience with making a woman come orally.

G: So you did it, you went for it.

L: Oh, oh yeah, are you kidding me? Boy, we did it the whole trip. We got into lots of stuff.

G: You licked her.

L: Oh yeah.

G: You performed cunnilingus on her.

L: Oh yeah.

G: But that was the first time you’ve ever done it?

L: Oh yeah, but it was...What was funny is she didn’t want clit stimulation either. She had like a little string on top of her clit, that’s the only way I can describe it. It wasn’t external, it was internal.

G: Yeah.

L: And it felt like a string, is what it felt like. I would imagine it was some kind of extension to her clit. But if you licked it, she went absolutely insane, I mean, she went all over the place, she just went berserk.

G: Yeah.

L: And I was like, “Well, that wasn’t too bad.” We would check in and we would do things, and she would show me different things to do. I remember one morning she wakes me up and she says, “Okay, we’re here.” And she says, “If you want, you can stay with me for a little while, I have a little place.”

G: You mean here in Miami?

L: Well, that’s the thing, we didn’t go to Miami, we were in Panama City.

G: Oh, Panama!

L: Panama City.

G: She had driven all the way through Mexico, and...

L: No no no, Panama City, if you look at Miami it's like this.

G: Oh, it's by Miami.

L: And the city is over here, by the Gulf of Mexico.

G: Oh, okay, you're not talking in Panama.

L: No. It's on the other side of Florida.

G: Okay, I see.

L: It's six hundred miles away...*(laughing)*...And I thought, whoa, what the hell are we doing in Panama City? But I decided to stay and to enjoy it. I stayed with her for awhile and I stayed with her and got a job in a little concession stand, and I got third degree burns from laying out in the sun too long.

G: Oh wow.

L: And I kind of miss my mommy.

G: So did you go home ultimately?

L: Yeah, I called up. I called collect...*(laughing)*...my dad answers the phone and the operator says, "Collect call from Fred, will you accept?" and he said no, and he hung up...*(laughing)*...I started crying. My dad didn't even miss me. So I tried once again, and my mom answered the phone, and she was really mad at my dad, you know, screaming at him in Italian, he's screaming back, and I tell her I want to come home, and she said okay, come home. So they sent me bus fare, and I took the bus back home.

G: Did you part on good terms with the red headed lady?

L: Oh yeah. She was, uh, she really liked me, you know? I know now people would call that sexual abuse, but you want to know something honestly and truthfully? Our whole world is so fucked up, and the main reason it's fucked up is because of sex. Because we take little children, and when their desires hit them full force, we tell them it's wrong.

G: Yeah.

[TS 00:30:04]

L: And we separate them. And we tell them, "Wait 'til you're 18." Which by the way, for a lot of people it could be six whole years of needing something that they're not getting, and I'm not even talking about fucking. Those six years, by nature, are given to us to experiment, and to find out what's pleasing, what's not pleasing, how to please a woman, how to...I mean, think about it, if men...we don't know...you know? The actual fact of the matter is with most women it takes, I'd say, half hour to an hour to have an orgasm, and most men can do it in a minute and a half. I mean, we feel our heat jump up and down, we're done...*(laughing)*... "Let's go watch a football game and give me a beer, hon!" We are! And that creates a huge imbalance in nature, because this is something given to us by nature, and organized religions have taken this away from us by making it sinful, and I don't know why because they all do it! You know what I mean?

G: Oh yeah!

L: They all do it, from the early popes they did it! From Cardinal Richelieu in France, they did it, from...

G: Sure.

L: From the English cardinals and the English priests, they've always done it. They used to have wives and children.

G: Oh, sure, yeah! And then their children would become the next pope.

L: Yeah! And how could they do this to people? How can they...you know, they take poor Mexican people now, and black people, and they make them feel guilty for not having children. They can't even afford themselves! Well, why are you doing this? Why are you not all sitting down and saying, "Okay, whatever we've been doing up 'til now doesn't work." When you have little Arab boys and girls blowing up buses and restaurants and airplanes, or people they don't even know, people they don't even know anything about, and thinking that God is telling them to do this? This is so ludicrous! They could reunite the world to a place where there would be no more hungry children. And I know that I sound like I'm preaching, but I'm not preaching, I'm a 75-year-old man who has watched this go on and on and on and on and on, and it never stops. We've got this enemy, and now they're our friend, and then we have this enemy, and they're our friend, and then the Russians invade the Afghanistans, America arms the Afghanistans so they can get rid of the Russians, and now we're in Afghanistan and the Afghanistans have still got our own weapons. But what are they doing?

G: Well, as you say, the religiously motivated politically correctness is a big problem, like a classic case of a seventeen-year-old kid fucks his sixteen-year-old girlfriend, and they want to put him in prison for twenty years.

L: Yeah! What is that?

G: It is insane, I know.

L: It makes no sense, and yet a priest will do ten, twelve-year-old, fourteen-year-old boys...

G: Dozens of them, hundreds of them, and nothing happens to him.

L: They change him to another parish where he can get another batch of kids.

G: Yeah.

L: We can't live like this, we are in a modern world now where young kids know everything.

G: Where there's this explosion now, they're publicizing the pedophilia all over the world, and I think that'll have good results, that's got to benefit, uh, somebody.

L: See, there is no better way. Nature tells us when we are ready for these things.

G: Evidently though, the kids aren't ready when the priests fuck them.

L: Those kids are not ready, no, because they're young, they're too young.

G: Yeah.

L: See, the natural thing that happens within each child...in the first place, most of them are not gay.

G: Yeah.

L: They're doing it because of the father figures, is why they're doing it.

G: Mmm hmm.

L: Because this is the priest and you're supposed to do what he says. And the other thing is, it's pleasing to a boy to have his genitals touched by anybody at that age. I'm sorry, there is no gay, there is no straight, when you're a little boy, anyone pleases your dick, you like it.

G: Uh huh.

L: I mean, and I'm being very truthful about that. I went to boy scout camp and they

were all jerking each other off.

G: Ah, okay.

L: None were gay. I mean, maybe one or two turned out gay, but most of them aren't gay.

G: Right.

L: They're just little boys experimenting with their dicks. That's all they were.

G: Uh huh.

L: And the idea that being gay is a choice is the most absurd thing I've ever heard in my life. You don't choose, nobody chooses what they want to be. It just happens!

G: Yeah, sure.

L: You see someone, boom, you get an erection. "Okay, I'm gay!"
...(laughing)...You know, cuz that's a cute guy with nice buns.

G: Yeah.

L: Or, whoo, like at them legs, look at that ass on that girl, her tits, I mean, that's nature telling us this is what we should be doing. Uh, what's natural, what's not natural, I don't know. Sexually there is no natural. Sexually. To me, sexually has always been what the gods, if you believe in gods...I believe in a whole bunch of gods...it's what they give us.

G: Yeah.

L: To get through life.

G: Yeah.

L: Because life is hard, and before life was even harder. Because before you had to go out and you had to hunt your food, and build your shelter, and you had to protect your family from wild animals and wild things. So life was hard. I mean, they didn't have doctors or anesthetic or things, to help women have babies, I mean, you truly had to fight for your existence like animals do now. So we have to let people know it's okay, you know? Teach your kids about sex. You know what to me is the biggest injustice is that all parents teach their kids like they're the evilest things in the world and they were saints.

G: What do you mean, the parents were saints?

L: Yeah.

G: Yeah.

L: They never sit down and say, "Wow, Woodstock, I was there, I was tripping out of my mind!" I mean, I did that with my daughter, and let me tell you something, my daughter is the most well adjusted kid you'll ever see in your life.

G: You've admitted to her that you've been...

L: I've told her everything that I have ever done.

G: Uh huh.

L: Always, when she was maybe five or six-years-old, some imbecile told her that her daddy directed sex movies. She didn't know what the hell sex movies were, you know, but she knew it had something to do with sex, or you know, a vague notion of it.

G: Did she know that that was considered, quote, wrong, unquote?

L: Oh yeah, of course she did.

G: So it was a bad thing she was being told.

L: So she asked me.

G: Yeah?

L: She said, you, is that what you do, Daddy? And I said, "Yes, that's what I do," I said, "I've done it for you." She said, "Wow." And she said, "Well, I guess it's only natural." ...*(laughing)*

G: What did she mean by that?

L: I don't know, but it ended the conversation, we never got back to it again. It's done.

G: Well, it sounds like you have a great relationship.

L: Oh, my daughter?

G: Yeah.

L: Oh God. That's the one thing I promised myself, "I am not going to put another fucked out girl...fucked up girl out there again." There are so many of them. And they're out there, because number one, because men treat their daughters different than they treat their boys. The boy gets laid, they applaud, and throw confetti, give them some champagne. Their daughter gets laid, they lock her up in a dungeon with a chastity belt (*laughing*) what the hell is that?

G: Yeah.

L: Do they not understand that if little boys are gonna get laid, they need someone to get laid with? And if they do go with somebody older, like their teacher, they put the teacher in jail.

G: Yeah.

L: It makes no sense, none of this makes any sense.

G: In your line of work, I guess you've encountered lots and lots of the girls you've just talked about a moment ago, who were fucked up.

L: Lot of fucked up girls.

G: That became involved with...

L: All the girls who got involved with the porno industry to punish their parents, too, uh...there was a girl, Lucy, who used to do movies in the old days with me and Jamie, and her dad was like the CEO of Hersheys or something, some big chocolate...maybe Nestle, I don't know, but it was huge.

G: You remember Jodie Maxwell?

L: Oh yeah.

G: Her father was a prosecuting attorney in Kansas City, Missouri, and she used her name, her family name, just to fuck him.

L: Yeah. It's not, "Hey I'm doing this because I'm proud of it and I believe in it." It's, "Fuck you, Daddy."

G: Yeah.

L: Is what it is.

G: Gotcha.

L: If daddy would have sat down and spoken with her, and told her about the sexual encounters, and told her about his desires and his needs, and let her know that everybody has it, and it's not you, you're the only one who thinks this way, everybody has some kind of thought process.

G: Yeah.

L: Uh...I have to go to the bathroom.

G: Oh sure. Let's take a brief intermission, ah, let me put on my glasses to see the switch, and I'll turn this off and take a brief intermission.

L: I'll only take a minute.

G: Okay we're back on tape here after a brief break. So, um, did you serve your full time in the Marine Corps?

L: Well, the Marine Corps is still quite a ways away. We still have more sexual education if you're interested.

G: Oh yeah. You started talking about the first dominant woman that you ever met, was that the red headed lady?

L: Well, yeah, she was, and she always said what to do, and what not to do.

G: Uh huh.

L: And then when I came back from Panama City I attempted to go to school, but I didn't really go to school, so...

G: How far did you get in school?

L: Well, I got through two years of college after the Marine Corps because I didn't have to go to school. All I had to do was read the book.

G: Uh huh.

L: And I have a photographic memory.

G: Oh really!

L: In fact, at one of the schools I took a...I played hooky like 38 days in a row, and took a readings exam and got a 99%.

G: Yeah.

L: And they accused me of cheating, and so they called my mother, and then my mother was actually furious. "My son would not cheat, my son does not have to cheat." I mean, she was really angry. And they were as well, "There is no way for him to have not been in class all this time and to achieve a mark like this." The teacher said, "I know he was there an hour and a half and it was a four hour test." And, you know, they were fighting back and forth, and finally I said, "Wait wait wait,," I said, "do you have another one of these exams someplace?" And he said, "Yes," and I said, "Well, give it to me now. You'll all sit around and watch." I said, "What'd you say it took me last time, an hour and a half?" I said, "I'll give you this one back before the hour is up." And I sat down, and I said, "because last time I just wasted time"...(*laughing*)...because I didn't have to think about answers, you know, I either knew an answer or I didn't know an answer, and going like this didn't do a thing to me. So I sat down, and I gave it to him, and this one was 100%.

G: Cool!

L: And I said, "That's what I want, I want my 100%." So they left me alone after that, they didn't bother me. I did get in a lot of fights, and they kept throwing me out. I'll tell you how bad my sexual addiction was, I told you I was in a really tough Hells Angels gang.

G: Oh, you didn't mention that you were in an actual gang.

L: Oh no, a really tough Hell's Kitchen gang.

G: Did it have a name?

L: Ah, the Midnights.

G: Okay.

L: Hey, I remember that!

G: Were they pretty notorious?

L: For the time yeah, they were...we were pretty rough.

G: Yeah.

L: We did a lot of things for the guys on {Arma} street.

G: The mob?

L: The mob, I guess you'd call it the mob, I don't know. My uncle was one of them, so

I don't like to call them the mob.

G: *(laughing)*...Okay.

L: In fact, my uncle was the man who used to make mayors in New York.

G: You were well connected.

L: He was right on top of Tammany Hall, until he was caught. He left a paper bag in a taxi cab with five thousand dollars in it.

G: Oh my God!

L: And the cab driver knew who he was, because his name was Carmine DeSapio, and he was the only person in those days who wore dark glasses in the daytime. He wore sunglasses. They kind of destroyed his career.

G: Because he wore sunglasses in the daytime?

L: No, because they found a paper bag with five thousand dollars in a taxi cab.

G: Wow. Why didn't the cabbie keep it?

L: I don't know why the cabbie didn't look for my uncle, my uncle would have given him five thousand dollars. He went to the police and told them he knew whose it was.

G: What happened to the cab driver?

L: I have no idea, but I know my uncle was finished.

G: Yeah.

L: Anyway, the Yankees were playing the Dodgers at the World Series, and he had given us this job to do. And he said to me, "If you do this successfully, I'll get you guys tickets for the World Series." He said, "How many people are you going to take with you?" and I said, "I don't know, four or five." So I took five guys, and we went, and as soon as the guy saw us he gave us the money...so I went and I gave my uncle the money, and he said, "Okay, come get your tickets next week. Which tickets would you like?" And I said...it looked like it was gonna go seven, so I said, "I'd like to go to the seventh game because that's the one that decides," and he said, "Okay, done deal." So sure enough, it goes seven games, and I have to go downtown to pick up the tickets to go to Yankee Stadium, and we make an agreement that we all meet in the parking lot of Yankee Stadium so we can all go in, and...*(laughing)*...this is actually pretty funny, so I go down and I get in the train, and

we're going back and I don't know...have you ever been to New York?

G: Oh yeah.

L: Okay, so you know they have the seats, and the seat has a little rail here...

G: I'd forgotten that, but okay. An armrest?

L: It's like an armrest.

G: Yep.

L: And we're just sitting like this, you know, we're on our way to the Bronx, and this beautiful Puerto Rican girl comes in, and she stands against the door first, and then she turns around and she grabs onto the strap overhead, and she hooks her pussy into my shoulder.

G: Oh! Deliberately?

L: Oh...

G: Oh wait, hold on. The tape just clicked off and I've got to switch it over...Anyway, so she pressed her pussy against your shoulder.

L: I mean, she's hooking on to my shoulder and is having the time of her life, and I'm really loving this, this is great. So the train stops, and she pulls away, and I look up to see where she's going, and she reaches out her hand like this, and I grab her hand, and I go with her to her house. Meanwhile, all my friends are waiting at Yankee Stadium for tickets to see the World Series.

G: The last game, and you gave it all up for pussy.

L: I gave it all up for pussy.

G: (*laughing*)...That is funny.

L: And you know what? They were so angry, and I said to them, "What's the matter with you guys? I got laid!" And they were like, "You're an idiot!" What they did actually is, they tried to get revenge on me. They got this, uh...I weighed maybe 128 pounds then, and they got this big weight lifter guy to come down to the pool room, which was my pool room where my guys, my gang, ah...I used to consider this the safest place in the world. And this big, muscular goon comes and picks me up, tosses me against a wall and says to me, "You guys have been fucking my girlfriend. I'm going upstairs and I'm gonna kick your ass." And I'm waiting for my friends to help me, and nobody's doing anything. So he starts to walk and I get up to walk after

him, and I pick up two pool balls and I bang him across the ear with them. Blood starts coming out of his ears, his nose, he falls on the floor, all my friends are going, "What'd you do? It was a joke!" I said, "Boy, pretty funny, you should tell him that. When he wakes up he can laugh. Don't play jokes on me, I don't like jokes!"

G: About how old were you then, with the World Series tickets?

L: I would imagine fifteen or sixteen, it gets all jarbled now, age-wise.

G: Yeah, okay. Sure.

L: Because...and my uncle got me a job as a florist. Oh, that's what I was trying to tell you! Yeah! That was the first truly dominant, kinky weirdo fucking woman I ever met in my life.

G: Yeah, please, go ahead.

L: It was called, For Daisies, or something with an F, and it was on 57th Street and Third Avenue. Huge, huge florist shop. And I used to get laid like, three or four times a week from female customers.

G: Oh?

L: Oh yeah, they just loved little boys. Some of them would get flowers for themselves so they could get a delivery boy. But then I get this order and it's on 5th Avenue, and the apartment looked like it needed a lobby to sign in, that's what the apartment looked like.

G: Uh huh.

L: And the woman was very, very pretty. And she sends a whole bunch of flowers, and she has me come in, and I put all the flowers in all the vases for her, and she says, "Wait a minute", and she goes inside, and she comes back and she's got this big ermine coat on.

G: Yeah?

L: And she hands me a ten dollar bill, which was a lot of money.

G: That was in the 1940's right?

L: Yeah, that was...yeah, it was still 40's, late 40's.

G: Yeah.

L: And she says, "Thank you," and I say, "Oh, thank you," because that was a lot of money then. And she says to me, "Do you like my coat?" and I say, "Oh yeah, it's beautiful." She says, "Touch it, touch it." And I don't know if you've touched ermine, but oh my god, is it nice. I said, "Whoa, oh yeah, that's incredible." She said, "Yeah, I just got it." So I leave, and I go back to work, you know, and then the next week there's another call from the same lady, and the guy who dispatches said, "I don't understand, she asked for you, she's never done that before." He said, "She buys flowers every week, and she never cares who delivers it." I say, "Yeah, okay," and I go, and this time she opens the door in a mink coat, and she has me come in, and she has me put them in all the vases that she has set around the apartment, and she says to me, "How about this coat? Do you like this coat?" And I say, "Yeah, it's really, really nice" "Touch it!" I touch it, and she says, "It's soft, isn't it?" I say, "Oh yeah, very, very soft." She opens up the coat and she's totally naked. She says, "Now touch that part." And I touch, and she says to me, "Which is softer?" I said, "I don't know, they're a little different. One's cold, the other one's warm." "Oh," she said, "you can't really decide?" She says, "Okay, come with me." We go to the bedroom, she has this giant, giant bed, I mean, enormous. She opens up a closet and she starts tossing fur coats. Oh, I mean, there must have been \$150-\$200,000 worth of fur coats all over the bed, and then she comes over and she takes all my clothes off and she takes her coat off, and then we jump on top of all these furs.

G: Yeah.

L: And we have this incredible, totally dictated sexual thing by her. I mean, just unbelievably bizarre. And then when it's done, she gives me a ten dollar tip again and says, "Thank you." And I leave. I don't know if you know it or not, but real fur picks up the scent of the woman.

G: I didn't know that.

L: Real fur picks up their scent.

G: Uh huh.

L: And stays with the fur.

G: Really?

L: It never goes away. And all I could smell for a week was her. I mean I just...so anyway, next week we got another order of flowers, and it's from her. So anyway, I go and I bring them and I'm thinking, I wonder what she's gonna do this time. So I get there, and she has me put all the flowers in the vase, and she had this whole little ritual that she did where she would walk around, you know, and kind of excite me. Then she says to me, "Okay, come with me, take off your clothes," so we take off our clothes, and we go into another room. This room is all rubber sheets.

G: Oh really?

L: Yeah. Bottom, top, pillows, everything is rubber. So she says, "Touch it, see how you like it." So I touch it and I say, "Wow, that's kind of weird, you know," and she said, "Yeah, but you'll see why in a minute." So we get in the rubber sheets, and we hold each other, and she now starts rolling to wrap the rubber completely around us so we're actually trapped in the rubber.

G: Uh huh.

L: And I'm thinking, wow this is really weird, I don't know where the hell she's going with this. And the next thing I know, I'm feeling this warm trickle. She's peeing on the rubber! Which made me pee in the rubber. You got this hot piss, the two of us in the rubber, my dick is raging, she puts it inside her, and we're going and going and going, and she's stopping me, and we're going and going, and I say to her, "Wait, wait, wait, I got to go to the bathroom again." She says, "Don't worry about it." So I actually did it inside of her.

G: Oh really.

L: And we're still going and going and going, and finally she starts screaming and jumping up and down and she comes, and I come at the same time, and she gets up and she squats over me and she goes...*(makes noise)*...like that, and all her pee and my pee, everything, comes gushing out like a fucking waterfall. I said, "Oh..oh..." and she looked at me and said, "Did you like that?" I said, "It was unbelievable." I said, "But..." she said, "What?" and I said, "I hope you're not gonna just give me ten dollars for this. I'd like to take a shower."...*(laughing)*...She said okay. She was a...see again, I didn't do these things because I had a thought in my mind that I wanted a woman to piss on me.

G: Right, sure.

L: I did it because the actions leading to it and coming to it made it erotic, made it exotic, and incredible.

G: So would that be your first taste of kinky sex?

L: That would be, like, extreme kinky. To be honest with you, giving the other girl head, that was...you have to remember, we're talking about a time when most people had sex in the dark.

G: That was kinky in those days, giving head.

L: In those days that was extremely kinky.

G: I see, okay.

L: I mean, this was the dark period, this was where mothers used to tell their daughters, just close your eyes, it'll be over in two minutes.

G: Yeah.

L: And I'm not exaggerating when I say that.

G: Oh, I've read that, I've read that. Yeah.

L: That's what they used to say to their daughters. You don't have to worry about it, just close your eyes, it'll be done, and it'll be all over with. And now it's, ah, it's different now. Now they know, but they don't know. One of the reasons I got into pornography was, I thought the world had to learn. I was like, you know, there's really no place to learn about sex. There's no place where you learn what to do.

G: Yeah.

L: Because one of the things for me, that happened because of all these different encounters that I had and all these different lessons that I learned from women, is that I became, and you can think of it as ego, or you can think of it as however you want to take it, however you want, there was not a woman in the world that I couldn't get.

G: I can believe that. I mean, you probably fucked more of the...not only the most beautiful women in the world, but the most desired. Because everybody else was looking up at the screen and saying, "Wow, she's so hot," and you had fucked her.

L: Yeah, yeah, because I understood women. I understood that if you took your time, there was nothing you couldn't do. When I went to work at Wall Street, and this sounds weird because it sounds like I'm some kind of pervert, but trust me when I tell you that is not what the situation was at all, it was my pursuit of women.

[TS 01:00:03]

G: To go to work on Wall Street?

L: I worked on Wall Street. I remember as I would go on the train and up the stairs, this incredibly beautiful Puerto Rican girl, who always wore the tightest, sexiest clothes you would ever want to see in your life, would be coming down. And she worked where I lived.

G: Yeah?

L: That's where I lived, in Astoria.

G: In Astoria?

L: Yeah. She would walk in a different direction.

G: Yeah.

L: But every time we would pass each other, I would say to her, "Good morning." Not in a lecherous way, you know, not in a nasty way, I would just say, "Good morning," and I would take that to "How are you?" and she would start responding... in other words to me, there was no time. My first wife and I went out for seven years.

G: Went out for seven years.

L: Yeah.

G: You courted her for seven years?

L: Seven years. We never had sex in all that time. Now it really wasn't fair to her, because we would sit and we would park and we would make out for hours.

G: Yeah.

L: I wouldn't even touch her breasts, I wouldn't even do anything. She had to be like a puppy in heat when I left.

G: *(laughing)*

L: But remember I would just pull over to a pay phone and make a call and go see somebody, so it really wasn't affecting me at all.

G: Uh huh. Oh, yeah.

L: And I had so many others like that that I used to...there was a girl on Wall Street that used to dress like, I don't know, Marilyn Monroe. Everybody on Wall Street used to go crazy over her. And she worked in the same building I did. I worked for the Guardian Life Insurance Company then.

G: Uh huh.

L: And again, I would just talk to her, and talk to her on the train, and then one day we got on the train, and the train was packed, and we were like, jammed against each other, and I immediately got a hard on and she could feel it, and instead of moving

away from it, she moved closer, and she'd be smiling at me, and rubbing and rubbing, and eventually we used to go fuck in a hall.

G: Oh really.

L: In the stairway, you know, I say I had to go to the bathroom and get up, and she would do the same, and we would meet in the stairway...*(laughing)*...and I would lift up her dress and I would start banging her. I mean, the train thing was the funny thing, because that was something I did every day.

G: Yeah.

L: I would find somebody that I liked, if they looked at me...see that's the key with women, if they respond to you, you know, if you give them a chance to respond. If they totally ignore you, you're wasting your time.

G: Yeah.

L: If they look up at you a couple times, and they don't even have to smile, if they just look at you, it means there's something there. There's something you can build on there.

G: Uh huh.

L: And I used to do that. I would...I can't tell you how many women I met in trains, and sometimes we would do it in the train, sometimes we would go somewhere. It just...in fact, I'll tell you a funny story, and this is really funny. I'm on Lexington Avenue. Lexington Avenue to Queens Plaza is like almost a five minute ride. So, I see these two really pretty girls, and I try to wiggle to get there. In New York, at that time, the trains were packed.

G: Yeah.

L: And so I push, push, push. I get inside, but I'm like two people away from them.

G: Yeah.

L: And I'm jammed against the door, so I figure we lost this one, okay, maybe they'll be there tomorrow. That's what I would do, you know, if I couldn't get close or do any contact, I would just wait until the next day when they came.

G: Yeah.

L: Most people had a schedule. So we're riding maybe a minute or so, and all of a sudden the girl reaches up, and she smacks this guy in the face. And she's English,

she says to him, "How dare you?" and the guy turns bright red and he moves away from her. And the other guy, he didn't even do anything, so he gets scared and he moves away from her. So now the train kind of lurches and she's against me.

G: Yeah.

L: And my dick is going, "Oh, this is nice," and I'm going, "No, no, no, this one will hit me!"

G: *(laughing)*

L: I'm going, "Cut that out!" I'm trying to get away from her.

G: Yeah.

L: You know, I'm trying to avoid her, but my back is to the wall and there ain't no place for me to go. And then after three minutes I realize that she's not backing away, she's pushing forward.

G: Ah. Uh huh.

L: So I figured, oh okay, let's see what happens, I'm not gonna do anything, I'm just gonna stay here. Well, she starts pushing forward, and her girlfriend comes and stands next to her, reaches over and grabs my dick.

G: The girlfriend does.

L: The girlfriend does, and she's pointing it toward the other girl's pussy and rubbing it up and down.

G: She took it out?

L: No, no, no. She's just rubbing it on the other girl, and I'm just smiling away, this is a good trip. I really knew how to make the subways work.

G: Yeah.

L: So now we get to Queens Plaza. I stay on the train because I was supposed to go on, and there's another train on the other side that goes to Flushing, and you know, everybody starts piling into the train. And the two girls are looking at me, and the one who's holding my dick says, "Aren't you coming?" I said, "What?" She said, "Well, you could come with us if you want. What do you think we did all this for?"

G: She was a Brit too.

L: Yeah. And I said, "Oh, yeah, I'm coming!" And I went with them, and they were kinky in a more, a more, uh...probably those two were pretty close to the kinkiest, you know, except for that fur coat lady, because the one girl liked to stick her fingers up my ass while I was fucking the other one, and she would lick it and it became almost an S&M kind of thing, and then she would have us tie her girlfriend to the bed, to the four posts to spread eagle on both sides, and do all these different things to her while she was tied up, and the girl loved it.

G: This is after the fur coat lady.

L: Yeah.

G: About how old were you when you met the British girls?

L: Sixteen? Seventeen?

G: Oh wow! You're doing great!

L: Yeah, um, I can't even tell you all the girls, I can't remember all the girls.

G: Yeah.

L: Because there were so many of them, and now I've got a job, and...when I worked at the Guardian Life Insurance Company, I fucked every single woman who worked for that company.

G: Yeah?

L: And I fucked half the women who worked in the building. And I am not lying to you, I am telling you the honest, honest truth. If it took me six months to get a girl, I would spend the six months.

G: Yeah.

L: I would listen to their problems with their husbands, with their children, with life in general, uh, I was sympathetic, I was nice, I was polite.

G: You could work on five or ten girls at the same time.

L: I did!

G: Yeah.

L: Yeah, I did that. I did that all the time. I just used to...and this is before drugs, wait till we get to drugs!

G: (*laughing*). So was that the job you got after the florist, the one on Wall Street?

L: Yeah. That was when I finally decided not to go to school no more, they threw me out of another high school. That was the fifth one.

G: That was when you were at the florist? That was when you got kicked out of school?

L: Yeah, right after that. Because he hit me, and like I said, I didn't allow anyone to hit me, it's just not done.

G: Who hit you?

L: One of the teachers hit me.

G: Oh! Did you whale on him?

L: Oh, they were gonna have me arrested. But then all the kids said, "Well, he hit him first." And the cops had a big meeting with the principal, and they really didn't know what to do, because you know, corporal punishment was not looked at in those days, but truly wasn't legal, you couldn't legally go and whale on a teenaged kid.

G: See, I always assumed that you could, when I was a kid, I was...

L: No, everybody assumed that.

G: Yeah.

L: Because it was allowed.

G: Yeah, it was allowed.

L: But really it's against the law. If you look at the statue ... the laws on assault, especially assault on a minor, those laws have always been there. It's only lately that the kid can call up and say, "Hey, my dad's beating me," and the cops will come.

G: Oh yeah. I know, yeah.

L: But in those days, the cops used to hit us.

G: So he was in kind of a bind then because he hit you first.

L: Yeah, they were in a bind because the other kids were saying that he did it.

G: But they kicked you out.

L: And they kicked me out of the school, yeah.

G: That had to be near your senior year?

L: Yeah, I got kicked out of five high schools, actually.

G: Oh okay.

L: And sometimes I think that's really a shame, because I was pretty bright, I could have been pretty much whatever I wanted to be.

G: With a photographic memory, yeah.

L: I mean, I was so bright, they had this school called Bishop Loughlin, and the entire city of New York, all five boroughs, including Long Island and everything else, they gave two scholarships every year to that school, and I was one of the ones who was chosen for it. So I could have done a lot of things, but the one thing that I learned a long time ago about life is that everything that you do in your life takes you down a path, and each one of those paths takes you to another path.

G: Sure.

L: And another path, and another path, and that's truly what life is. John Lennon said, "Life is what's happening while you're busy making other plans," and never were truer words spoken. You're sitting there planning what you're gonna do and what you're gonna be, and then the next thing you know, you're something else. The funny thing is when I was a little boy I always wanted to be an actor.

G: Yeah?

L: My grandmother used to take me to movies every Saturday, and I would sit there with this little old Italian lady, and she would be asking me sometimes what they were saying and what it meant...

G: She didn't speak English.

L: Well, she spoke English, but not complete, fluent.

G: So she would have to ask you...

L: She would have to ask me what was going on. I'll never forget we went to see "Hamlet" with Lawrence Olivier.

G: Oh yeah!

L: Oh, my poor grandma.

G: It's hard to translate, I'll bet.

L: I didn't even know what the fuck was going on!

G: Right!

L: I'm watching this thing, and my grandma would say, "Why is she floating down the river?" She say, "How come you can see through that man?"...*(laughing)*...I was like, "I don't know, Grandma." I always knew that this was something I wanted to be. It has to do with my little gangster upbringing, and other things. All of a sudden at one point in my life I realized that finding a girl that I just wanted casually and doing everything that I could to get her was wrong. Because in order to do everything I can to get her, she has to have the impression that I really, really care.

G: Right, I see, yeah.

L: And I realized that this was wrong. It was just not the right thing to do.

G: When did you realize that?

L: Probably when I came back from Japan.

G: When you were in the Marines?

L: Yeah.

G: Uh huh.

L: When I came back.

G: Yeah.

L: When I was in Japan I used to buy women.

G: Sure.

L: No, no, no, you don't understand...*(laughing)*...I bought them to keep. I didn't just buy them to have sex with them, and if they were clean I bought them.

G: Oh, and they would live with you then.

L: Yeah, 28 of them at one time.

G: Did you buy them from their parents?

L: I bought them from the Mama-sans.

G: Ah okay. So that would be the madam?

L: That would be the madam who bought them from their families.

G: Ah. Okay.

L: See that...Japan...I've never really been able to go with prostitutes. I've never been able to say, "Okay, here's your money, now let's do this," because there's no mental connection there, it's just doesn't work for me.

G: Uh huh.

L: In Japan in the 50's, early 50's, it was totally different. You went into a bar, you saw a girl, it was almost like going into a dance or a bar any place in the world and seeing a girl you liked, and you would sit down and you would buy them drinks, and you would dance, and you would talk, you understand what I mean? It was like a date.

G: Yeah.

L: It wasn't like you just picked up a hooker, it truly was a date.

G: Yeah.

L: And then if you liked them at the end of the night you made an arrangement, and you spent the night with them. Well, there was rampant VD at that time all over Japan, and to avoid that if I found one that I didn't get VD from, I'd buy her. That was the only reason I bought them, I mean, I didn't want to be a pimp, I didn't want money from them, I didn't want them to work, I just wanted them to be mine, you know, so I fed them and I took care of them.

G: And not catch VD from somebody else.

L: And not to catch VD from somebody else.

G: What you said about that dance in Japan reminded me of something Henry Miller wrote about a dance hall called Rose Land in New York.

L: Oh yeah, I used to go there.

G: And he made that sound just the way you were describing it where it was like a little date.

L: Yeah, it was.

G: And at the end of the evening you could also take them home if you clicked.

L: Oh yeah, no question about it, Rose Land was huge.

G: Uh huh.

L: I went to Rose Land all the time. That was when dancing was hot.

G: Yeah! Sure, yeah.

L: I don't think people understand that they made...yeah, that they now made watching dancing more entertainment, and more of a rhythm and all that shit, but there ain't anything like holding a girl in your arms and feeling her body, and smelling her.

G: Well, everybody had forgotten about the tango until "Scent of a Woman" came out, and then they remembered, or they were reminded, or they remembered how hot it actually was.

L: Oh yeah.

G: The tango.

L: All of them were like that, the fox trot, the mambo, the cha cha, it was close dances where you held somebody.

G: Uh huh.

L: I mean, I remember, God, how many times I guess, my little dick would pop up, and I would just hold them close and smell them, and rub, and the girls would rub back. These were good girls too, by the way, not girls that you could do anything to.

G: Right.

L: That was the extent of their...that's why I was saying before it's really not fair what we do, especially to little girls, because she was enjoying it as much as I was.

G: Mmm hmm.

L: And had we...had the taboos not been there, we would have taken it to its natural progression, which would have been the next part, and the next part, again, is not necessarily fucking.

G: Yeah.

L: The next part is maybe looking, exploring, touching, you know what I mean? I mean, they've taken that away from young people.

G: Mmm hmm.

L: And they think it's working, and it's not working. Do you know this abstinence thing that they're doing in all the high schools?

G: I've heard about it, they've been batting that around for a long time.

L: Do you know what the kids do in exchange for abstinence?

G: Do they get some prize or something?

L: Yeah. They get fucked in the ass and they give blow jobs.

G: I don't think I understand. Are we talking about the same thing?

L: (*laughing*). We're talking about the same thing! The little abstinence clubs that they have in high schools.

G: Yeah?

L: Where kids promise not to have sexual intercourse until they're married.

G: Yeah.

L: Okay, they don't. They give blow jobs and they get fucked in the ass.

G: Oh, you mean the girls do.

L: Yes.

G: Oh! Because that doesn't count as having sex.

L: That doesn't count.

G: I see, okay.

L: And the same thing for the boys, that doesn't count as having sex. How fucking ridiculous is that?

G: I never heard it put quite that way, but yeah, okay...*(laughing)*

L: It's true. My daughter's nineteen, she'll be nineteen in April, and she tells me everything.

G: Oh really!

L: Yep. Tells me everything that goes on in their school and what they do.

G: Uh huh.

L: And she was telling me about this one girl, oh yeah, she's the president of the Abstinence Club and she blew the whole football team...*(laughing)*.

G: I won't ask what school your daughter goes to.

L: It doesn't matter! I tell you, it does not matter, it's happening in all of them. Jewish girls used to do this in the 40's and 50's so that they would still be pure when they got married.

G: Oh really!

L: Sure! So you give the guy a blow job, you let him fuck you in the ass, hey, I'm still a virgin! Cheers!

G: Is that water enough for you, you don't care for any...

L: No, water's fine. Sex is the greatest motivation to human beings because that's how we make our world go round.

G: Oh yeah, I think it's wired in our genetics.

L: It's wired genetically into us. The reason that men are so promiscuous and women are not is because us, we, men, we have in our genes two main instincts. I don't think you even know what the first one is.

G: Survival and procreation.

L: Ah. You did it the wrong way.

G: Procreation and survival?

L: Yeah.

G: Okay...*(laughing)*.

L: Men are sperm depositors, and fighters.

G: Uh huh.

L: That's what we are. When you get down to all the bare bones, that's what we are. That's why the most happily married man in the world goes on a trip, meets a girl, gives her some sperm...*(laughing)*...it wasn't, you know, "I don't love my wife no more," it was oh, there's one, I better give her some. That's what's going on psychologically in his head. It's oh...*[mumbling]*...how the hell did she skip, and they give it to her. Because most men, when they cheat, unless they have an unhappy marriage and they fall in love with another woman, they don't even know who the hell it was. It's like, "Who were you with? You cheated!" I'm like, "I don't know, some waitress in Des Moines. I don't even remember what her name was!" Because we don't.

G: That reminds me of the Lenny Bruce routine, where's he's talking about how women get upset when...they consider cheating when you kiss and hug and like somebody else, some other woman, but that's what they consider cheating. Which is not the same thing that men consider cheating. The way he put it was, if left to their own devices on a desert island men will fuck mud.

L: Yeah, I use that all the time, because Lenny was a good friend of mine.

G: Oh really! I never knew that!

L: Yeah. Lenny and I used to put on priests suits and collect money in Miami Beach.

G: I know he used to do that!

L: *(laughing)*...Yes, he used to do that!

G: You did it with him?

L: Sure!

G: Amazing!

L: That's how we made money.

G: Did you know him from New York?

L: I know him from New York and then I met him on Miami Beach because I used to go there all the time.

G: Uh huh.

L: I went to Miami Beach once with my cousin and a friend, and...we didn't know anything about season, it's not like it is now. In those days Miami Beach had a season, and the season opened when Hialeah opened.

G: Okay.

L: And then closed when Hialeah closed. What that meant was like all the wealthy people would go to wherever the hell they came from. And so we went in October because it was fucking freezing in New York. And, ah, no work, no nothing. I was starving to death.

G: Yeah.

L: We were eating coconut. I mean, me and Lenny were in a supermarket, we're stealing butter and sticking it down our pants. And then he says to me, "You know, I got this gimmick I'm thinking about, you know, that maybe we could make some bucks," and I said, "What?" and he said, "You know in New York when they have those nuns sitting in front of Macy's with the little cups and things at Christmastime?" I said, "Yeah, Lenny. What, do you want me to be a nun?" He said, "No, no, no, you can't be a nun, but we could be priests!"

G: Yeah.

L: This is the home we're down in on, like behind South Beach, but in South Beach there are all these apartment buildings and a whole residential section a lot of people don't know about in Miami. And he says, "They're all Jewish and they feel real guilty if they see a priest."

G: Ah, yeah.

L: He said, "Trust me, it'll work." So we started doing it, and we made, ah, ten bucks, twelve bucks, but it was enough that we didn't have to steal food no more.

G: Look at this! These are notes about you. How could I have missed you knew Lenny Bruce? That's fascinating.

L: Because this is a time when I'm only...this is before anybody even knew I existed. This is my early 20's, like 21, 22. God, I loved Lenny.

G: Did you meet Lenny as part of your ambition to be in show business?

L: No, I met Lenny in a club, a jazz club downtown, and I think it was the Village Vanguard, I'm not sure.

G: Was he performing?

L: No.

G: Oh.

L: No, he hadn't really started doing anything yet. He just used to say all these things and I would piss my pants, they were so true. And I have always used that "men will fuck mud" because people will look at me and say, "How can you be with her?" and I say, "You don't understand," I say, "men will fuck mud." It's the truth. If there's no girls around, we'll make one...*(laughing)*...we'll give her tits, we'll give her a little belly button, we'll give her a pussy, and we'll fuck her, because that's what men do. That is our function in this world, is to fuck. But then in Miami, what happened was me and my cousin got a job...we got a job serving as waiters on New Year's Eve. It was like this really special job. So we were gonna work as waiters, and then the next day I was gonna go to the Orange Bowl.

G: Yeah.

L: And what you do at the Orange Bowl is, you buy concessions, you know, buy beer at, I don't know, let's say ten cents a can and sell it for 25 cents a can, and you got to keep the 15 cents extra. So I get up and get in the car, and I drove, and when I get there, oh my god, there's a thousand fucking students there, I forgot that all the kids that go to college, they do that.

G: Oh, okay.

L: To make money.

G: Right.

L: So Lenny was gone, Lenny had gone back to New York, and I went to the beach and I was laying on the beach, and I was like, "Oh jeez, what am I gonna do? I've got 55 dollars, he's got 55 dollars, how long is that gonna last?" I said, "I don't know if I can do this," and my cousin was quasi-religious, he's all, "I ain't gonna be a priest, God will punish us." I was like, "Come on, Joe, He won't even know, He's got so many things to look at. He's gonna care about two guys collecting money in Miami Beach." I said, "We're getting nickels and dimes, it's not like we're robbing banks!" But he wouldn't do it with me, so then I'm laying on the beach and I said to myself, so one of the things I was in those days was a big gambler.

G: Yeah.

L: I used to go to the race track a lot, I used to play cards a lot, I used to go to the Italian American Club and play pinochle, play gin, play poker. And I'd always win, I was really good at it.

G: Mmm hmm. With your memory I guess that would help you.

L: I don't know if it was memory, or if it was just a natural thing that I had.

G: Mmm hmm.

L: Like at the horse races, whenever a long shot would come in I would always look to see the jockey-trainer combination, owner combination. See, other people would look at breeding, and I didn't look at breeding because a horse wouldn't be 65 to 1 if he had good breeding. I mean, that's logic to me, I've always been a very logical person. This horse has really good breeding, he's not 65 to 1.

G: Yeah.

L: And they cheat, and I know they cheat, and nobody didn't say no, because I know for a fact that they cheat. I used to have a Shylock, his name was Frank, and he was the guy who'd give all the people in the garment district their money. My uncle introduced me to Frank.

G: That's the loan shark, right?

L: The loan shark. And I was short money and I didn't have any, and I borrowed a \$1000 from Frank, and then I paid him the first week and the second week, and then the third week I didn't have any money, so I went to see him. I had never been a coward and I don't run away from anything, and I said, "Frank, look I know what you do when people don't pay you, you break their arms, break their legs, so whatever, do it, because I don't have any money and I don't know where I'm gonna get it." So he sat there looking at me, and then he said, "Come here, I'll tell you what, for the rest of the week you play the number 128." I said, "Frank, are you kidding me? I'm telling you I got no money, and you're telling me to play a number? I said, my aunt's been playing a number for 55 years, she's never even gotten close." He said, "Just do what I said, come back on Monday and pay me my money." I said, "Okay." So I go home and I count my money up, you know, I got about 70 bucks. So there's four more days for the horses to run, they didn't run every day in those days, you know. So I call up my aunt, who's the bookie, and I say, "Okay, I want to bet 17 dollars a day on 128," I said, "from now till Friday." She said to me, "You never play numbers." I said, "Yeah, I know, but I got a tip." She said, "What are you crazy, you got a tip?" I said, "Aunt Frances, I got a tip, just put the bet in."

[TS 01:30:55]

G: Now if your aunt is the bookie, isn't the money coming out of her pocket ultimately?

L: Well, it comes from...say she has 100, 200 customers...

G: Yeah right.

L: And I don't know if she was even the actual bookie or the in between person.

G: Oh. Okay.

L: That would collect the money and give the bookie x amount of dollars, and she would get a percentage too. I never really even understood that part, I just know that whenever anyone would want to bet the numbers, they would call my Aunt Frances.

G: Gotcha.

L: Well anyway, it won the next day.

G: I bet she was surprised.

L: And it won on Friday.

G: Oh, two days you won.

L: Two days. And she didn't bet a nickel on it, and she'd been playing for years. And she said to me, "How in the world did you do that?" We're talking about 8500 dollars I got back...pays 50 to 1...I got back 17,000 dollars and change, my aunt was outraged. I said, "I told you, I got a tip."

G: She didn't believe you.

L: She said, "Let me know when you get another one." I said, "He's not the kind of guy I can go see and say, 'Frank, give me another tip.'"

G: Yeah.

L: He did this to help me and he told me not to, you know, not to get in debt no more, and not to come back to him no more, that's pretty much what he told me.

G: But you paid him off.

L: I paid him off and the rest of the money was mine.

G: Cool.

L: You want to talk about a cool Shylock, I'm gonna put this in, it's nothing to do with sex, but I had a lot of dealings with Shylocks because...

G: Oh oh oh, sorry, sorry. This tape has run out, give me just a minute.

L: Those tapes suck. This little guy's great. You got to get another one of these little guys.

G: I should. Okay. Yeah, this is super. Since you asked, we have 80 more hours on this one.

L: Wow.

G: It's amazing, these digital voice recorders are just amazing.

L: I hope I can live that long.

G: (*laughing*)...you don't need to talk 80 more hours, that's okay, but the quality is superb. But this is a back up, just in case. I think they're fairly cheap now. This is, I'll tell you about it later, if you care about the specs. I wouldn't recommend this brand because the format is an oddball format. I'll tell you all about it later. Anyway, what were you saying a minute ago?

L: Well, you know, I had a lot of contact with Shylocks because I was a gambler.

G: Yeah.

L: I told you. I'd gamble on horses and cards and crap games, anything where I could hustle money I would do. But I was a big gambler, I bet a lot of money.

G: Yeah.

L: And you could go into the race track at that age, I could read the form, but I really didn't know what it said. Do you know anything about horses?

G: No, I know nothing about it.

L: Okay, I didn't know anything about class. I didn't know, that a horse who runs, say, a mile in a minute and 30 seconds in the Kentucky Derby is better than a horse who runs in a 2000 dollar claiming race in a minute and 24 seconds.

G: But they're in different classes.

L: Different classes, see, and I didn't know anything about class.

G: Major league and minor league.

L: Right, that's exactly what it's like. You can get a guy in the minor leagues who hits 67 home runs and can't even get a single in the majors.

G: Gotcha.

L: But I didn't know that. I just read the form, and basically what I would read is the time, you know, how fast they ran and how long the race was. And this was a big feature race, and I'm looking and I'm looking and I'm looking, and I see this horse, Greek Fleet, and I look at the form and its last race was six furlongs, and it ran in 1:09, and this was its sixth furlong race, and a 2 to 5 favorite, ran in 1:10 and change, and I'm saying, "You can't beat this horse, this is ridiculous." So I go, and he's like...oh, I don't know...65, 70 to one, something like that, and I put 200 dollars on him. Well, he wins!

G: Oh, wow! Cool.

L: And I get back a fortune. So I'm at the bar in the clubhouse and I'm buying everybody drinks, you know, like the big spender that I am, and this little guy is standing next to me and he says to me, "Did you bet that horse?" I said, "Yeah!" He said, "Well, I'm Russell Firestone Jr.," he said, "And that horse is mine."

G: Uh huh.

L: He says, "So whenever you see one of my horses it's 51 and better, you can bet your house on it."

G: Ah.

L: I said, "Oh, okay." I didn't even pay attention to the guy, little idiot in the clubhouse.

G: That was the Firestone family? The rich family?

L: Yeah, it was the tire family. That's who he was. So anyway, like I was telling you, I'm in Miami and I got no job, and I got 55 dollars and I'm laying on a beach thinking, "What the hell are we gonna do?" I don't want to leave because now it's really cold in New York. So I say, "I know, I'll go to the track." So I get up and I shake all the sand off me and put my clothes on.

G: Was that Hialeah?

L: At that point it was Tropical Park. And I jump up and I get my car, and I drive to Tropical Park. So I lose all my money except for eight dollars. And I said, "You know what, I better take my eight dollars home, my cousin's gonna be really pissed at me if I come home with nothing."

G: Yeah.

L: So I'm looking at the program, and I look at number one, and the name of the horse is Greek Fleet, and I look at the owner and it says Russell Firestone Jr.

G: Ah.

L: And I look up at the board and the horse is 80 to one, and I remember this little guy in the clubhouse telling me, "Whenever you see my horses you can bet your house on it." That's what he says to me. And I say, "What the hell are we gonna do with eight dollars anyway?" so I go over to the window and I bet my eight dollars to win on this horse. Well, back in those days there used to be this cartoon kind of song called "Beetle Bomb".

G: Never heard of it.

L: Well, it would announce they're off, and it would mention all the horses, and then they would say, "And Beetle Bomb!"

G: Oh, okay.

L: That's exactly what was happening here.

G: It was the last one.

L: It mentioned all the horses, "And Greek Fleet."...*(laughing)*...They mention all the horses, "Aaaand Greek Fleet!" And I thought, "Shit, well I guess that's it." The finish line was over here, and I was over here, and I turn around and I start to walk away. I hear all this crowd roar. What the hell is that, you know? I turn around and I look and I see number one go by. I go, "Well, at least he finished the race, you know." And then I look in front of him and there's no horses. I say, "Holy shit, could he have won?" He did. And what it started was, it started a whole brand new road in my life. It started a sexual road, a financial road.

G: That one race did?

L: A show business road.

G: That one race?

L: That one race. Changed my life so much. I had all this money and I went home, and my cousin said to me, "The Orange Bowl's been over for hours. You didn't go to the Orange Bowl, did you?" I said, "Well, I went, but it was really too crowded." And he said, "You went to the track." I said, "Yeah." He said, "How'd you do?" I said, "Well, really not that bad," and I put my hand in my pocket and I start throwing all these hundred dollar bills on the table because that was the fifth race and I won the next three races.

G: On Mr. Firestone's horse also?

L: Yeah. Counting his, which gave me like, eight hundred dollars or nine hundred dollars, which was literally a fortune in those days, and then I won all the rest of the races too.

G: Just on your own intuition.

L: Just on my own...I guess it gave me confidence, I don't know.

G: Uh huh.

L: So he goes, "Oh, why didn't you wake me up, I would have went with you!" I said, "I tell you what, let's go to Highlight tonight. So we went to Highlight, and we won...I won...seven races. But I didn't really know much about Highlight so I didn't bet a lot. So I remember I get on line and we're in the clubhouse, and this really wealthy looking guy is in front of me, you know, with a little yacht hat and all that shit.

G: Yeah.

L: He puts down two hundred dollar bills and he says, "One three." And the guy says to him, "You don't want one three." And he clicks out five eight. And he hides them, you know, he puts them in his hand like this and goes like that. Well, the little seller guy, he just goes, "Okay," and he walks away. So it really, what clicked in my mind was, some wealthy guy gives you a two hundred dollar bet, you don't change it unless you are really really sure that what you're doing is right or you don't want your job anymore.

G: Or the fix is in.

L: Yeah. So I had, I don't know, I had maybe twenty five hundred dollars, so I give him two thousand dollars, and I say, "Five eight." And he looked at me, and he gave me the tickets, and I go back down and I say to my cousin, "This game is fixed. Go bet five eight." He said, "Okay." So he goes and comes back, I say, "How much did you bet?" He says, "Twenty bucks." I said, "What the fuck is wrong with you, I just told you it's fixed!" He says, "How do you know it's fixed, you ain't never even been to a

Highlight game before!" I said, "I'm just telling you, it's fixed." So anyway, five eight wins.

G: Yeah.

L: I get back five thousand five hundred dollars. From that five thousand five hundred dollars, I went on a streak that lasted three weeks. It lasted right to the middle of the Hialeah meet. Every single day I won, and every single night I went out. I would go to Whoopie's and we would each have a cup of coffee and the bill would be 22 cents, and I would give the girl a hundred dollars and say, "Buy yourself some gum, honey."

G: Wow, yeah.

L: They used to call me the Gum Man. When they saw me, they knocked things over to get to be my waitress. And in the meantime, I met the guy who was the head doorman at Fontainebleau Hotel. I also picked up a brand new technique for picking up girls.

G: Now about how old were you at this point? Just roughly?

L: 22? 23?

G: So this is after the Marine Corps. Okay.

L: After. Yeah. You don't want to hear about the Marine Corps, that was...

G: No that's okay, just continue where you were going with this.

L: The Marine Corps is, god, it's like one big sexual debauchery that never ended.

G: I just wanted a time line.

L: I was in seventh heaven there.

G: In Japan?

L: Actually, you know what, this is after I worked a couple years at the Guardian Life Insurance company, so maybe I was 24 or 25.

G: Was the Guardian after the Marine Corps?

L: The Guardian was after the Marine Corps, yeah, because I worked for Pan American Airlines.

G: So it was flower shop, Marine Corps...

L: No. Flower shop, Guardian, then Marine Corps.

G: Oh, okay. And then what happened after the Marine Corps?

L: Uh...no, after the Marine Corps was the Guardian.

G: Okay. And where was Pan Am?

L: Pan Am was before.

G: Before, okay.

L: Fifteen, sixteen. So...

G: Anyway, the Fontainebleau Hotel.

L: Now I'm starting to drink a lot. I'm not working for the Fontainebleau at this point.

G: Right.

L: I'm just friends with the guy, his name is Freddie, same as mine, who's the head doorman, we'd go drinking together. So we're in this club that everybody from Miami goes to at like 5 o' clock in the morning, 6 o' clock in the morning, only if you lived there otherwise you wouldn't even know it exists. This girl comes in her name's Kee Kee Rit. She was a stripper, one of the headliners. Had red hair down to her ankles. I've never seen such a creature. And everybody, I mean, everybody used to chase her, and nobody would get her. And I'm so drunk, I mean, I've been drunk for a month now. So Freddie says to me, "Whoa man, I'd like to get me some of that." I said, "So go ahead." "Oh no," he says, "she's untouchable, you can't." I said, "What are you talking about? There's nobody that's untouchable, you can get anybody you want." "Oh yeah?" he says, "You think you can?" I said, "Sure!" He says, "Five hundred to a hundred." I said, "Okay. Good deal." She gets up, and she goes over to the phone booth. I go to the phone booth and I kick it in. and I go in the phone booth, where I grab her by her hair and I twist it around my arm, and I kiss her. It was like fucking Clark Gable.

G: Right.

L: (*laughing*)...She goes, "Wow, nobody's ever done that to me before, that was incredible." I said, "Shh. Don't talk." And from that, that's how I now started picking up girls. I no longer did this long, waiting out, getting to know them, listening to their problems, being sympathetic, I just simply...it's what I was telling you before that the eye contact happened, that little spark.

G: Yeah.

L: I just went and got it. In fact, I used to do it at Jilly's, and Jilly's was like a mob hangout, so sometimes they would get a little pissed off at me, you know, grabbing their girlfriends.

G: Yeah. Yeah, I can see that.

L: So Jilly and the guys used to watch me, you know, if I'd be heading to the wrong table...*(laughing)*...they'd say, "Hey, come over here."

G: They'd protect you.

L: "Go this way!"

G: They'd protect you.

L: They were protecting me, they were protecting their club.

G: Yeah.

L: So now we're out of money, there's no more money.

G: You spent it all?

L: Some I lost, spent, and whatever.

G: You're still in Miami and broke.

L: I was still in Miami, and I go to that little club I was telling you about, and Freddie's there, and I say, "Well, I guess I should say goodbye." And he says, "Why?" and I said, "Well, we're broke, I blew all my money, might as well go home." He says, "Why you want to go home for, you can come work for me. I said, "Work for you where?" He says, "At the Fontainebleau." I said, "Doing what?" He said, "Parking cars." "How much does that pay?" He says, "55 cents an hour." "Get the fuck out of here, I'm not gonna work for 55 cents." He says, "You know, you make twenty, thirty, sometimes fifty bucks a night in tips."

G: Oh.

L: He says, "It's really a good job." So I say, "Okay. Can my cousin come too?" He says, "Yeah, both of you can come to work." So we go to work at the Fontainebleau, and both of us are parking cars. Now, I'm there about six weeks, and Freddie calls me into the office and introduces me to this VP, or whoever the fuck this guy is, and they tell me that their limousine driver quit, and would I like to be the limousine

driver? And I said, "Sure, why not, yeah." So now I'm the limousine driver. My first person to pick up is Frank Sinatra...

G: Oh, cool.

L: ...Dean Martin, Sammy Davis Jr.

G: That was the Rat Pack era.

L: And Peter Lawford

G: That was the Rat Pack era, about what year was that?

L: I don't know.

G: 50's, the 50's sometime now.

L: 50's. Yeah, because I remember we went to Cuba and then a couple weeks later Castro had totally taken it over.

G: Ah. Okay.

L: So it was around then, that time.

G: Okay.

L: See, we used to go to Cuba all the time.

G: '58 or '59.

L: Yeah.

G: Okay.

L: So now I'm driving all the celebrities. Frank gives me a list of a hundred call girls in Miami Beach.

G: Oh...(laughs)...yeah.

L: Says, "Tell them I'm here, bring as many as you can to the hotel." I said, "Okay." Meanwhile I'd been fucking 90% of Frank's girls. I thought, "Wow, this is pretty cool, he pays them, they pay me." And then I got Elvis, I got Milton Berle, I got Jake LaMotta.

G: Yeah.

L: Jake LaMotta was the best because I was fucking Jake's wife three times a week.

G: Oh wow.

L: And Jake would get in the car and he would say, "I know she's doing somebody." He was a really jealous guy, Jake.

G: Yeah.

L: "I know she's doing somebody, and when I catch him I'm gonna pound the shit out of him." He said, "Fred, does she get anybody in the car when she's with you?" I said, "No Jake, it's just her alone, me and her." He says, "Okay," he says, "She doesn't use the car, it's gotta be different times."

G: You're playing a dangerous game.

L: It wasn't a game. I can beat the shit out of Jake LaMotta.

G: *(laughs)*...Really?

L: Of course! We went from being this PAL street kid who used to fight for his life every day to going into the Marine Corps taking advance combat training.

G: Oh, oh, okay.

L: Cold weather training. Para-training. Are you serious? I was like a lethal weapon.

G: You weren't talking about boxing, I gotcha, okay.

L: Yeah, this is beyond boxing. They taught me judo, they taught me kung fu, they taught me everything. I was a para-marine.

G: Okay.

L: I mean, I was fearless, there wasn't anything in the world that could fight me. Nothing. Now I can't even walk up the fucking stairs.

G: So anyway, you never got caught by LaMotta doing this.

L: No no no, Jake got caught doin' some teenager. I thought he got a really bad deal to be honest with you, because she came into the club with a fake ID, and he did her, and I guess the girl's mom tried to shake him down, and he said no, and they arrested him. Statutory rape, which I thought was a really bad deal.

G: That's like Crazy Horse Part One. We'll get to Crazy Horse Part Two later on.

L: Yeah, that's bad, that's...you know, if a girl comes into your club and she's got a fake ID and the fake ID is good enough to fool the bartender, or the bouncer, or whoever's doing the checking of the ID, then I don't think you've got a statutory rape charge.

G: Did he plead out?

L: I don't know, I think he actually did some time.

G: Oh really. Oh, okay.

L: And then, um...and the funny thing I met Jake again, I guess after he did his time, I was going out with this really pretty model in New York, and Jake and his friend came to her because they had written a script. The Raging Bull script.

G: Oh! They wrote that.

L: Yeah, they wrote it. They were trying to shop that for a long, long time.

G: Uh huh.

L: Nobody wanted it, because Jake wasn't really a champ of any consequence, you know, he wasn't a Rocky Graziano, or a Marciano, or a Joe Lewis, or any of those people. He's a good fighter, Jake, but he wasn't in the caliber of the great greats.

G: Gotcha.

L: But his story was enormous, and he finally sold it, they were really happy. I was really happy for him. He was really a good guy, Jake.

G: So any other famous people you'd drive around in the limo?

L: Oh God, everybody. Everybody.

G: Where is it that you, um...you'd shuttle back between Miami and New York as you pleased?

L: No, no, no, no, no, I told you, this whole...from the very beginning, it changed my life, it shifted me into a whole different perspective.

G: Oh, oh go ahead then, finish.

L: The season is now over, and remember I fucked Milton Berle's wife...God, was she beautiful, man, I love redheads. Milton was great, he had a big cigar, handed me a hundred dollar bill, "Take care of her, kid." "Don't worry about a thing, Milton!"

G: He'd want you to fuck her?

L: No, he wanted me to take her where she wanted to go. But he said, "Take care of her." "Oh, okay, Milton, I'll take care of her!" I mean, it was so many people, I can't even remember all the people from Miami because then...there was a gangster that used to buy us pizza, his name was Joe Fercetti, and people said that he was a Murder Incorporated.

G: Uh huh.

L: And Joe and I got to be good friends, and I would drive him places, and he would talk to me about New York, about my uncle, about...you know, different things, we had things in common. And then the season was over in Miami, it was getting to be summer, and I was finished, and he said to me, "What are you gonna do?" And I said, "I don't know, I guess I'm gonna go back home and see what's going on." He said, "Why don't you go to New Orleans?" I said, "What the hell would I do in New Orleans?" He said, "Well," he says, "you know, I know all the club owners there, I'll get you a gig there. You could introduce the acts." I said, "Oh, that sounds pretty good. Does that pay good?" He says, "Yeah, I think it pays pretty good." It was like, five hundred a week.

G: Uh huh.

L: That was great.

G: Oh yeah, in the 50's sure.

L: So I moved to New Orleans. So now I'm getting that stage bug back because there's no script. Nobody gives a shit what I say.

G: Yeah.

L: As long as a beautiful girl comes out and strips, you know what I mean? So I am winging it and I am having the time of my life doing this. Not only that, eighty per cent of the guys that work in New Orleans are gay.

G: Oh really?

L: Oh yeah.

G: Okay, so they weren't getting into the girls, so all the more for you.

L: I had every girl that worked in New Orleans. I mean it was like a steady parade of beautiful, beautiful, beautiful women. And then this one woman comes and she hits on me. She's really nice. She goes to my place, we have a great night...or day, because I don't get off till five in the morning.

G: Okay, yeah.

L: So she goes away. I'm getting ready for work, about two hours later there's a knock on the door. These two guys with necks like bulls are standing there. Actually picked me up in the air and said, "You better come with us, the boss wants to talk to you." I'm thinking, "What boss? What the fuck is this?" We get there, and this is the guy who runs the entire New Orleans crime syndicate.

G: Yeah.

L: He says to me, "You fucked my wife last night."

G: Oh God!

L: He said, "So, in reference to your uncle and the people you know, I'm giving you until eight o' clock tomorrow morning to leave New Orleans." And he said, "No, no, no, don't say nothing, just be gone by eight o' clock in the morning." So I'm indignant, you know, Joe Fercetti sent me here, my uncle is Carmine DeSappio, who the fuck is this little ginzo to say this shit to me? So I get home, and I pick up the phone, you know, and call Joe, I can't get Joe, I call my uncle, and my uncle says, "Oh, that's not good." I said, "What do you mean it's not good?" He says, "Well, he's kind of a maverick in the family." He says, "Here's the thing, Fred, if you don't leave, I'll probably have to have a big sit down with him. Unfortunately, you'll be dead while I'm having this sit down." ...*(laughing)*...I said, "Carmine!"

G: Your uncle had a sense of humor!

L: He said, "Yeah," he said, "that was the wrong girl, you might as well pack up, get out, leave it alone." He said, "It's all over." I said, "Okay, if that's what you think." He said, "No, no, no, that's not what I'm thinking, that's what I'm telling you to do." He said, "The man is an absolute fucking lunatic." And he said, "If it makes you feel any better, his wife does this all the time when they have a fight. She goes out, she fucks some poor schmuck, and then he kills him. The only reason you're not dead is because he knows who you are."

[TS 01:59:57]

G: What was this guy's name in New Orleans?

L: You know, I don't remember.

G: Okay, it doesn't matter, it's okay.

L: But if you check it out, you'll find out who he was, he was the boss of all bosses in New Orleans.

G: Gotcha, right.

L: Considered a maverick and a crazy man. I have to go to the bathroom.

G: Okay, we'll take a brief intermission here.

L: We're gonna get to the S&M soon.

G: Okay. Okay, we're back. May as well get this on tape. Yeah, this doesn't count as lunch so I'm paying you. I'm paying you. I hope you picked that up, that you're the first person who's ever been paid for an oral history.

L: I did pick up.

G: There's another record that you've set.

L: Well, you'll see that it's really worth your while, Tom.

G: Oh, I'm sure it is!

L: My involvement is enormous.

G: I know.

L: By the way, that little technique I picked up kicking in the telephone booth?

G: Yep.

L: Used it for years.

G: That's when they used to bend inward, like that? Yeah.

L: Worked every time.

G: Now do you think those women were inherently submissive and liked that show of dominance, do you think that's what turned them on?

L: All women are submissive.

G: All women!

L: All women.

G: Wow!

L: Even the ones you think are dominant are not.

G: Wow. I want to hear more about that.

L: No, there's really not much to even talk about. It's just all women are submissive. It is part of their nature. If they are not, then it's like what I was telling you before about something happening to them when they were children.

G: Right. Okay.

L: That made them vicious, or want to hurt men, but even the professionals that I knew in New York, they were doing it for the money, but there personal lives were not, they weren't like that.

G: They were submissive in their personal lives.

L: They were submissive in their personal lives.

G: Interesting.

L: One did it because her husband wanted her to.

G: Yeah?

L: He got off watching people grovel at her feet and stuff like that.

G: Mmm hmm.

L: I mean, there's a whole bunch of different reasons why people do it. Where were we? Oh, I just left New Orleans, happily, on a Greyhound bus. What a fucking mess that was, don't ever go to New Orleans on a bus.

G: The only time I ever went to New Orleans I was working on the Mississippi river barges, never made it, only in the harbor, and it was so blazing hot I couldn't stand it.

L: Really?

G: The dead of summer working on the barges in the harbor. That's terrible.

L: I actually dealt cards in Biloxi for awhile. That was kind of fun.

G: I've never been to Mississippi as far as I know.

L: Yeah, I was just in Biloxi. I quit because they wanted us to cheat there, the serviceman.

G: Oh.

L: And it really bothered me.

G: Uh huh.

L: That was the thing, get their money quick and get it now."

G: Right.

L: I thought, "That's terrible!"

G: Yeah, the servicemen.

L: Yeah, that's awful, give them a chance. "No, they get drunk and they start trouble, just get them in and get them out."

G: So anyway, about what year was it that you left New Orleans, and went back to New York?

L: Jeez...

G: Early 50's?

L: It can't be in the early 50's.

G: Oh yeah. Early 60's?

L: Got to be maybe early 60's.

G: Okay.

L: Actually, when did Castro take over?

G: '58 or '59.

L: So it's around '60, '61, we're in that range, in the 60's.

G: And you're back in New York.

L: Back in New York. Okay, so I don't know what to do, and remember, I still haven't pursued my acting career.

G: Mmm hmm.

L: And I'm wondering what I should do, and I decide, why don't I drive a limousine in New York? So I do. I get a job for Harvey's. Harvey's biggest account is Jerry Lewis.

G: Mmm! Okay.

L: Jerry Lewis is who I worked with as an extra in "The Bell Boy."

G: In later years.

L: In Miami Beach.

G: Oh, so you've already been an extra in "The Bell Boy."

L: Yeah.

G: Okay.

L: I was in "77 Sunset Strip" too.

G: Oh, in the TV show?

L: In the TV show, yeah. And Jerry Lewis was the biggest asshole I ever met in my life. I mean, seriously, Jerry actually hired this big black guy so that he could hit him with this little pillow when he got frustrated. He would call him over and whack him in the head, he thought that was so funny.

G: With a pillow.

L: He had a little...you know, if you put marbles in it, it would have been a sap (synonym for "blackjack")

G: Mmm hmm. Mmm hmm.

L: But it didn't it had feathers or something like that.

G: Gotcha.

L: It was a joke.

G: Gotcha.

L: But to me it wasn't a joke to humiliate this guy 25 times a day, no matter how much you get paid for that. So I really didn't like Jerry too much. So like I said, Jerry was his biggest client, but usually Harvey would drive Jerry himself.

G: Yeah.

L: So I really didn't get involved with that. I drove Diana Ross and the Supremes.

G: Uh huh.

L: And Diana, she really liked me. We never did anything, but we used to talk, and she told me, "You know, you're kind of a magical man, you should get into movies or something."

G: She used that word, magical?

L: Yeah. I said, "Oh, how do you do that?" She said, "Well, you find a nice acting school, and you see if you're good at it or not." So I went to the Herbert Berghof Uta Hagan studio, which is where Jerry Stiller went, and Mira and Bill Hickey, a whole bunch of people, Bill Hickey was actually one of my teachers. And I loved it.

G: Uh huh.

L: I mean, all of a sudden I was doing something I really really loved, and driving a limousine didn't interfere with it.

G: Uh huh.

L: But I did have a few problems driving a limousine in that I was still me and I didn't take shit from people. And one of...I left Harvey and I went to another company, and their biggest account was Jackie Gleason.

G: Yeah.

L: And Jackie had this habit of going to Toots Shor's and leaving you outside till five in the morning.

G: Mmm hmm.

L: And in rush hour the police would come and make you go around the block.

G: Just drive and drive and drive.

L: And it wasn't very pleasant at all, just driving in wall-to-wall traffic. So this one night, I had something to do, and I had already spoken to my boss and said, "I have to leave," and he said to me, "Okay, no problem. You can leave." So it's like a half hour before I'm supposed to leave, and he says, "Fred, you have to do me a favor, Jackie Gleason wants to go to Toots Shor's and I got nobody else." I said, "I told you, I have something to do tonight," and he said, "Well, you know, don't worry, I'll replace you." And he said, "Jackie says he's only gonna be there fifteen minutes anyway." So I go over there, and I get him, and I say, "Mr. Gleason, I really have something important to do tonight, if you're gonna be long, let me know and I'll call and get another driver to get you." He says, "Oh no, I'll be out." Well, he didn't come out, and they didn't replace me. Fat fuck comes out at five o' clock, slumps down in the back of the car and says, "I got to tape my radio show, take me to the Delaware Water Cab." And he falls asleep. And I am fuming, you cannot imagine how angry I am. So I drive Mr. Gleason to Delaware. I don't know if you know this, but the Delaware Water Cab is in Pennsylvania."

G: Oh, I didn't know that, no.

L: So we get to Delaware, and I'm riding around, and I go, "Mr. Gleason?" "What?" I said, "I don't know, we've been in Delaware for an hour, nobody knows where this water cab is. Do you know where it is?" "Delaware? What the fuck are we doing in Delaware? That's in Pennsylvania!" So I look at him with a straight face and say, "Well, that's pretty stupid, why don't they call it the Pennsylvania Water Cab so people would know where it was?" And he just...he was fuming. I said, "Don't worry, I'm gonna take care of this for you." So I went to a Trailways bus station, and I got out and I picked up the phone, and I said, "Hi, it's Fred." He said, "How are you doing there?" I said, "Well, my quick little job with Mr. Gleason turned out to be all the way till this morning, so I quit. And by the way, that fat fuck is in the Trailways bus station in the back of the car sweating his ass off because I turned the air conditioner off. You should get someone to come here and rescue him." "Oh wait, Fred, you can't do..." I said, "I just did it." And I hung up on him. That was my encounter with Jackie Gleason. Then I went to work for a place called Seven Lively Arts, which was an answering service.

G: Uh huh.

L: That booked commercial extras, and, this story is pretty funny, actually, if you think about it. Like I said, you know, that one little horse race...you know what I'm saying?

G: It started a new course, sure.

L: It put me on a whole brand new course. So I joined Seven Lively Arts, and I was just one of the customers, and I made friends with the owner, and he gave me a job

answering the phones. And then I would get...I couldn't get extra jobs because I wasn't in the union.

G: Oh.

L: So he knew this other guy who worked for Tom Ward Associates, and he said, "For five hundred dollars, I'll get you in the union." And I said, "Okay," so I gave him five hundred dollars, and he got me in doing "What Do You Do When the Lights Go Out" with Mary Tyler Moore.

G: Oh really!

L: Yeah, he got me a little speaking part, I was in a taxi cab when she runs across the street, and I stick my head out and say, "Hey lady, you watch where you're going!" and I'm in SAG.

G: Cool!

L: So, I was working in SAG, and I'm doing different shows, and I am fucking my brains out, everyone in Seven Lively Arts I'm fucking. I'd hear their voice, if it's pretty, I'd go look at their picture, because we had everybody's picture on the wall.

G: Yeah.

L: And if they're really pretty, I'd just do it until I could get them. So now, I go to work for "NYPD", which was Bobby Hooks, Frank Converse, and a couple other guys. It was a New York City police show.

G: It actually was a police department.

L: No, it was a show, called "NYPD."

G: Oh, okay. Okay. Was it a television show?

L: Yeah, it was a TV show. Very successful TV show. There was another guy in it who became very famous, but I don't remember who the hell he was.

G: And you were acting?

L: Yeah, I was acting in it, I was an extra. I would do things. So once the driver of the car and the stunt man didn't show up. So the guy who was the stunt man, his name was Alex Stevens, he was in charge of all the stunts in New York City. And Alex comes to me, and says, "Listen, I need somebody who can drive onto the sidewalk, block these guys off, jump out, grab one of them, and toss him on the hood of the car." He said, "Do you think you could do that?" I said, "Yeah, sure." So, you know, I

forgot it was a movie. I literally picked up this kid up in the air like this and just slammed him onto the hood of the car, and put the cuffs on him, and Alex said to me, "Wow, that was great!" He says, "I'm gonna use you in other things." So I became a stunt man.

G: Uh huh.

L: In fact, I did "The French Connection".

G: What'd you do on "The French Connection"?

L: Driving. That's me under the L.

G: Oh really, that's you?

L: Yeah, me and a couple other guys, there was like six of us who did it.

G: Cool!

L: But that's me under there. And again, that changed my life, because then...I've got another acting teacher who used to teach at the actor's studio. His name was {*Mort Seagal*}.

G: Uh huh.

L: Brilliant, brilliant guy. Mort really taught me to act.

G: To act? Uh huh.

L: He taught me to lose a lot of inhibitions that I had. A lot of the things that were wrong with me, this man corrected. And he was a brilliant, cool guy. He did a thing so many years before its time called Theater to Tape.

G: Yeah?

L: Where he videotaped what we did on stage.

G: Yeah.

L: And this was years...

G: Oh, that was a new concept then.

L: Totally. The camera was just bait.

G: Oh yeah. Yeah.

L: ...[mumbling]...So, once again I'm doing my thing where I'm fucking all the girls. I think then came my third marriage or my fourth marriage, I'm not sure. I get confused about the ones I married and the ones I didn't.

G: When did you get married the first time?

L: In Japan.

G: Oh, was it a Japanese girl? And that was the one you dated for so many years?

L: No, it was one that I met and fell in love with, and she got pregnant. And I went to the Captain and told him I want to marry her, make her my wife, and he shipped me out of Japan.

G: Oh, to get you away from her.

L: It was against the law.

G: Mmm.

L: So our marriage is not valid. That kind of soured me on the Marine Corps.

G: Mmm hmm. And you mentioned one girl who dated for like eight years without...

L: That was my first wife.

G: Okay.

L: That was after the Marine Corps.

G: Okay. Your first legal wife. And what was her name?

L: Andrea.

G: And how long were you married to her?

L: Three years. Andrea and I had a problem because she knew how much I wanted to be an actor, and we had made an agreement...she had two children as well...that when we got married, we would move to Hollywood. Because what was happening to me is that I was reading for all these parts that were being shot in New York, and then the parts were being given to people in Hollywood.

G: Ah.

L: I read for a love story, and there were only three of us that it was down to, and then my agent called me and said, "You didn't get it," and I said, "Well, who did?" And he kind of hesitated and then he said to me, "Ryan O'Neal."

G: Oh wow.

L: And I said, "Who the fuck is Ryan O'Neal? He wasn't one of the three guys!" He said to me, "They had him under contract for a TV show called "Peyton Place", that's why he got the job." So then my agent and I went out and we had a few drinks and then he said to me, "You know, Fred, you're not gonna go anywhere here. It's almost impossible." Actually one of the few people that broke away was Dustin Hoffman.

G: Oh yeah. Right.

L: And whether you know it or not, Dustin almost didn't break away. When they looked at Dustin's movies, "The Graduate"...

G: Yeah.

L: They thought this little, funny, big-nosed guy could not carry a movie, that he could not be a leading man. And what they did is they screened it in a few theaters, and the people were hysterical.

G: Uh huh.

L: Dustin was magnificent.

G: Yeah.

L: Dustin, by the way, was still working as an extra while they were screening "The Graduate."

G: Really?

L: The honest truth.

G: Oh, hang on. A perfect pause moment.

L: What happened?

G: I just need to change the tape on this one. It clicked off. But it clicked off at a very opportune time, it wasn't even in the middle of a sentence or anything. Okay, perfect. Please go ahead. So...

L: So that was the agreement with my wife, after we got married we were gonna move to Hollywood.

G: Right.

L: So that I would have a chance at doing what I really wanted to do. I mean, we did things because I was a stunt man, like she was Diane Lauren's .. Dyan Cannon's double, because she looked just like her. I learned so much about movies while I was working as a stunt man. I worked with Gene Kelly in "Hello Dolly", and whoever the hell did "Funny Girl", Roman Polanski in "Stiletto". You know, everybody else used to hang out at the back and wait their turn, I would go on set and watch, see what was going on, see what they were doing, see how they're making the magic happen, and get an understanding at how it was. So then, when we got married my wife didn't want to move and we were already married. She said she didn't want to leave her family. So I stayed with her, but it wasn't the same anymore.

G: Uh huh.

L: I was bitter, angry, and so I started, literally, fucking everybody in New York City.

G: Until then, had you been faithful to her?

L: No.

G: (*laughing*)...Okay. So you just became less faithful.

L: But I would have been. I wasn't faithful, but I kept it hidden. She didn't know. Funny thing is, she did know, and we would go to big parties and stuff, I mean, there'd be fifty, sixty girls there, and maybe only twelve or fifteen that I did, you know? And they would come over and say, "Hey, how you doing Fred?" and Andrea would say to me, "You did her." And I would say, "Andrea, what's the matter with you? I barely even know the girl." I did a Desert Flower perfume commercial in a closed amusement park in Pennsylvania, and there were six Ford models, that was the talent. Oh my God, Tom, what a job! I actually got the idea for one of my movies from that job.

G: Which one?

L: "That's Outrageous", where I have Jamie Gillis wanting to get these two sisters together that he's dating, and they don't know that he's dating them both.

G: Ah. Okay.

L: And that's the basic theme of the movie is that Joey keeps saying to him, "Why don't you tell them?" and he says, "No, I'm gonna get them both together at the same

time.” And I got that from this job I did in Pennsylvania because I did that, you know, I wanted to get all six of them together. Because what they were doing is, they were all not wanting the others to know, so we were fucking in the halls, and I’m thinking, “This is ridiculous, we’ve got eight rooms in this hotel, and we’re fucking in the halls.” Not very comfortable. So my wife and I...I met this girl, Lisa {Cano}, had to be one of the most beautiful women I’ve ever met in my entire life.

G: Was she an actress?

L: She was an actress, yeah. She was going out with the head of Paramount at the time.

G: Uh oh.

L: And this is when tripping started to be fashionable, which I really liked by the way.

G: LSD?

L: Yeah. LSD, after all those years of drinking, stopped me from drinking. Annihilated all the guilt that the Catholic church put on me.

G: Uh huh.

L: Because I tripped, and then I went in a bar like I normally would do, and I ordered Jack Daniels, and I couldn’t swallow it, it made me nauseous.

G: Really?

L: And that had never happened before to me, so I ordered a beer, and the same thing happened. So this was probably the beginning of my first bad trip ever. I mean, this is worse than finding Sam Spiegel in a tub getting shit all over him.

G: Did that happen to you?

L: Yes. I went to Hollywood to see Sam Spiegel, and he had this office that was like a mile and a half to get to him.

G: Yeah.

L: It was the most intimidating thing that you could ever see.

G: Those long corridors.

L: Yeah. You’d approach, and he had this big huge desk, and he would look at you. It literally scared the shit out of me because it was so important for me to get a piece

of Hollywood, you know?

G: Yeah.

L: And then that night I went to a party, and I was tripping, I went to the bathroom, and there he was in that tub with these four girls shitting on him, and I just started laughing and said, "I can't believe an asshole like you intimidated me."

G: But it really did happen, it wasn't the trip.

L: No, no, no, it wasn't the trip.

G: It happened.

L: With the trip it was really bizarre to look at it. It was really like scary shit. Ha! That was good!

G: Yeah! (*laughing*)

L: So, how did we get to Sam?

G: I asked you...

L: Oh yeah, I was telling you about the liquor. So that day, I left the bar, and I walked to Central Park, and I went into Central Park, which was one of my favorite places when I was a kid to pick up girls. I didn't even tell you about picking up girls in the movie theater that cost a quarter that used to have all these degenerate women in them. If you want I'll give you a piece of that, that was pretty fun.

G: Oh yes, I'm sure there was plenty more fucking in the future.

L: These were young, these were young experiences that were kind of cool. Anyway, I walk in Central Park and I get up and I sit on a rock, and my head is down, and I start talking to myself, you know, "What's the matter with you? Oh man, it's a bad trip, bad trip. Why? Well, because I can't drink. Well, why do you want to drink? Because I always drink. Yeah, but why? Well, I drink to get high. Well, look around!" I'm looking around, and the trees and the buildings and everything is blending, exploding, you know, airplanes are flying by and they look like flying saucers. And I said, "Well, don't you think you're high?" and I said, "Oh yeah, I'm really high. Well, then what are you depressed about that, that's what you said you wanted was to be high." I said, "Yeah, you're right." He said, "Well, I guess you don't really need to drink anymore, do you? I guess not." I didn't have a drink for eight years after that.

G: You took a lot of drugs in the meantime?

L: Well, here's the funny thing, Tom, if any drug affected my dick, I never did it again.

G: Ah. Uh huh.

L: Heroin affected my dick, and speed affected my dick.

G: Wow.

L: I never did them again.

G: Uh huh.

L: Pot? My dick loved pot.

G: Yeah.

L: It loved it. Cocaine, my dick loved cocaine. And I never did it in excess, I could buy a gram and it would last me a week. So drugs...I guess unlike alcohol, alcohol allowed me to do what I wanted to do, without guilt or, do you know what I mean? Without feeling bad about what I was doing.

G: Yeah.

L: Whereas drugs enhanced my experience.

G: I see the difference, yeah.

L: It was a huge difference. Like I said, I didn't drink for about eight years after that. And when I left Andrea I went with Lisa, and then I went to a swing club. It wasn't a swing club, it was a swing bar.

G: You hadn't moved to Hollywood yet, though.

L: No, no.

G: You were still in New York?

L: I didn't come here till '84.

G: Okay.

L: So I found this bar on 6th Ave. and what it was was a swinger's bar. And unlike in these days, in those days what you did was you met people in a bar, they invited you to their house and they'd have a party there, and that's where the sexual stuff would happen. And when I was there I met this black girl, her name was Faith, and she was

from Africa. She was from Nigeria, she was an airline stewardess. She was gorgeous. Really gorgeous. Totally unspoiled, still an African girl, you know what I mean? She wasn't American.

[TS 02:30:15]

G: Now you'd gone there with Lisa?

L: I'd gone there, yes.

G: You had to take a girl with you to go, right?

L: To go, yes. And Lisa didn't really like it. It was really hard for Lisa because most of the guys were mutts.

G: Yeah.

L: And the girls were beautiful. And the guys were making the girls do it, which I didn't really like. But that's where I met Larry Levinson. Because Larry Levinson went to 23rd St. and opened up another swing club that was a gym, it was a girl's gym in the daytime, and on Friday and Saturday night you would pay Larry twenty bucks and he would have alcohol there and now you didn't have to leave, you could do everything you wanted there. So that was pretty much okay, because people would separate.

G: Yeah.

L: Then Larry went to 5th Ave. and did the exact same thing. Then he went to the Continental Hotel, which used to be a gay bathhouse.

G: Uh huh.

L: And he started Plato's Retreat.

G: That's where Plato began.

L: Larry and I were never really friends because I didn't really like him, I thought he was a complete asshole. Which he was.

G: Yeah.

L: Now at the same time I was starting to experiment with the S&M world.

G: Okay.

L: I went into a party that an organization called Eulenspiegel threw.

G: Oh yes, that's the oldest organization in America.

L: Oldest organization in America. It was absolutely incredible. It was filled with women in leather and rubber and submissive and dominant and...

G: Now how did you even get...how did you even find out about the party?

L: Well, because I was part of Plato's, I was part of the whole sexual party in New York City and someone told me about it, I went to it, and it was great.

G: Uh huh.

L: It was absolutely wonderful. So they had meetings every week.

G: Okay, yeah.

L: So I planned to go to the meetings every week, so at the next meeting there was nothing but guys there.

G: Yeah.

L: Next meeting, nothing but guys. So I thought, this is not good. They just get people for their parties and they don't get people for anything else. And then someone told me about a thing called The Project.

G: Yeah.

L: Now The Project was something that was run by a girl by the name of Leo, and a guy. I forget his name, but he was really a talented little actor with a beard.

G: Uh huh.

L: And they had a loft in Soho, that's where they used to do this. You would pay like ten dollars, and you would go, and they would reenact people's fantasies on stage.

G: Oh. Uh huh.

L: Now the way The Project got started was Leo and this guy, I don't know why I can't remember his name.

G: It will come to you.

L: Uh...ran an ad in Penthouse, Bob Guccione gave a full page, asking people if

they had any secret fantasies. Anything that made them feel ashamed, or that they thought was unnatural.

G: Uh huh.

L: And to write in and to tell them about them. And what they would do is they would reenact these things on a stage that they had in this loft. Again, the charge was really minimal, they never charged a lot of money, and they gave everybody wine and cheese. Well, The Project was really cool, mainly because Leo and this guy were good. The guy was unbelievable. He did an auto, um, you know when people hang themselves.

G: Oh, autoerotic asphyxiation.

L: ...and jerk off, yeah he did one of those, it was just unbelievable, I mean, they covered every single fantasy that you could possibly imagine. I was married to Faith at that time, the black ... girl...

G: Oh, you married her, okay.

L: The one I met at a swing club, yeah, I married her. And we became really good friends with them, so we joined them. We would perform with them every week. Now this thing was so popular, and so informative, that we had professional dominatrixes coming to see the different things that we did, and included them in their little repertoire.

G: Ah, to learn. I see, okay.

L: See, the professional dominatrixes in those days didn't do anything sexual because they could be arrested for doing things sexual.

G: Yeah.

L: They couldn't be arrested for doing things that were just S&M oriented.

G: Uh huh.

L: And so, in fact, there's a very, very famous dominatrix in New York called Belle de Jour.

G: Okay, yeah.

L: Now Belle was a hairdresser, and she used to come every week with her notebook, and she would sit down and she would write notes, write notes, write notes. And then she opened up her own place, and became, like...and this is a

woman who had to be close to seventy.

G: Oh, she was seventy then!

L: Sixty, seventy, very old.

G: Yeah.

L: And Belle was very successful, Belle was. She still used to come down to The Project and see us, you know?

G: Yeah. Now was she into S&M in her personal life?

L: No, she was a hairdresser!

G: Okay.

L: She didn't know shit about S&M. She learned everything from us!

G: And she opened up her own studio.

L: She opened up her own little studio, yeah. A very smart lady, Belle, made a lot of money. Now, we do our Saturday show and Leo says, "Hang out, we've got to talk about something." And she says, "I think I might have a backer to give us a Broadway show." And I said, "What?" And she said, "Yeah, we maybe can get a Broadway show." So we have a couple meetings, and we sit down, and we write some scripts, write some ideas, and Leo is the only one who has contact with this guy, we have no idea even what his name is.

G: Yeah.

L: So finally she comes to us and she said, "Okay, it's a deal. We're gonna do this." So we find this little Broadway theater, not off Broadway, but Broadway. We made deals with the unions because we have a very small, you know, show, and the unions agreed with us, gave us our breaks, let us do what we wanted. We called it "Another Way To Love." And we did some incredible things in it.

G: Was it all about kinky sex?

L: It was all about these letters that we had received from Penthouse from people who had all these things they were ashamed of.

G: Gotcha.

L: There was a scene with a schoolboy and a teacher, and to me the highlight was

this guy wrote us saying he couldn't get this out of his mind no matter what he did. He wanted to be shrunk this big so he could go into a vagina.

G: That's Prince Charles fantasy.

L: Really?

G: Yeah. He had this fantasy where he wanted to be a tampon for Camilla Parker Bowles, or whatever her name was.

L: Well, he didn't want to be a tampon, he wanted to be a person.

G: Oh, okay.

L: So the guy that I was telling you about, he was so great, he really should have been on Broadway, this guy, he was so good. Him and I created a vagina wall.

G: Ah! Uh huh.

L: That leaked. And in the middle of the vagina wall, we had a rope up here that you couldn't see, up in the middle.

G: Yeah.

L: So we see him being dragged in by two women in rubber from head to foot. They put him on an operating table or a gurney kind of thing, and you see them inject him, and then through strobe lights and music we changed the set to become a vagina, and he's inside it. And he's running up the sides, and he's touching it, jumping, running in there.

G: You could run around inside?

L: Inside, outside, all over. Joe's up the side, he grabs the rope and he's going up and down, then all of a sudden over this sound system comes a female moan that starts low, and gets bigger and bigger, and then we do our water effect as it increases and increases, and he actually now is going from top to bottom like he's fucking.

G: Yeah.

L: That's what he's doing. And he hears a woman moaning and moaning and moaning, and all of a sudden he starts screaming, "Wait wait, I'm coming, wait! I'm coming, I'm coming!" And boom, we go to black out. And it was just...the audience was dumbfounded.

G: Was that one of many skits that were part of this play?

L: Oh yeah, there were like eight of them, nine of them. We did one right after the other.

G: How long did it run?

L: Six weeks.

G: Oh really? That's a long time, isn't it?

L: That's enormous on Broadway.

G: Yeah.

L: And we'd still be running now if Leo had done what she said she was gonna do, and fucked the guy who put up the money.

G: Oh, she never did?

L: She never told us, but she told him that she would. So when six weeks were gone, he asked her and she said that she wasn't gonna do that, so he pulled all the ads away. So whenever you picked up a paper, you know, they have this thing in New York that tells you all the Broadway plays, where they're playing, what time, it's about a quarter column on the bottom of the entertainment page.

G: Yeah.

L: Well, he pulled that ad out, he pulled everything out. So now all of a sudden nobody even knew we were there anymore, and we died a slow death. But I was pretty mad at Leo, because if Leo would have told me that we could get this money if I fucked this guy, I would have said, "Wait till we get something that's legitimate, we don't need that. We're doing it here every week, I don't care. You don't have to prostitute yourself." You know what I'm saying? I would never have said, "Go do that." And then after running for six weeks, we're all in seventh heaven, we're in a fucking Broadway play, I mean that's a huge thing to an actor to be in a Broadway play.

G: Oh yeah.

L: I was in tons of off Broadway plays, but I had never been in a Broadway play. And so we kind of broke up with Leo and whatever the hell his name was.

G: You'll think of it in a little while, don't worry.

L: And then me and Faith, we had a baby.

G: Oh really!

L: Yeah. And my son, Andrea's son, my stepson, he was involved in buying old buildings in New York and putting them together and selling them, and he would do that over and over again. So Faith and I had a little money left, but we had a \$78 a month apartment, a rent controlled apartment, on 54th St.

G: Beautiful.

L: So John comes and he says, "You know, I can buy this building, and then we can fix it and we can turn it around."

G: You were still on good terms with him even though...

L: Oh yeah, John and Annie and I have always been together. So Faith and I go and we look at it, and it's two brownstone buildings next to each other.

G: Yeah.

L: And on the bottom floor is a restaurant connecting both ends to the other end.

G: Yeah.

L: And it's two buildings from the telephone company.

G: Ooh.

L: So I said to John, "Wow, this is unbelievable," I said, "We can put this thing together." I said, "We'll have a restaurant, and we'll pay for the rest of the building." I said, "Yeah, we're gonna get lunch, we're gonna get coffee, lunch, you know, things, we're gonna get snack things. This is great, okay, let's do it." So we gave him all the money we had. We had to move out of where we lived and we moved there. And we've got an infant baby with us. And all of a sudden we find out that the people who owned it before owed the electric company \$385,000, and the electric company was not gonna open the electric for anyone.

G: Yeah.

L: Unless the \$385,000 was paid. In fact, I went by it ten years later, and it was still. And this was in mid-town Manhattan.

G: It was empty?

L: Empty. It was still empty.

G: God.

L: This was 50th St. between 9th and 10th Ave. So now it's got a whole brand new name, it's called Murray Hill or something like that, it's not called Hell's Kitchen anymore. So we were broke and we had to start all over again. Faith had one rule, I could fuck anybody I wanted as long as they weren't black.

G: Okay.

L: So now all of a sudden the work is going away, I'm not getting any work, I didn't move to California, I'm really a little frustrated. The Broadway play just kind of whet my appetite to do more things. I was doing stunts with Alex, and worked in a whole bunch of movies.

G: As an extra or a stunt man?

L: As a stunt man, mostly. And then, this kid Paul Matthews who I know, who I had done extra work and movie work with, or stunts, he called me up and he says to me, "Do you want to do a movie?" And I say, "Well, that's what I do Paul, yeah, I do want to do a movie." He says, "Well, this is a different kind of movie." "What do you mean a different kind of movie?" He says, "It's a sex movie." I said, "What exactly does that mean?" He says, "You know, you have sex and they film it." I said, "Wait, wait, you mean they pay me to fuck somebody?" He said, "Yeah!" I said, "How much are you gonna pay me?" He said, "A hundred dollars." I said, "Wow. What does she look like?" So he said, "We're at Bernard's, come on by and I'll introduce you to her."

[Loud propeller background noise]

G: I didn't think airplanes were allowed to fly over Hollywood.

L: Probably going to crash into a building.

G: Oh, it's a helicopter I guess.

L: So, I go to the bar, and this girl, Oola, is this blonde, German, gorgeous fucking creature. I said, "Sure, yes please."

G: That's how you got your start in porno.

L: Mmm hmm.

G: Was this "Loops"?

L: Mmm hmm. It was through machines.

G: Yeah.

L: I have to understand something. Nobody saw porno in those days. The most pornographic thing, I went to the movies, was "I Am Curious (Yellow)".

G: Yeah.

L: I have no idea to this day what was pornographic about that.

G: It was just a marketing trick was all.

L: It was nothing.

G: Yeah. But you could go to the little peep shows and look through the little...

L: Yeah.

G: Those were when those were popular.

L: So the guy that was running this was Butch Peraino.

G: Oh, the gangster, right.

L: The guy who did "Deep Throat".

G: Now he was the money man, the one who was financing this ... this loop?

L: That's what his dad gave Butch to do.

G: Uh huh.

L: Put him in charge of the movies 8mm loops, 16mm loops .. stuff like that.

G: That again opened up a whole new world for you and got you introduced to a whole new crowd.

L: A whole new world. Again, another direction. Because Butch and I became really good friends. I mean, really good friends. We used to do this racket at Yonkers raceway. They had a thing called the Twin Double. It could pay anywhere from \$9,000 to \$100,000. But you had to give your social security card and pay taxes on it. So we would, we had fake ones and we would cash tickets for 10%.

G: Oh, okay.

L: So we would make a whole bunch of money. Meanwhile...

G: And the real winners wouldn't pay taxes.

L: They wouldn't pay taxes. And remember this was 90% days.

G: Ah, yeah.

L: These were huge taxes. And meanwhile my brother's sister in law married an FBI agent. He was in charge of catching the people at Yonkers Raceway.

G: Oh no.

L: That was doing this. I mean, he was such an asshole.

G: Did you find that out later, or did you know it at the time?

L: Well, I knew it because we would socialize together, you know, and he was telling me how he had this great job, you know, and how he would catch people.

G: Yeah.

L: I said to Butch, "You know what? I'm gonna show you something really good here."

G: Oh, you turned Butch onto the scam.

L: No, Butch turned me onto the scam, but I turned Butch onto that this guy was a Fed.

G: Oh, okay. Yeah.

L: And we had to watch out for him. So what we did do, which I thought was really cool, one of our guys won one night. Not a lot of money, he won about \$18,000.

G: Yeah.

L: So he went to Sammy and said, "I hear you cash tickets for 10%." And Sammy said, "Yeah." So while he was doing him, we were doing fifteen other people, and when they finally got to the window Sammy turned around and said, "Give me the ticket," and the other guy said, "You know, I think this is illegal, I don't think I want to."

G: *(laughing)*...Cool!

L: He wasted all that time. Never caught anybody.

G: Did you continue to socialize with your brother in law? He was your brother in law, right? The FBI guy?

L: Yeah. He was a jerk. It was only when I was going out with my brother's wife's sister. That was a different thing, boy was she nice, Carol.

G: So, um...

L: Crazyer than a loon, but she was nice.

G: How did you get hooked up with Wes Craven? That's "The Last House On The Left", right? Did you meet him through this crowd in New York? The porno crowd?

L: Mmm hmm. I met Wes Craven through Shaun Costello, wait not Shaun Costello, Sean Cunningham.

G: Oh okay. I was gonna ask you about Shaun Costello later on. Do you want to talk about Cunningham first, or Costello?

L: Well, since you brought up Wes we can talk about Cunningham.

G: Yeah, right, yeah. Why don't you take it from the top on Cunningham.

L: I mean, he was making porno movies. He was gonna cast me in a movie that he was doing, I believe in Puerto Rico. I'm not exactly sure, but I think it was in Puerto Rico.

G: You made "Loops" before this time, right?

L: Well, at this point everything had come out. "Deep Throat" had come out, "The Devil in Miss Jones" had come out, everything was in the open. I chose the porno industry because to me the porno industry was like silent movies. There were no rules. The only rules were you had to have sex in them.

G: Yeah.

L: And this was not like now where you have to have all sex, you could make a comedy or sci fi movie, I mean, we could do anything we wanted, it was truly like silent films, we could make any movie we wanted.

G: Yeah.

L: And there were no rules, anything we wanted we could put in it. Let me tell you something, you look at early porn, "Deep Throat" is exceptional, but it's not great, but it is exceptional because it's funny.

G: Yeah.

L: And ridiculous, and the church bells coming when he puts his dick down her throat, and the bells clinking. Let me say this, so everyone in the world knows, Gerard Damiano was the most brilliant pornographer who ever lived. No one will ever go past Jerry. "The Devil in Miss Jones" is magnificent. The New York Times gave "The Devil in Miss Jones" four stars.

G: Really!

L: Four stars. The New York Times. It was, by the way, the last x-rated movie ever reviewed by the New York Times. The government came down on every single newspaper, every single publication, and told them that they could not review these movies. They even restricted the names that we could use.

G: The names of what?

L: The films.

G: Oh.

L: Couldn't call a film...the word pussy couldn't be in it.

G: Okay, yeah.

L: And anything like that, anything that could be taken in any kind of sexual connotation was taken out. No pictures, just the name. Which is why the success of "Debbie Does Dallas" which is probably one of the shittiest movies ever made in the world. But everybody thought that little dipshit junkie was...*(laughing)*.

G: Who was in that?

L: Bambi Woods.

G: Oh, okay. It didn't ring a bell. I'm pretty ignorant of, like, modern day porn stars.

L: Oh well, this isn't modern. This is the actual beginning.

G: Oh, I have a whole list of people I want to ask you about, but I haven't heard of her. But you can just say whatever you want....

L: Bambi was the star of "Debbie Does Dallas".

G: Okay.

L: And unfortunately she was a stone junkie, so she never really went past that. She, I don't know whether you know it or not, porn stars for the past 20-25 years have been entertaining in clubs.

G: Yeah.

L: Getting enormous amounts of money.

G: Right.

L: I started it.

G: Oh, you did.

L: Because I was friends with a man by the name of Bernie {*Fineberg*}, and Bernie, worked for Harry the Horse...(*laughing*)...hope you're dead, Harry, because otherwise I'm dead.

G: He's gotta be dead.

L: Yeah, he's gotta be dead, I hope anyway. And they controlled all the strip clubs in New York City.

G: Uh huh.

L: So one place wasn't doing good at all, and I said to Bernie, "You know, if you book this Bambi Woods in there as a feature you'll make a ton of money."

G: Is this Show World?

L: No.

G: Oh.

L: And Bernie said to me, "Well, how much would we have to give her?" and I said, "About a thousand dollars for the week," and he said, "Oh, that's insane," he said, "Nobody is gonna give her a thousand dollars a week." I said, "You know what, Bernie? You guys say you're gonna give her a thousand dollars, if she doesn't earn you enough money to make up for that thousand dollars, I'll give it to you." Because I was doing Show World at the time, and what I was doing was I was putting two porno stars on a day.

G: Uh huh.

L: I would put one in the afternoon and one in the night, and I was packing my fucking theater. And because they had just been busting us for Bizarre Burlesque Theater, I didn't let anybody go totally nude so the police couldn't stop, fuck with us.

G: Bizarre Burlesque...

L: I'll get back to that, you'll love that one.

G: Yeah okay. Go ahead.

L: So Bernie put Bambi in there, and Bambi packed this fucking place forever, I mean, it was every night you had to stand in a line to get in this place. So then I went to what was called The Melody.

G: Okay.

L: The Melody...if you've never been to The Melody, especially on Mardi Gras day, you haven't lived.

G: Now I think Annie Sprinkle talks about that.

L: Yeah, Annie worked at The Melody.

G: Okay.

L: The Melody had a thing called Mardi Gras on Saturday.

G: Uh huh.

L: And what it was, it was a dollar a lick.

G: Oh, okay, yeah, I remember her talking about that.

L: Let me say something, Tom, it was the most insane...it made me ashamed to be a man. I've never seen anything so absolutely ludicrous in my entire life.

G: You mean the bad behavior?

L: No! What they were doing! The girl would lay on her back, the guy would come in front of her, with her left leg she would grab his head, with her right hand she would grab the dollar, throw it over her head, pull his head into her crotch, he would lick her once, she would take her right foot, kick his head out, and then get the next guy and

bring him in.

[TS 03:00:19]

G: Sounds like a machine!

L: Exactly, that's what it was! It was this assembly line machine. And these girls, at the end of their time would have so much money they needed help to get it out.

G: Why does that make you ashamed to be a man?

L: I didn't even do anything like that, are you kidding me?

G: Okay, you're not doing it.

L: No, wait in line for an hour and a half? And not finish?

G: And get kicked away.

L: This was the best of it, Tom. The Melody had regulars. And I hope they're all dead, I've never said this before, I used to be friendly to them...

G: You mean the ladies?

L: No, guys. They were the dumbest motherfuckers I ever met in my life.

G: Oh, the regular customers you mean. I gotcha.

L: They actually stood out in the halls and would talk about, "Boy did I get her with that one." And I would go, "Yeah man, she was trembling." It was insanity! But I took to The Melody, I took Serena, I took Seka, I'd get an hour from nightclubs to different kind of clubs.

G: We need to go back and you need to tell me how you met those people. Serena and Seka.

L: I made movies with them.

G: Oh. Can we...

L: We didn't get to making movies yet?

G: No. You did first "Loops"...

L: Oh, okay. We'll get to making movies. After my first loop, like I said, I decided that

x-rated movies were like...

G: Silent movies.

L: Like silent movies. No ins and outs, you could do whatever you wanted. And plus I was a good actor, none of the other guys really could act, except for Jamie and Harry.

G: Did you meet them right about that time.

L: Yeah, we were the only guys that did it.

G: Making "Loops".

L: Making "Loops". And some of them were features, it was a place called August Films that used to make features. None of us ever knew where they went. But they were French so there was a good chance they went to France.

G: Oh.

L: Because all guys that worked there were French.

G: So you and Harry Reems and Jamie Gillis.

L: Me, Harry Reems, Shaun Costello, Jason Russell...

G: Was Shaun...oh, Shaun Costello was an actor.

L: Yeah.

G: Okay.

L: And Jamie.

G: Okay.

L: Jamie was the geek. And I've told him this many many times, so it's not a bad thing. If ever we found a girl that none of us could fuck, and this was the hippie era, so some of these girls hadn't washed in a year.

G: (*laughing*)...Okay.

L: I'm telling you the truth. They didn't trim their hair, they didn't wash in a year. They bought their clothes, and I would go...(*makes gagging noise*)... "Call Jamie!" And let me tell you, Jamie Gillis was one of my best friends.

G: Yeah, I was sad to learn that he passed away just about a year ago.

L: My entire life, he was a sweetheart, he was so fucking intelligent. Did you know Jamie went out with Julia Child?

G: No!

L: Yes.

G: He dated her!

L: He dated her.

G: He never fucked her, I'll bet.

L: He fucked her.

G: He fucked Julia Child?

L: Jamie would fuck mud.

G: But I'm surprised she would...I thought she was a virgin when she got married.

L: She loved it. She took him on a wine tasting tour of Europe.

G: Now is this before she got married the first time?

L: Who the hell knows? I don't know, I didn't even know who she was.

G: You didn't? Oh! She took him on a wine tasting tour.

L: A wine tasting tour of Europe.

G: Maybe this is after her husband died?

L: Very possible.

G: Okay, okay.

L: I'll tell you something really funny about Jamie. We talked about "The Last House On The Left." "The Last House On The Left" has been the one movie of my entire life that I have been ashamed of. The one thing in my life that I have been ashamed of. Mainly because, they ask me questions about this thing at these conventions...

G: Yeah.

L: I had one in New York last June, or the June before that, I'm not really sure which.

G: And you went?

L: Yeah. We used to go to sign autographs. And I was sitting there and the whole audience was packed and they were asking us questions, and this one guy raised his hand, and he said to me, "You always say that you hate this movie. Why? Here it is 38 years later and you're still signing autographs for it, how could you hate this? It's a classic." And I say, "Because of the things that we did." I said, "If one lunatic is on the edge and he sees our movie and it excites him to a point that he goes and does something like this to a girl, I would be ashamed for the rest of my life. That I caused that." And the guy said to me, "Oh, okay." So all the way in the back another hand goes up, and I go, "Yes sir." And the guy sits down and he says, "You know, I saw your movies..."

G: Wait wait wait wait. Excuse me, sorry. We need to replace this tape. You know, this can happen at the most inopportune times.

L: It's okay. As long as I remember what we're talking about.

G: Oh, I'll remember, don't worry. Okay, so the guy at the rear of the hall raised his hand, and...

L: Yeah, the first guy asked me why I hated the movie, and I explained to him why I hated the movie, and then he put his hand down and he sat down. And then this other guy raises his hand in the back, and he says...I still have to laugh at this, because I think Jamie died like two months after this. He says, "You know, I saw your movie, and it made me want to go out and kill girls." He said, "But instead I just take them home and I beat them." And I said, "What?" He said, "Yeah, I got that from one of your movies too." I said, "What?!" And then he stood up and it was Jamie!

G: Oh cool! Cool!

L: I said, "Jamie Gillis". I said, "You know what? He's not lying. He got that from one of my movies. But if you've seen any of the S&M movies I've made, and I've made hundreds and hundreds of them," I said, "this is an exchange between two people who are enjoying themselves." I said, "What I have always called sex is God's playground. He gave us this so we can get through the trials and tribulations of day to day. So we can get...you know, somebody hands you something and says, 'Lick this!' and you say...*(makes disgusted noise)*...Some woman sticks this smelly, hairy thing in your face and tells you to lick it, and you can't wait." I said, "We slobber, we get dirty, we do anything to put our bodies together, to enjoy ourselves."

I said, "That is the thing that balances the mental part of our brains. It's what makes us be able to function." And that night we had dinner, Jamie and I, and I said goodbye. I didn't know he was sick, he never said. I lived in Jamie's...when he left New York, I lived in his apartment in the '40s, when he left California I lived in his house in Mariposa, I mean, Jamie and I truly were the best of friends. Jamie and I used to go to a photographer whose name was Sam {*Manny*}...

G: A photographer?

L: Yeah. His name was Sam {*Manny*}. Sam's thing was S&M.

G: Yeah.

L: And whenever he needed money, Sam said, "Just call me up and I'll give you fifty bucks to come over and do a set."

G: Yeah.

L: All Sam's stuff was S&M.

G: Still photographs.

L: Still photographs, but they were the coolest things. Sam would do Nazi German guards, you know, he would have one of those things that would go down like that...

G: Yeah, yeah.

L: And the girls would be all in leather with the hats, the arm bands, the whips that they'd hit themselves on the legs with, stuff like that. And then they would catch you and make you get naked and whip you and beat you.

G: And you and Jamie would be the German guards?

L: No, we would be the guys trying across the border.

G: Oh, so was it gay oriented?

L: Sam's things were oriented into female domination.

G: Oh, okay. Okay. Gotcha.

L: Sam's thing was...it was probably one of the few gay encounters I ever had that I really enjoyed.

G: Yeah?

L: Like I said, sex to me has always been, you can turn me on, I'm cool. Know what I mean? I'll do it! So I call Sam and tell him I need some money, he says, "Come on down." And he hooks me up with this little tiny blonde, and the little blonde is so hot. I mean, knew how to say things to turn you on, how to do things, how to touch, I mean, it was incredible. Remember, all Sam's stuff is soft core.

G: Yeah, okay.

L: So I finish with the little blonde, right? Whose name was Randi Taylor. She says to me, "Do you want to come to my place?" I say, "Sure." Well, Randi Taylor was a dominatrix. A male dominatrix.

G: Oh! In drag.

L: In drag, who looked exactly like a female.

G: Uh huh.

L: I had the most incredible time with Randi. Honest to God, it was unbelievable. Had the prettiest little titties, little tiny dick.

G: What happened to him? Or her, as the case may be?

L: She died of AIDS. But she was really special, and it was just one of those things, you know, it worked, I mean, it made me horny and I don't care. See, I've always had a philosophy that I don't care if you fuck donkeys as long as it's not my donkey.

G: Well, Jamie Gillis was admittedly bisexual.

L: Oh God, Jamie was...when we used to do scenes together with multiple guys, Jamie would always be grabbing your dick. You'd be with a girl and you've got your arms around her, and somebody else has got their arms around her, and somebody's playing with your dick, and it's like, "Wait a minute!"

G: Did he go to that convention just to fuck with you? Just to sit in back and...

L: Oh, no no no, I invited him. We hadn't seen each other for years.

G: Oh, you knew he was gonna be there, then.

L: Yeah, I left his name at the door.

G: Oh, okay. I thought it was maybe a surprise, or something.

L: Him being in the audience was a surprise. I didn't expect that.

G: It's nice that you got to get together and have dinner and socialize.

L: You know, it really was because like I said, I loved Jamie. He was number one, he was the only guy who was into S&M when I was. Shaun Costello and the rest of them were not.

G: They were not.

L: No, they just were performing, I guess for money. Except for maybe Shaun Costello.

G: Now there's one thing that I was going to ask you about. I was gonna wait till later, but I may as well ask you now. Shaun Costello writes about how he got called up by some gangster who I can't remember, but the name's in here someplace, and ordered to make an enema movie, and how surprised he was by that. So I gathered that he...I mean, is that the way it happened? You'd get calls from, like, gangsters who'd say...I guess not, okay.

L: Never happened to him, never happened to me.

G: Okay.

L: And if he's talking about "The Enema Bandit" that they eventually put Jerry Damiano's name on...

G: No, "The Enema Bandit" was the first one that came out that was making a bunch of money, so some gangster called Shaun Costello and said, "Make..." and I think they called it "Water Power" and it was like, um...who was in it? I think that Sharon Mitchell was in it. Jamie Gillis was in it! Jamie Gillis was in it. But it was like a take off on the original because the gangster saw the original making so much money.

L: No. Listen, let me tell you something, there were no gangsters involved, there was no pressure involved. Not on our end.

G: Mmm hmm.

L: As entertainers, they didn't give a shit what we did. And Shaun Costello was an entertainer, he wasn't making movies, we were working for this guy, Smitty, who evidently did something bad to them because he fell out of a twenty story hotel room, you know. But again, people talk about this, they talk about Linda being subversed into doing this and it's bullshit! They didn't have to make anybody do anything, this was the era of free love and hippies! We had hippie girls coming into New York without a pot to piss in every single day. They would seek us out!

G: Mmm hmm.

L: And once they got their \$100, \$150 dollars they were good for a year. They didn't give a shit, they just got some pot and did poking scenes. I'm not saying there was anything wrong with it.

G: Yeah, yeah.

L: The only thing I say was wrong with the hippie generation is that they didn't realize that they had the power to change the world, to make the government sit up and notice. And yet when they all crossed that age range where you got to make a living, they changed. Most of them became Republicans, by the way.

G: I'm sure they did.

L: They did! Seriously. Most of them became Republicans.

G: The porn actors that you know? And actresses?

L: No. I'm talking about the hippies.

G: Oh. Okay, yeah.

L: People with their free love and the government shouldn't tell us to do this or that. Which is true, they shouldn't. But when they made that turn I actually thought for the first time in my life that things were gonna change.

G: In the sixties.

L: In the sixties. That these kids realized...you have to understand something, when I was a kid, or even a teenager, you couldn't go in a restaurant without a shirt and a tie and a jacket.

G: You had to have a tie also?

L: And a tie, yes. I used to go to the Copa Cabana and they'd dress me.

G: Okay, yeah.

L: Because they knew who I was.

G: Yeah.

L: They would dress me, literally dress me. Give me a shirt. I only wore leathers in

those days. 54 would dress me. I mean, everybody took care of me. That's how it was because I absolutely refused. I refused to cut my hair, and I refused to have anyone tell me how the fuck I'm supposed to dress. But if you're gonna do it for me, fine.

G: And you wore leathers most of the time?

L: Almost always.

G: Wow.

L: That picture I sent you with the two girls?

G: Yeah.

L: With Sharon Mitchell and Tiffany?

G: Mmm hmm.

L: That's how I looked all the time.

G: Your hair has always been so striking.

L: My hair was incredible.

G: Yeah. It might have been the very first S&M movie I ever saw was "The Defiance of Good." You played this evil doctor?

L: God, that was great.

G: That was a classy movie.

L: Yes.

G: That was a classy...let's take a brief break, then we can get back to the...

L: Good. I can pee.

G: Yeah, okay, good.

L: But you're right, "Defiance" was...

G: Okay, uh...

L: You might not want to say this, but when we get back, I'll tell you what happened

with "Defiance".

G: Yeah.

L: One of the biggest gangsters in New York City, it was Mickey Zaffarano

G: Yeah.

L: Mickey was given the entire porn, stripper industry in New York. Probably on the whole east coast.

G: Yeah.

L: And then I was in Paul {*Edelman's*} office where, uh, Paul {*Edelman*} actually directed me and Damiano. We're the ones working for him, we're the ones making movies for him.

G: Yeah.

L: And Mickey was there, and then they got a phone call saying the FBI was there. And Mickey had a heart attack and he died.

G: Right then and there?

L: Yeah.

G: Oh shit.

L: And Mickey bought "Defiance" for \$150,000 advance.

G: Mmm hmm.

L: In the editing. It wasn't even finished yet. And the guy who was producing, his name was Vinnie Rossi, and he was the worst fucking thief you would ever want to meet. The worst. When "Defiance" was released, he thought it would be good publicity to let everybody know that Jean Jennings was only seventeen years old.

G: What a fool!

L: I beat the shit out of him.

G: You gave him a beating?

L: I had been living with Jean Jennings for three years.

G: Oh, you didn't know it until then?

L: I was in my forties.

G: Oh wow.

L: I had no fucking idea how old she was, I am telling you the honest truth.

G: I read that elsewhere.

L: I met her on a porn set in Florida.

G: Yeah.

L: There was this guy called Lenny Camp that was the manager down there, and he used to just grab all these girls and get them hooked on Quaaludes and drugs and just send them out into porno movies. And that's where I met Jean Jennings. And what happened is we had a scene together so I was talking to her, and Lenny saw me talking to her and he went to Sean Cunningham, who was the producer of the movie.

G: Yeah.

L: Big budget movie, I mean, we had airplanes and this huge yacht, you know, like a yacht from, uh, whatever the hell his name, from the twenties.

G: Yeah. Okay.

L: Wooden, you know, big. And Lenny would choose the girls, he said to us, he knew how old she was.

G: Was it a porn movie?

L: Yeah, but then it didn't become a porn movie because no one could get a hard on but me because Lenny also booked the guys.

G: Is that the one that turns into a horror movie?

L: Yes, it became "Case of Full Moon Murders."

G: Okay.

L: It became the funniest fucking vampire movie you will ever see in your life.

G: Ah. I'll have to look for it, I'll have to watch it.

L: I became Joe Friday, and I actually talked like him and did things like him, and my partner was the funniest fucking guy you'd ever want to meet in life. And Lenny said to Sean Cunningham, and he had all the girls that were on that movie were his...

G: Yeah.

L: He said, "If that guy keeps talking to her, I'm gonna pull all my girls off this movie." So Sean Cunningham came over and he said to me, "Fred, now I hate to tell you this, but Lenny says he's gonna pull all the girls off the movie if you don't stop talking to her." And I said, "I'm just trying to get her relaxed so we can do our scene together." He said, "Yeah, but you can't do that." Now remember I told you before there wasn't a woman I couldn't get in the world?

G: Yeah.

L: I said, "You know what Sean, I will not say another word to this girl until you say the movie's a wrap." "Oh," he said, "Thanks." I said, "But, when I leave Florida that little girl is coming with me." "Okay," he says.

G: I know that she did.

L: Not only did she, but his best girl who was his accountant whose name was Sheila Stewart. She came with me too. I took both of them. Sheila and I made a porn movie that is an absolute classic that has two people in it.

G: What's the name?

L: "The Game of Love."

G: "The Game of Love"?

L: Yeah. Two people.

G: Yeah?

L: Me and Sheila. You believe that? Two people porn movie! I remember sitting in the theater watching it and the guys behind me said, "Oh, this is one of them there acting movies!"

G: ...*(laughing)*...Okay, let's take our break.

G: Okay, breaks over, we're back on tape, and you were just saying that your life has been an adventure, and I can believe it, it sounds like it.

L: Well, I've been sick for awhile. I mean, I'm really sick now, I've got congestive heart failure and I've got diabetes, and now I can't breathe and can't walk up the stairs. But someone said to me, "It's a drag getting old," and I said, "It beats the alternative."

G: Yeah.

L: And one of the things that the gods have given me is a little girl for the last nineteen years.

G: Your daughter, yeah.

L: And so that means, there are all these little trails that we've been talking to. It came to the point where a 59 year old man, whose life would have pretty much been over, started all over again, and I became young.

G: I never did notice that radio until I went outside and saw it by the door...*(closes door)*...The light, it hurts my eyes when I look at you. Go ahead.

L: And my other children, I missed it because I was busy doing all these things. Not that I neglected them, it's just that this one has been with me when she was born. When I broke up with my wife she came with me, lived with me.

G: Which wife was that?

L: Patti. The last one.

G: Okay. Patti Rhodes Lincoln?

L: Yeah! How'd you know that? It's written in there?

G: It's written in there. So do you, um. Do you see your other children at all?

L: I see Joseph once in awhile.

G: Which one is he?

L: He's from the African lady.

G: Okay.

L: He's probably the only true African American black guy in America, cause his mom's from Nigeria.

G: Is he still in New York?

L: Yeah. He has a band called Dark Eden. And he is crazier than all of them.

G: It's called Darkie?

L: Dark Eden.

G: Dark Eden, okay.

L: He just, by the way, wrote Houston's autobiography.

G: Whitney Houston?

L: No, Houston from "The Houston 500."

G: I don't know who that is.

L: You don't know who that is?

G: No.

L: Houston did five hundred men in one day!

G: Was that a porn star?

L: Yeah, and they called it "The Houston 500", which I thought was pretty clever.

G: I didn't know that. Is he involved in the porn industry?

L: No, he's got a band. He plays goth hard rock.

G: Uh huh.

L: Which nobody buys. But he doesn't care if people don't buy it as long as he can play it and people come see him. So, that's what he wants.

G: I'm glad you're still friendly with him.

L: Yeah, I'm friendly with everybody, all my wives. My first wife, which by the way is probably the only one I treated badly, I told you I treated her badly. When I had my heart attack and I woke up after surgery, there was a card there. And the card was from Lourdes. You said before you said you were Catholic, you know what Lourdes is?

G: Oh, sure! Yes.

L: Lourdes is a place where people make a pilgrimage to, to get well. My first wife...to this day there are still being prayers said for me from Lourdes.

G: Really?

L: Which amazed me.

G: When did you have your heart attack?

L: I would say...it's '11 now...uh, '95, '96.

G: Okay. Your ex-wife is still alive?

L: Oh, no no no. 2001, 2002.

G: Okay.

L: Yeah, my first wife is alive. They're all alive. They were all nineteen when I married them.

G: And she's still in New York?

L: Yeah, she lives in New York. She lives with my son, Eddie. My other son just died, uh, from an overdose. Pretty sad.

G: From what mother was that?

L: That was from Andrea.

G: Oh, okay.

L: He was a good boy, John. Just, life becomes overwhelming for some people, and they don't know what to do. I don't know. Anyway, so we were going from the Broadway play closing because Leo wouldn't fuck the guy.

G: Right. Right.

L: Okay. So, none of us really knew what to do at the time, and I was just getting my foot into x-rated, not as an actor anymore. I did "Defiance" and had no sex in "Defiance", and then Armand Weston wrote this other script. You have to understand something about me in those days, I was very set in my ways. I was, uh, I don't know if you'd call it a prima donna or a perfectionist, but to me if something didn't make sense, I wouldn't do it. For instance, you're talking about the mob. Okay, I made a movie called, "That's Outrageous."

G: Yeah.

L: And that movie was made in Paris and in New York. And one of the things about that movie is that we hired two beautiful, beautiful French girls to be in this movie that were supposed to be sisters.

G: Yeah.

L: And they, the mob, because they were paying for this whole...I actually think it was Lenny Burtman more than the mob because nobody from the mob ever talked to me, Lenny did. Lenny said, "The two sisters have to have sex with each other." And I said to him, you know, I read this sixty page script that I thought was brilliant, and I said to him, "That's ridiculous, Lenny, there's no reason whatsoever why these...there's nothing in the entire movie that would show they have any kind of sexual affection for each other."

[TS 03:29:51]

G: Yeah?

L: And he said, "Nope, if you want to do this movie, the sisters got to have sex." So after the sisters catch Jamie and realize that they're both going out with the same guy, they leave him, which makes Jamie very depressed. He leaves France and he goes to New York. But it also makes the sisters very depressed, and they start drinking.

G: Ah, to console each other.

L: Not to console, no no no no, that would have been hokey, to console each other. So I thought, when we were scouting locations we had found this indoor pool that was Olympic sized that on one side had a little foot bath part where you wash your feet before you go in the pool, and I had already decided that in this movie that when the girls spoke English you had no idea what they were talking about, so I did subtitles. This is to show you how much I truly thought of myself as a filmmaker, not a pornographer.

G: Yeah.

L: So what I did was, I had a table made twice the size of this.

G: Okay.

L: Out of Lucite that you could see through.

G: Ah, okay. That's pretty big.

L: And then I had a mirror made that could be put underneath it. So I took the two girls and I had one sitting on one end of the pool with her feet dangling in the water, and the other one standing where you wash your feet. And they look at each other, and they talk in French. And what they talk about is how they can understand how Paul...

G: Jamie.

L: Jamie, could be with her, because she's dark, different de moi, which means different than me.

G: Yeah.

L: Beautiful skin, beautiful breasts. The other girl looks up at the other sister and does the same thing, talking about how blonde she is, and how gorgeous and beautiful. And in between this and the water, I cut to the table where you can see four of them with the mirror under it, and when you take the mirror out, you can shoot up through the mirror. And to be really honest with you, it was fucking brilliant. I have to say so myself.

G: I'll have to watch it. I'll have to find it, yeah.

L: It was really, really incredible. And that's how I did what they wanted, but didn't ruin my movie.

G: Uh huh.

L: So, but that's where I was in those days, no one could ruin my movie. My movie was, you know, I took it really, really seriously.

G: Well, as I've said before about "Defiance", I thought it was a really classy movie. And you've made others that I'll talk about later that I thought were really, really classic. I mean, far away above your normal porn stuff. But let me just get the timeline correct now. So you made "Defiance" before you had the Broadway play?

L: Yeah.

G: Okay. Well, how did you get involved in making that...I think you were talking before about...I think we got off track when you were talking about making the loops and then making films with Jamie and with Harry Reems in New York.

L: Yeah, I was acting then. I wasn't directing yet.

G: Oh, you were actually the male porn star.

L: Yeah, I was with them, they were five or six of us that we to work together, including Jason's wife, who was, whew. Her and I had a little private thing.

G: Was she an actress?

L: Oh yeah, she was pretty big. She was.

G: So, um...

L: He fell in love with Jean Jennings and dumped his wife, and she killed herself.

G: Ooh.

L: It was pretty sad. So anyway, after the play, "Another Way To Love" calls. I was approached by this guy Ron Martin, and Ron Martin said to me, "I have a theater at Show World, and I would like you to do what you just did here, there."

G: Uh huh.

L: And I said, "Well, I don't own this, it was written by Leo and her boyfriend." He said, "Well, it doesn't matter what it is, I want a show similar to that." So I wrote what I called Bizarre Burlesque Theater.

G: Oh, okay. Which was played at Show World.

L: At Show World. And they have this huge theater on the bottom.

G: Had you been to Show World before? Was it...

L: Had I been there? What would I go there for?

G: I have to ask, a lot of the ladies, the lady porn stars talk about having started their career dancing at Show World.

L: Oh, that I did!

G: Oh, you did that. Okay.

L: Yeah. We'll get to that. Okay, so Bizarre Burlesque Theater was a series of skits that I wrote, with dialogue, with lighting cues, with music. I used Pink Floyd's "Dark Side of the Moon", I used Led Zeppelin, I used whatever the hell I wanted. I had lights and strobe lights and costumes. I'll give you an example of one of the scenes was this huge black guy comes out, and this little tiny woman comes out and she

undresses him and then she dresses him all in leather.

G: Uh huh.

L: And then she undresses and she puts on leather panties and she puts on a leather vest.

G: Mmm hmm.

L: And then she goes over, and he ties her against the wall, like this, and then he picks up a bull whip and steps back about, I don't know, ten, fifteen paces from her. The lights start changing different colors, almost like a disco kind of lighting. Pink Floyd's "Dark Side of the Moon" starts coming up. He smacks the whip, the whip hits the vest. The sound is like a cannon going off in the theater.

G: Oh yeah, I'll bet.

L: And the girl lets out this hideous fucking scream, and he keeps doing that as Pink Floyd is going ba-rum ba-rum ba-rum ba-rum ba-rum, and then I flip on strobe lights, and you see this big, black sweaty man with this bull whip going through the air, and you know it's hitting her because you can see it.

G: Yeah.

L: And you can hear it. And she's screaming and hanging. That was one of the skits we did.

G: He must have been really good to control the bull whip like that.

L: Control what? The vest stopped it.

G: Yeah, but I mean he kept hitting the vest.

L: Oh no, he knew how to do it. He was great.

G: Yeah, it sounds...

L: Never ever fucking hurt her, you never saw a bruise on her after it was done. The people went ape shit. Now this same black guy, I have him...you see a girl sleeping, and then the window opens and he comes in, and he's got a stocking over his head, and he walks over, and he puts his hand over her mouth, and he says to her, "Don't say a word, or you're dead." And then he tears off her clothes.

G: Yeah.

L: While she's in the bed. The whole place is in hands. And then her roommate comes home, this little Oriental girl who happens to be a black belt in Tai Kwon Do, and kicks the living shit out of this guy. Again with the strobe lights, music, everything combined to make it a show. And then they have him upside down with his arms tied to his legs and his ass sticking out in the air while the girl he was gonna rape is putting on this huge dildo.

G: Ah.

L: So we go on with that. And there were more, there were more skits that I used to do. And when the show's over, the girls come out, and they ask the audience if there's anyone who wants to be spanked or you know..., and you would almost die from the crowd rushing to the stage. And that was Bizarre Burlesque Theater.

G: Was it advertised as being S&M and fetish oriented?

L: Oh yeah. We were filled every single show, and did four shows a day. We were packed.

G: Wow.

L: And then the police came.

G: Yeah.

L: And they arrested everybody and took them downtown. And then they would start making fun of the actors and saying to the guys, "How could you do this?" Joey {Sabarro} was one of the guys. "How could you?" And Joey's going, "It's a show, man, what's the matter with you? We're not doing anything, it's a show!" So Show World calls me and they say to me, "Okay, I'll go see our lawyer." So we go see the lawyer, and he says to me, "You know, we'll just plead disorderly conduct, and we get a fine and that's the end of it." And I said, "No, why are we pleading disorderly conduct? We just put a play on." "Yeah, but," he said, "the nature..." I said, "The nature? Shit! I just did the same thing on Broadway! No police came and arrested us, nobody bothered us." And he said to me, "No no no no no, this is the way we do it, we do disorderly conduct and they leave us alone." So then they start coming like every two weeks, and I just thought...

G: Because you wouldn't plead.

L: I did plead, actually, I said, "Okay, if that's what you guys want." They made me.

G: Okay.

L: So I was doing it, doing it, doing it, they kept confiscating our equipment and we

had to keep buying more equipment, now I'm not making any money. You know, people are finding out that the police are coming, they don't want to be seen in a theater like this.

G: Mmm hmm.

L: So that's when I go to the boss and I said to him, "Listen, I don't want to do this no more. I can't do this arresting bullshit every week, we're not making any money." I said, "That lead detective keeps saying he's gonna get me. He doesn't know who me is, but he know there's somebody that's putting this show together."

G: So they never actually caught you on the premises.

L: I was there, but they never knew who I was. They thought I was a customer.

G: Ah. Okay.

L: And he would say to me, he would talk to me, "I'm gonna get that cocksucker who's running this thing," he'd say, and I'd say, "Yeah man, you better." I mean, I don't know what to say to the guy. "You dumb fuck. New York City, don't you have anything else to do with your time than to bother us?" So then he said to me, "Okay, what are you gonna do?" And I said, "Well," and I've been working in porn at the time, and you know, done a couple movies. I had met Serena and I had met Annette Haven who I was absolutely captivated with, she was incredible.

G: You met them before the Show World.

L: No, while Show World was going on I would go to San Francisco, and I would do, you know, I would make a movie and come back.

G: Tell me about then the first time you met Serena and Annette Haven.

L: Well, Serena...Annette Haven I met...I met John Leslie when we did "Dominatrix Without Mercy."

G: Okay.

L: John was an actor in "Dominatrix", and we struck up a conversation and we became friends, and John had told me...I said, "You know, I haven't seen you around here, where are you from?" and he said, "Mill Valley in San Francisco." And I said, "Oh!" I said, "Yeah, you guys have got some pretty girls out there. I might be making some movies, I'd like to come out there." John said, "Well, you know, give me a call and I'll set up casting for you." And I said, "Okay, that's really nice of you." So the first movie we did out there...okay, first one we did in New York was "Souperman", and then we did, uh, "Cinderella."

G: With Serena.

L: No...yes!

G: I thought she was in that movie.

L: Serena...it was called "Serena, An Adult Fairy Tale." Yes! I remember now having her scrub the floors in the kitchen.

G: Was that made in New York?

L: That was done in San Francisco.

G: Okay. That was after John Leslie invited you out?

L: Yeah, I went out to see John, he invited me, introduced me to all these people and put the casting together, and I sent Joey back to New York, which was really funny because I still had my connections with legitimate theater and commercials and stuff. And we were all having dinner one night and they were saying, "Wow, we could really use a new Marlboro man, you know, we need someone young and fresh." And when I saw Joey I said, "Holy shit, this guy is the Marlboro man!" So I told Joey, "You got to go to New York and you got to go see these people." Joey said, "Uh, okay." And so I kept shooting and Joey was gone, and when I come back to New York, Joey's working in Bizarre Burlesque Theater. He never even went to see the people I told him to go see! Let me tell you something, Joey Silvera's so good he could have been a super star. Joey Silvera has a talent above De Niro or Hoffman or any of those people.

G: Really?

L: Yeah. Joey is an incredibly natural, unbelievable actor.

G: Is he still making movies?

L: He's directing them now, I don't know if he goes in them. He's working for Evil Angel. But Joey...Joey was in fucking thirty or forty of my movies at least.

G: As an actor.

L: As an actor. I worked with Joey in France, Germany, Australia, Italy, and he just never ceased to amaze me the things that Joey would come up with. So...

G: So you were in San Francisco...

L: And now I'm in San Francisco, and I'm making movies in San Francisco, and I'm meeting all these people, and Serena was really cool because remember I was telling you about that thieving producer, Vinnie Rossi?

G: Yeah.

L: Well, okay. He was the producer of "Serena: An Adult Fairy Tale", and he had the hots so bad for Serena. So after the movie's done I'm taking the film back to New York and I'm thinking, you know, get a working print and start editing. And Vinnie says, "Serena, you know I'm going..." he lived in Westwood at the time.

G: Yeah.

L: So he said to her, "You know, I'm going to LA, do you want a ride?" and she said, "Sure." You know, so that was that, Serena was going with Vinnie and I was going back to New York.

G: Because she was from LA?

L: Yeah, she was from LA. So I get home and I get a phone call, and it's Vinnie, and he says to me, "I don't know what to do," he said. I said, "What's the matter with you? Are you sick?" "Yeah," he says, "I'm in terrible, terrible pain." I said, "Why are you in pain?" He says, "She wrapped all these rubber bands around my balls. She told me if I wanted to fuck her I had to keep them there till we got to LA." He said, "We're only half there, I don't know, I'm dying, what do you think I should do?" I said, "I don't know, Vinnie, there's a couple things you could do. You could leave them on until you get there and fuck her, you can take them off, or you can cut your balls off." "Oh no," he said, "Be serious." I said, "Do whatever the hell you want, Vinnie." So he ended up taking them off, and then she didn't fuck him.

G: Well, was she sadistic?

L: Hoo!

G: Oh, she was.

L: You know, I can't even say she was sadistic because she also was, she also was submissive. She was with Jamie for awhile.

G: Yeah, I know! Yeah.

L: And with Jamie she was submissive. That was kind of funny because I brought her to New York to work at The Melody, and uh, and the first night, you know, Jamie came by and I was at The Melody with her and we were talking and stuff and her and I were gonna go out, you know. So we went out, and we went to different places and

Jamie and I were kind of courting her, you know?

G: Yeah.

L: And so we went back to her hotel room and she said, "I got to take a shit," so she went to the bathroom, and Jamie crawled in after her. And I go in and there he was with his head under the bowl, and I say, "Jamie!" He says, "What?" I said, "You win!" And I left, and we just...Serena and I were friends for so many years, and she was the most delightful girl.

G: You kept in touch with her?

L: I seen her when I put my hands in the cement in Las Vegas.

G: When was that?

L: I don't know, maybe five years ago.

G: Oh.

L: She was there and her daughter was there, and her husband, Thomas, was there. Thomas was one of the few people who was growing pot in Humboldt County.

G: Oh, okay.

L: Back in those days when they wanted me to buy some land up there. And I didn't do it, luckily, because like maybe a year or two after that was when they started doing all the raids up there, so.

G: Well, it's booming now.

L: Now it's booming again. So it would have been a good thing to do.

G: Wow. So was that his business for a lot of years?

L: Yeah, that's what he did. And he was a transvestite.

G: Oh!

L: He was...

G: Well, was Serena his dominant in real life?

L: To be really honest with you I can't really tell you what the hell Serena was, because when Serena was with me she was totally submissive, I mean I used to

beat her pussy with a bullwhip. Or not a bullwhip, but a cat o' nine tails.

G: Yeah.

L: And it would actually make her come.

G: Everybody thinks of her as being Jamie Gillis' submissive in a bunch of movies, so she has that submissive reputation, but...

L: With Jamie she was...she was everything. She's just a sexual creature is all she was. The people in San Francisco were...god, it was a whole different kind of community. They all got high together, they fucked, we used to fuck before doing a movie. Everybody, you know, we would just get a hotel room and...this is before AIDS so we would just party and enjoy ourselves. And Annette and I still are as close as can be.

G: Oh, you're in contact with Annette?

L: Well, I stopped because I think she's got dementia.

G: Oh no.

L: Or Alzheimer's, one of the two, because she starts talking and she's talking 1970's and people that she...that lived in Mill Valley in the seventies that I know don't even go there no more. And she talks about, you know, she talks about Paul Thomas and she talks about this guy Blair, and none of these people are there anymore.

G: This is Annette Haven. How old would she be these days?

L: 42, I guess.

G: Sorry?

L: About 40.

G: No, I mean now.

L: Yeah, about 42, 43. She's not much older than that. She was a kid when I met her.

G: Well, she was acting in the seventies, wasn't she?

L: Yeah.

G: So that's forty years.

L: Well, okay, so she's 60. Jesus.

G: Well, that's too bad she has dementia, she's just so young.

L: You're starting to make me depressed.

G: Oh, okay. Well...

L: No, figuring out how fucking old I am. If Annette's that old, holy shit.

G: So did you book those ladies to dance at Show World?

L: Yes, Annette! Let me tell you how amazing Annette was. Talk about Show World, a complete hardcore, hardcore audience.

G: Yeah.

L: Annette used to come out, dance for two minutes, take off her little nightie that she wore, put on a robe, and talk to them for 25 minutes. No one ever asked for their money back. She was the classiest woman I have ever met in my life.

G: Cool. Did she have a routine that she did? Was it, uh...

L: Nope, she just talked, and asked if they had any questions, she would answer them, talk about her life in porn and her life in Mill Valley, how wonderful it was, the little garden she had.

G: Really?

L: How she liked to get high, she just would talk about anything that came to her mind, and the theater was packed every single night.

G: What did Serena do when she danced, anything special?

L: I used to get Serena and Jamie to do shit that was really cool.

G: S&M kind of stuff?

L: Yeah, we would start off with, ah...Serena would come out, she would dance, then she'd give lap dances to people in the audience, you know, and they would give her money. It was kind of rigged, we wouldn't give her a lot of money, otherwise it would ruin the whole gag.

G: Yeah.

L: And then Jamie would come in and, "What are you doing?" And she'd run from the audience and get on the stage and get with Jamie and say, "I was dancing, honey, I was making some money for us." And he would say, "How much money did you make?" And she would say, "Twelve dollars." And he would go berserk! "Fuck! Twelve dollars! Are you kidding me?" And she'd say, "Well, if you didn't stop me I would have made more!" And then the other girl that was in the show would come out and cold cock Jamie and would tie him upside down, and they would beat him and do all this different shit to him. It was really worth the twenty bucks to come to the show.

G: Sure. Now, they had an S&M relationship in real life, didn't they?

L: Yep. In order to be with Jamie you had to be in an S&M relationship. I would say the most favorite thing that Jamie had with girls was to go to gay movie houses and go in the bathroom and him and the girl blow everybody in the bathroom.

G: Really!

L: Yeah.

G: Huh!

L: That was one of Jamie's favorite things. In fact, Jamie once...he almost got me killed. I mean, we were in this big club, and he was with this girl, I forget what her name is, but I look down and this guy is grabbing the girl's ass, and I push him away. And then we talk and I look down again and he's doing it again! And I push him away again. And then I look down and it finally dawns on me, Jamie is picking up her dress and pushing her toward the guy. I said, "Son of a bitch, why didn't you tell me what you were doing? I was gonna get in a big fight here." He said, "You know I like this." I actually broke a wall at Hellfire once watching Jamie.

G: Tell me about going to Hellfire in the old days.

L: Hellfire in the old days, okay, I invented Hellfire, by the way.

G: You did?

L: Yes. Me and this guy, Bernie, the guy I told you about that used to book all the clubs in New York.

G: Yeah.

L: Okay. Bernie's girlfriend was a dominatrix. She was a professional dominatrix. And so Jamie understood that world. And I told you about Eulenspiegel.

G: Yeah.

L: That when you went during the year, it sucked. When you went to their parties, it was magnificent. So I said to Bernie, "That's what they're doing wrong. It should be a party every week." And he said to me, "Well, how would you do that?" And I said, "Well, the first thing we would do is we would have to experiment and see if we could get it to work," I said, "and then once it works, it works." I said, "The worst thing is..."

G: Wait, stop, stop. Sorry, we need to change this tape.

L: That there tape's getting to be a pain in the ass, Tom.

G: I know, it's just a back up.

L: You know you can record on top of them.

G: Don't make me laugh!

L: Well, you know you can do that. I actually had a guy do that in a movie once.

G: Oh no! Accidentally, I hope.

L: No, he did it on purpose!

G: Recorded over your movie?

L: Yeah! We finished the first scene and I said, "Where's the tapes?" and he gave me one, and I said, "Where are the others?" He said, "Oh, I just kept taping over that one."

G: Oh no!

L: "What the fuck is wrong with you?"

G: That's terrible! That's the last time you hired him, I hope. Anyway, about Hellfire.

L: So, Bernie and I sat down and we figured we had to have some kind of gimmick and we had to have some kind of publicity, so we went to see Matty, the horse.

G: Oh right, okay, yeah.

L: Because you couldn't do anything in New York City without, I'm talking about club-wise, without Matty's consent. Matty and this guy, Ben Cohen. I hope Ben's dead. Ben's gotta be dead, he was like 50 years old, it was forty years ago. Even if

he isn't dead I can probably still take him. So I came up with a gimmick that we would throw a party for the Marquis de Sade, his 200th birthday party.

G: Ah! Okay.

L: So we sat with them and we kind of pitched the idea to them. And you know the whole idea of S&M to these guys was totally Greek. You know, they understood transvestites because they had transvestite clubs for years.

G: Yeah.

L: They made money from them, and they understood the gay bath houses because they made money from them, and they understood the peep shows because they made money from the peep shows, but S&M at this point was really a closet thing.

G: Uh huh.

L: So Bernie and I, we sat down, we made these great fliers for the Marquis de Sade's 200th birthday, and Matty gave us this three floor disco on 42nd St. So we went out and started hiring people, we hired a band that would work, The Diapers and I hired a taxi cab and there was this taxi cab driver that was a lady that was about 6'1" and built like a fuckin' Sumo wrestler, and I hired her to bring the band in. And then I went to all the newspapers. The Village Voice gave us a great write up about it, and I went to the Daily News, the Post, and it even got to...the word spread to Europe.

[TS 04:00:30]

G: Really?

L: To a magazine called Der Spiegle, I believe it was called.

G: That's a mainstream magazine!

L: Huge mainstream magazine.

G: That was like Time Magazine over there.

L: They came to me. They asked me about it, and we had publicity in all these magazines. So now it comes time to do it, and they're all like really worried, you know, it's not gonna work, people won't come out of the closet because of the publicity.

G: Uh huh.

L: Well, it was unbelievable. I mean, our little cab driver, when she had a band guy on each shoulder with a diaper on and tossed them on the stage, and went and got a couple more, it was just fucking hilarious. The place was filled with people in costumes, leathers, rubbers, and maids, and men in women's shoes. It was awesome, it was like everybody came out of the closet, and my thought was, I went to the microphone and said, "You know what, I am so happy to see you people here. Be proud of what you want to do, don't let anyone make you feel ashamed. There is no shame in sex unless you force somebody to do something they don't want to." I said, "Who gives a shit if you want to wear high heels? Who cares? Who says women are the only ones who can wear stockings, they're kind of smooth and nice! I understand, I think men's underwear is pretty fucking ugly." I said, "So everybody enjoy yourselves!" So now I come off the stage and I walk over to the corner and a lady from the Daily News comes over to me, and she says to me...she's looking at everybody, and it's a pretty bizarre thing to look at, the band's playing, you know, and people are doing all this different stuff, and she says to me, "This is all make believe, right? You staged all this?" I said, "There's eight hundred people, you really think I bought eight hundred people to do this stuff?" "Well," she said, "it doesn't look like people would really do stuff like this." I said, "Well, you know, think whatever you want, I don't know what to tell you." So meanwhile this dominatrix lady comes in, and she has a guy carrying a cross, and he's naked, and he goes up the stairs, and she's hitting him with a bullwhip. Unlike my shows, she's really hitting him with this bullwhip, because you could see the blood coming out.

G: Oh yeah.

L: And she has four little midgets that are biting his ankles and his thighs as he's walking up the stairs till he finally gets halfway up and collapses, and falls back down the stairs, and she beats him unmercilessly. And the lady from the News threw up and left.

G: What was the story like that she wrote?

L: She didn't write anything. Anyway, it was huge, really it was huge, so Matty calls me in and Bernie's there, and they say to me, "We're gonna do this every week, we have this place down in the meat district, it almost looks like a dungeon because it's underneath the cellar kind of place.

G: So it was so successful they decided to give it a full time place.

L: Yeah!

G: Which was Hellfire.

L: Which was Hellfire. And they said, "We'd like you to run it," and I said, "Come on guys, I don't want to. I make movies, that's my talent. Shit, I don't want to be stuck in

a dungeon all fucking week, I don't want to do that." And Matty looks up and says, "What are you talking about, this was all your idea!" I said, "Yeah, Matty, but you don't need me, it's done now." I said, "Once people know there's a place that they can go to," I said, "they will go." And he said to me, "Well, they better."

G: So they got somebody else?

L: So they got this guy, Frank. Frank and a couple other guys ran it, but...let me tell you something, Hellfire was the most versatile, successful sex club ever. That ever existed. Because Hellfire had in it every sexual proclivity known to man.

G: Uh huh.

L: Something that has never ever been done before. Plato's Retreat never had gay guys and straight people in the same room.

G: Right.

L: Never had S&M people, never had bull dykes. They had girls with girls who would come as couples, and go in a room together, but it didn't have what Hellfire had feminine women and old guys, I mean real, you expected them to hop on a motorcycle and zoom off. I can't tell you the stars that went there, Sting...

G: To Hellfire.

L: To Hellfire. Everybody came from Hellfire, RuPaul, all over the world.

G: Now did a lot of...Annie, I know, went to Hellfire.

L: Oh boy, did she!

G: Did the other New York porn actresses go to Hellfire?

L: Everybody went to Hellfire. Seka went to Hellfire and Annette Haven went to Hellfire. She actually crawled on the floor and licking women's pussies.

G: Annette Haven did?

L: Yes. That was the thing about Hellfire, you could do anything you wanted and nobody cared, as long as you didn't force anyone. Hellfire had a bathtub in the back room that if you wanted to be peed on you just laid on it. And everybody would come in and just pee on you.

G: It was automatic. If you were there, you got peed on.

L: Yeah, if you were in that tub, that's what you were there for. It had, um, a thing that we actually stole from a gay club, which was this little harness thing that you stuck yourself in and you were kind of in bondage and your ass stuck up in the air...

G: Oh, like a sling?

L: Like a sling, but you were stuck with your ass up in the air, so that was pretty much what the gay guys had. Anyone want to fuck him in the ass, just fuck him, you could do anything that you wanted, they just did it. I can't tell you what Hellfire had, Hellfire had everything, it had crosses and it had people getting whipped, it had...mostly it had all these guys crawling across the floor licking feet, holy shit.

G: But Annette Haven too.

L: Was that a big fetish!

G: Did you go there often as a guest?

L: Hellfire? Every week!

G: Every week?

L: Yeah, every week. What happened was...here's what happened, my wife started talking with Larry one day and we went in his back room and we got high and we were all talking, and Larry...

G: Which wife was this?

L: That was Tiffany Clark.

G: Okay. You haven't talked about Tiffany Clark yet. Finish the story then we can start fresh with Tiffany Clark.

L: Yeah, sure. So now Larry is telling us his story about going from this bar to his first place, telling us that he had a little mob backing to go to the little women's gym on 23rd St., and then when he said to them, "We should get a bigger and better place," they said no. So he went to this other mob and got the 5th Ave. place. Well, the guys from the first place broke his legs.

G: For going to the second mob.

L: For going to the second mob. So then he gets better and then he decides that 5th avenue wasn't a good place either, he could get the Continental Baths. So they say no, they don't want to put up all that money, you know, at this point swinging was just, uh, I don't know, if you got a hundred people it was a lot, you know what I'm saying?

So you didn't really want to invest a lot.

G: Right.

L: So they said, "No, we're not doing that." So Larry got another mob to put the money up for the Continental Baths place.

G: Did they come after him again for that?

L: Yes. They beat the shit out of him and they broke his legs again.

G: Oh god!

L: So now I'm listening to this, and I'm saying to myself...now you gotta understand something about Larry. Larry is...I would say the best word to describe Larry was a mutt.

G: Yeah.

L: I mean there was absolutely nothing attractive about Larry. Larry, when he discovered swinging, was going to hamburger school for McDonalds to be a manager.

G: Yeah.

L: So as I'm sitting and I'm listening to all this stuff I'm realizing that there's really a cool movie here. I mean Larry is big profile person at this time.

G: Plato's: The Movie

L: Before we wrote Plato's: The Movie, Larry is going on all the talk shows talking about swinging, I mean, he's known throughout the United States at least.

G: Yeah.

L: So I'm thinking, you know, there's a movie here. So I talk to Larry, and he tells me, "Yeah, you know if you want to do it, sure." You know, so I go there every weekend, and few days a week, and tape who he's interviewing now, I tape all these things to make a movie out of them.

G: Audio or...

L: Audio.

G: Oh, okay. Not video.

L: So now, to put the icing on the cake, 54 gets busted for having both sets of books in the same safe.

G: Yeah, that was dumb.

L: Dumb? You kidding me? That's the idea of having two sets of books! Nobody gets to see them. A month later Larry gets busted for the exact same thing, and I said to myself, "Holy shit, this guy really is an idiot! But, wow, good part for the story." So I start hanging out again, and I start taping more stuff to get to the arrest and the appeals and all the stuff that's going on. So now I've got this whole movie envisioned in my head and Larry has to go to Allenwood, which is in Pennsylvania, by train.

G: The prison? Yeah.

L: That's where he has to go. And I'm just picturing the train leaving, you know, Grand Central Station, and there he is in the back, and I've got this whole brilliant movie. Now at that time, one of the people that used to be there every night was Richard Dreyfuss.

G: Yeah.

L: After he won his Academy Award.

G: Mmm hmm.

L: But at this point he was a stone cokehead and porno freak.

G: Uh huh.

L: He used to go there and he'd get a room and he'd watch it, he used to have a suitcase he'd bring his own porno movies in, and he would watch porno movies and he would do coke.

G: All by himself?

L: All by himself.

G: Did he jack off?

L: I don't know what the hell he did.

G: Oh.

L: But the funny thing is he married Jeramie Rain who was in “The Last House On The Left” with me. Anyway, Larry now goes to jail.

G: Did he meet her through you?

L: No, no. Larry now goes to jail.

G: Yeah.

L: And he says to me, “Okay, keep working on the movie, and I want you to do me a favor,” he says, “I want you and Tiffany to run Plato’s for me while I’m gone.” And I said, “Okay.” I said, “It might not be both of us at one time because I have to make a movie, but I’ll make a movie and Tiffany will run it until I get back.” So now I’m writing, and I’m polishing up the script, and I’m working, and a year goes by, two years go by, we go see him in Allenwood, and even though Larry was a mutt, he was a nice one, you know, he was really a good guy, he just wasn’t too smart.

G: Yeah.

L: But he wasn’t a bad man, he was...I became his friend, really. Even though he turned Tiffany on to freebasing, which destroyed her. I mean literally destroyed her. Tiffany was the best wife I ever had. We had...

G: Well, let’s jump back a little bit. I remember, and let’s start with Tiffany fresh because I remember reading and doing the research that you actually met her when you were picking her up to deliver her to some movie set.

L: Yeah, I was working as a production manager for Gerard Damiano.

G: Okay. And you fell in love with her.

L: I fell in love instantly.

G: When I read that, I had a question to ask you when I read that. Here you are, super attractive young stud, you could fuck anybody you want to fuck, and why would you want to get married to anybody?

L: Well, we didn’t get married for a long time.

G: Yeah.

L: I mean, we were together a long time before we got married.

G: But even after you got married you weren’t faithful to each other I mean, you weren’t monogamous, were you?

L: No, because we never had that kind of relationship.

G: But why get married anyway?

L: I don't know, she wanted to get married.

G: Oh, okay.

L: If it was that important to her, I did it. What do I care? I'd been married a bunch of times before, it never interfered with my love life. It just didn't matter, whenever the woman said, "I want to get married," I'd say, "Okay, when do you want to do it?" You know?

G: You were an agreeable guy.

L: I figured, "Ah, that's the end of this relationship, let's see how long we can make it work."

G: Tell me about Tiffany Clark, because she was in one of your other movies, that was like, I think, totally classy. And I'm thinking of a short and early classy, it was "Every Man's Fantasy."

L: Oh, "Every Man's Fantasy."

G: That was a classy movie.

L: Let me tell you where I got "Every Man's Fantasy" from.

G: Sure.

L: "Every Man's Fantasy" is based on a true story.

G: Really!

L: Yeah. I was driving in my car one day going downtown, and the news came on, and the guy said, "Last night in Pennsylvania, on some route, a man's car broke down." And he was stuck with no lights, nothing, he was just like middle of nowhere, he said. And like ten motorcycles came by with girls on them.

G: Yeah.

L: And they, you know, offered him a ride. And he was like really thankful and he hopped on the back of a motorcycle, and he said they took him to a barn, and then they hung him up, and they all fucked him, you know, they all had sex with him, and

they all beat him, and they all made him do all these horrible things. And then they took him naked, laid him over one of the motorcycles and drove him into town and dumped him in front of the police station.

G: Yeah.

L: And then the man announcer said, "Wow. Some guys have all the luck."

G: I'm surprised they quoted him in that way, but...

L: That's what he said, and I said to myself, "What the fuck is wrong with you? Do you really think because it's women doing it to men that it loses the connotation of being forced? Why do you think that's so amusing?" And so I came up with "Every Man's Fantasy" because that's what he said too.

G: Uh huh.

L: He said, "That's every man's fantasy!"

G: Do you think that was actually a true story, or that he was lying?

L: No, it was a true story, it was a news report!

G: Okay.

L: So I sat down and I wrote "Every Man's Fantasy." I did the same thing, I put all the guys in a bar talking about the news broadcast.

G: Oh! Okay, okay.

L: That's how I started the movie.

G: Okay.

L: And they're all talking about it and I have Joanna Storm outside with her, with her car up like she doesn't know what she's doing, you know, and it won't start and stuff, so the guy that I got, Spike, to play the man was a stoned masochist, I mean, you could not ever find anybody as bad as him. The only guy that was worse than Spike was the guy that Belle used to nail his balls to a board. That guy was really over the rope. But Spike loved all that shit, if you look at that movie you'll see that Spike has a hard on from beginning to end.

G: Uh huh.

L: Never went away. Now when we finally told him he could come it was like a

fucking explosion. And remember something, nobody did hardcore S&M in those days.

G: Yeah.

L: And I did two of them, I did that one and I did one called "Yes My Lady."

G: It was kind of a sequel with Sharon Kane.

L: Yes, with Sharon Kane and her boyfriend, Michael, who I thought also was good too.

G: Is that the boyfriend that died?

L: Yeah, that's the boyfriend that died. And that one was just...I got that one from the ads I used to read in the, you know, swingers magazines. They used to have these ads and some of them had things in them, and I knew what they meant, and I thought to myself, "Some poor unsuspecting couple is gonna have no idea what the hell this is. They're gonna go, and they're gonna get the shit beat out of them, and not even realize what happened." Which is why I did "Yes My Lady", it was the same reason I did that one. And again, Michael was a submissive and Sharon could be a submissive or dominant. Sharon I've known for, god, since she was a little girl.

G: Was Tiffany in "Yes My Lady" also?

L: Yeah.

G: Oh okay, she was. Um, I've got that in here someplace, it just wasn't in the forefront of my mind.

L: Those two movies, by the way, still play in Europe.

G: Do they, really?

L: And in S&M clubs.

G: Now in, um, in a...it's getting kind of warm in here, I think I've got to open that door again. I hope the radiator's off. Um, in some book I read years and years ago, and I can't remember what the title of the book is, there was an interview with you and Tiffany Clark and the implication was you were into S&M in your private lives. Is that accurate?

L: Yeah, I'm sure it is. Implication?

G: Well...

L: We had chains all over the walls, tied people up...

G: Well, tell me about it.

L: Lady downstairs used to complain all the time because of the chains rattling.

G: Just the rattling?

L: Tiffany liked to be fist fucked, she liked to be forced to do things, and I had no problem as long as it was an enjoyment thing and not a punishment thing.

G: Yeah.

L: Do you understand what I'm saying?

G: Sure, yeah.

L: You've got to make sure that the distinction is there. I am not someone who hates women and wants to beat them and do bad things to them. I don't.

G: But if they enjoy it...

L: But if they enjoy it, then I can enjoy it too, the same as if they wanted to do things to me, if I enjoy it, then I do it.

G: I got the impression from that article anyway, from the interview, I got the impression that you were the submissive. Did you switch back and forth?

L: Oh no, I was never submissive with Tiffany.

G: You were not?

L: No.

G: Oh, okay.

L: Always the dominant part of it. We lived with eight women at one time, and we went to pick up more.

G: You were cheating when you were married?

L: Yeah!

G: You lived with eight women?

L: Yeah!

G: Who were they, if you recall?

L: Uh, Long Jean Silver, uh...I can't remember all of them. Oh, Phillyis {*Onkanko*} which was a Filipino girl, absolutely gorgeous creature. Uh, I don't know, the funny thing about Long Jean Silver is that somebody told me, you know, to join Facebook.

G: Yeah.

L: And I didn't want to put my real name so I put Fred Lincoln.

G: Yeah.

L: So I get this, this somebody wants to be my friend person who I never fucking heard of her, her first name was Suri, or something like that, I'm like, "Who the fuck is that? Delete that, I don't want that." So it keeps coming back and coming back, and I keep deleting it, you know, and finally it comes back and says, "Jeez, we used to be roomies, how come you don't want to be my friend?" And I said to myself, "We used to be roomies, who the fuck is this? How do I forget anybody with a name like that?"

G: Yeah.

L: So I answer it, you know, and I say, "Were we married?" And she said, "No, we weren't married." She said, "We just slept together and we used to party together." I said, "Wow, okay, you can be my friend." So then I start reading down her, you know, they have these little comments on Facebook that people talk to each other about.

G: Yeah, I vaguely know what it is, okay.

L: But that's pretty much what it is, is people chat with each other and they say what's going on in their lives and things like that.

G: Are you still on Facebook?

L: Yeah. I don't ever write anything, I don't pay attention to it. But I'm reading this Suri person's thing, and then it comes a part, she says, "You know my daughter called me today and said to me, 'Mom, did you ever hear the name Long Jean Silver?'" And then she went, "Oops! The jig is up."

G: Now she was the lady that was missing part of a leg, right?

L: Yeah, she used to stump fuck. Wow, that was a cool chick, man.

G: Did that happen in a motorcycle accident?

L: I have no idea.

G: Okay.

L: When I met her she was like that. I had met Alex deRenzy and he had invited me on the set, and then Lori Blue and this Oriental girl were there, and Jean was fucking both of them with her stump. I think...no, I'm not gonna say anything, none of them were... should have been there.

G: Oh, you mean they were underage?

L: I didn't say that...*[laughing]*...Well, Alex is dead, I don't know what they're gonna do to him.

G: I remember seeing a loop with Serena being stump fucked.

L: Yeah, Serena liked that too. Actually, Jeannie's stump looked like a dick. Not a big one, but it looked like a fat dick.

G: Was she a real nice girl?

L: Oh, such a sweetheart. Yeah, you know, that's one of the things that really annoys me when the regular media talks about our people. They talk about them like they're sluts and have no feelings for themselves and are different than them, and the reality is we are not different than them. We're people who have not hidden our sexuality.

G: Yeah.

L: We're people who have just embraced it and let it come out. And if you think about it, like, Paris Hilton, and the one who did that thing with Tommy, I mean, come on, now why does Tommy Lee need a video of his wife blowing him. Pamela Anderson! Now, what does he need that for, he doesn't need that, he's gonna show it to somebody. He may not have sold it, but you bet your ass he was gonna show it to his friends and the other guys in the band, you know. And Paris Hilton, the first one she made was bad, you couldn't see her because the lighting was bad, so she made another one where you could see her. It's because now, I don't even know if people realize it, but young people all over the world are filming themselves fucking.

G: Oh yeah, sure. Yeah.

L: Young kids! Sixteen years old!

G: In addition to sexting now on phones is a big deal.

L: Oh yeah, they're just...it's huge. They send them to each other on their phones, you know? "That's my boyfriend's dick!" And that's a good thing. That's something, Tom, let me tell you, I'm so proud of, because in order to have a full sexual revolution, it has to start someplace, and it starts with young people saying, "Fuck you. I did this, I'm not hiding it."

G: Yeah.

L: "This is what I did. I'm gonna show all my friends what I did. And if someone shows you, tough shit. You did it, I'm gonna do it. I'm not gonna hide it and I'm not ashamed of it." I think it's cool. One of my daughter's girlfriends, I won't say her name because she might be embarrassed. Christmas was coming and my daughter came to me and said to me, "She wants me to get her a dildo or a vibrator, so where do I buy those?" And I said, "You don't have to buy it," I said, "I'll get one for you." She was eighteen, so it was okay. So I called up a friend and he gave me a great big box of them, and we gave her the whole box, and wow, the kid almost came just looking at the box.

G: You could buy it anyplace these days.

L: Yeah, pretty much, but she didn't know, and my daughter didn't know. I never taught her those things. So anyway, that's, um, Annette, Leslie Bovay, Sharon Mitchell and I had been...

G: Great friends forever.

L: Friends since she was seventeen years old.

G: She calls you the perverted big brother she never had.

L: Yeah.

G: She speaks of you very fondly.

L: Oh, we had been buddies for...we have lived together, we have saved each other from drugs and other things.

G: Yeah, she wrote about how you saved her when she OD'd on coke.

L: Yeah, since I've known her she's one of the sweetest, nicest ladies, I'm so proud of her.

G: She seems like it. Do you ever see her anymore?

L: Yeah, I see her. The whole government is going after her now because of her clinic. They have no idea what good her clinic does, if they stopped the clinic, if they do what they want to do. They want to make people get tested in public clinics. You won't get a result for a fucking month. And what they don't understand is these people are not gonna stop having sex, and if you start making them go to a place where they have to stand in line with a million people who are sick to get this test, they're gonna stop doing it. And they're not gonna stop working because that's how they make their living. Why are you messing with this? When we've had three cases of AIDS in twenty years?

[TS 04:30:12]

G: I didn't realize her clinic was in trouble.

L: Oh, it's in a lot of trouble.

G: Is it really?

L: Oh, Sharon and some other places after her. They refused to give her the license that would make her the clinic to go to.

G: Uh huh. But she's still a clinic.

L: She is a clinic, yes. And this other guy is trying to take it all away from her because of the money. And this guy's clinic, by the way, is in the back of a used clothing store.

G: God. So it's just a territorial fight. He's connected.

L: He's connected, he's got political influence.

G: Let's get back to Sharon Mitchell, if you don't mind, but you mentioned Joanna Storm, what was she like?

L: Oh, great little girl, Joanna.

G: She seems like really happy and really cute.

L: Until she started doing drugs again.

G: Oh, she had a drug problem too?

L: Oh, she had the worst freebasing problem. And she stopped for a long, long, long time, and then she started again, and it just, like, sunk her to the bottom of the river,

and she left here and then she came back. Joanna was, god I don't know, like one of the Walton's.

G: She looked so happy and cheerful.

L: Yeah, you know what I'm talking about. Someone who was pleasant and happy, sexual little creature.

G: Whatever happened to her?

L: I honestly don't know, I know she came here and she had a drug problem, and she got rid of it and she left. So she probably went back to where she started from, I don't know.

G: Oh. And um, more on Tiffany Clark too...

L: Tiffany now has five kids.

G: Really!

L: And she lives in Palm Beach.

G: So you stayed in touch with her.

L: Mmm!

G: And you're on good terms with her?

L: Mmm!

G: And she cleaned up?

L: She hasn't had drugs in over twenty years.

G: Wow. Well, that's cool that you stay in touch with these people. That's really cool.

L: Why wouldn't I?

G: Well, some divorces are acrimonious.

L: They're family, all of them. Everyone who has been in the business is part of my family. They always have been.

G: Well, the ones that I've read about certainly speak fondly of you, Sharon Mitchell and whatnot. So, um, in that book, "The Other Hollywood", you come across as such

a compassionate man, which I now see is accurate, but there are some quotes in that book about you where you just come off as a compassionate man. You talk about how you're sorry about the one way this guy treated his wife, and you were sorry that you had inadvertently gotten Tiffany Clark hooked on drugs a second time, and so, but you did, and that led to your break up, correct?

L: No, it led to her going to jail. It got so bad that I couldn't live there anymore, and Sharon Mitchell saved me then. She had lived in California then.

G: I didn't even know Tiffany Clark had gone to jail.

L: Oh, she was...

G: For possession of drugs?

L: Yeah, they...they did a bad thing. They got high with her.

G: Yeah.

L: They actually went up there, and they said...

G: The narcs?

L: They weren't narcs, they were organized crime guys. They weren't interested in narcotics, they were interested in organized crime.

G: Oh, I see.

L: That's what they wanted. They would go up to the house and they would get high with her, and I was living in California then, 'cause that's one of the things I said to her when I left. I tried to get her to come with me, and I said, "This is really bad, you have strangers here that you don't know. That you just invite. They could be dangerous, they could be informants, they could be narcs." I said, "We're in the porno business," I said, "we're not Mr. and Mrs. America." And she's, "Oh, I know what I'm doing, don't worry about it." I said, "Well, I can't do this, I can't be here. I have to leave." I said, "And Sharon told me that I could stay at her place in Los Angeles, so if you want to come with me, come." I said, "Or if you want me to get set up and I'll come back, and then I'll bring you with me." Which is exactly what I did, I got set up at Sharon's, I started working pretty regular, and I went back to New York, and it was horrible, Tom. It was horrible.

G: That she got in such a condition?

L: She was a bag lady.

G: Oh wow.

L: She didn't have a place to live, she didn't have women's clothes on, she was just...

G: In one of our emails you mentioned about having lost everything in your apartment.

L: Well, who gives a shit about that stuff, I don't care about that.

G: But was that part of her decline, that she had sold off everything?

L: Yes, we had a \$76 rent controlled apartment on the East Side of New York City, Tom. That motherfucker's worth three million dollars now.

G: And she just stopped paying rent?

L: She just stopped paying, and that was one of the things I said to her, "If you're having trouble with the rent, tell me and I'll pay it." I said, "Because I'm working, I'll give them a year's worth of rent."

G: She just never did it.

L: She never did it, she let them take it away. Especially now, my god, it's probably worth five million dollars now. It's two bedrooms! Between 86th and, no, 87th and 88th on 1st Ave. Are you kidding me?

G: How did you even find her when you went back, if she was homeless?

L: I found her because I just asked around to drug people and they knew where to find her. It made me cry, she was so bad. And then I left and I came back here, and then when she got arrested she called me and she told me that she was having a baby. And I went to the court and I watched them sentence her, I think they gave her five years, five and a half years, something like that. That's how long she did.

G: For possession of drugs?

L: Yeah, because she had pleaded guilty and she wouldn't give up anybody, you know, they went through her book.

G: Mmm hmm.

L: And they found all these names, and they were saying to her, "All you have to do is hook us up where you give us money to make a movie, or we make a movie for them and they distribute it, and it's done, we'll throw this away." And she said, "I

can't do that." She said, "In the first place I don't have that kind of relationship, I can't call Butchie up and say, 'Hey Butchie, I've got some guys who want to make a movie!' He'd say, 'What's wrong with you?' He wouldn't do that, and I wouldn't do that anyway."

G: They tried that same deal with Sharon Mitchell, as I recall from reading. Even offered her drugs.

L: They did, and she was a junkie, that's how bad they were.

G: So I'm glad that Tiffany moved on and she's happy now.

L: Well, here's what happened, and this part's kind of funny. She had a baby premature when she was going to court.

G: Yeah.

L: Maybe three months premature.

G: Oh wow.

L: Really bad. This baby was so tiny, so helpless.

G: Did it survive?

L: Well, I used to go with my niece every day to the hospital, and we would hold him and we would talk to him, and then the nurse said to me, "You can't come here anymore." And I said, "Why?" and they said, "Well, we're gonna take this baby to our research department to see what the effects of cocaine is on unborn babies." I said, "No you're not," and she said to me, "Oh yes we are," and I said, "No you're not!" I said, "That's my baby!" She said, "How can it be your baby? It's black!" So I took out a picture of my other son and said, "I don't know what it is, but I guess the Moors really did get me." I said, "I've fucked a lot of women, but I've got two of them." I said, "And my baby's name is on the birth certificate." I said, "If you try to take my baby for any kind of research whatsoever," I said, "I will tear you a new asshole, lady." So two, three days went by and they said, "You have to take the baby out of here." So I did, I took the baby to my niece's, who lived in Long Island. It was pretty tough in the beginning because the baby was very sick. He used to scream, throw up bile, he couldn't eat. He was so tiny, and now he's a big, strong handsome boy.

G: Oh! He survived and he's okay.

L: Oh yeah.

G: Amazing.

L: He just got married and had a baby.

G: Amazing. And now, did you adopt him as your son?

L: I didn't have to adopt him because he was my son. When she married this guy, Barry, he wanted to adopt him so he would have the same name as them.

G: Was he the father? Was Barry the father?

L: No, the father was some black drug dude.

G: Oh, okay.

L: Barry's Jewish. <<redacted>> So, you know, they call me up and she says to me, "Barry would like to adopt Freddie so that he has the same name as us and doesn't have any problems." I said, "Sure. That'd be fine."

G: So he's living in Florida now.

L: So he lives in Florida, and she has five other kids.

G: Five other kids?

L: Yeah.

G: Wow.

L: She's an amazing woman, my Tiffany. She is.

G: And she's happy now.

L: Yeah.

G: That's good.

L: And her husband fell off the roof and he's been like a cripple for three years.

G: Oh! Jesus Christ! It's one thing after another.

L: Life, Tom. Life, Tom. Life is like that. Life, you get good days, you get bad days. You get good years, you get bad years. I'm serious.

G: Well, yeah, I guess you're right.

L: There's no one way direction in life. Life throws you curves, you got to hit them and hang in there, figure out how to fix it. You know, somebody said to me, "Life's a drag now, you're old now, you can't fuck, you can't do this, you can't do that." I said, "I wouldn't change my life to be a nineteen year old athlete now."

G: You've done so much.

L: I said, "You have no idea," I said, "the gods, he even smiled on me when I was old, and gave me this wonderful, wonderful creature to make me young again for fifteen, sixteen, whatever you want to call it, years."

G: Yeah.

L: But they did, they gave me this beautiful little creature, where I can sit there and watch cartoons again, and go to amusement parks, and you know, go see dinosaurs and museums and art, and buy video games to play in the car, you know, where she's learning math and she's learning all these different things, take her to karate, take her to water polo where she was a champ. How could you even say my life is bad for now?" And I said, "When you even think about it, poor Ron Sullivan, he had to eat through a tube for two years," I said, "you want to talk about bad," I said, "John is dead. John's ten years younger than me, and he's gone." John Leslie.

G: Oh, John Leslie.

L: Yeah, he's gone. Ten years younger than me.

G: He died just last year too, I think, didn't he?

L: Yeah. And Jamie too, Jamie's...

G: Jamie?

L: Jamie's younger than me, Jamie's got to be seven, eight years younger than me. Because they're all younger than me, I was the oldest one then. Jason Russell's dead.

G: That name doesn't ring a bell.

L: He was one of the original five, he was...Tina Russell was his wife, she was the one who was the star.

G: That name rings a bell.

L: And Jason was the male performer.

G: On the subject of, we've, um, we're talking about "Every Man's Fantasy," that raises another question I want to ask you. Did you have a lot of trouble furnishing the dungeons and stuff, or getting props like that, or did you have it all handy? Or did you rent Hellfire Club?

L: The lady who tied up his dick and spinned it?

G: Oh, that, um, Pierce.

L: Yeah.

G: Mistress Anne Pierce or something.

L: Yes. That was her dungeon.

G: And that was in New York?

L: New Jersey.

G: New Jersey. Let's take a break, shall we?

L: Sure. Have a cigarette.

G: This just clicked off. I know this is a pain in the ass, and I'm sorry, but this is my back up. I'm big into back ups.

L: Don't worry about it. Sodium free?

G: Let me turn this off here. I didn't realize the water had salt in it. Everything has salt in it, I guess. Okay, we're back on tape.

L: Back on tape. Singing the praises of sodium free, sparkling, natural mineral water.

G: Anyway, I'm glad you like it.

L: I love the commercials other water people are doing for natural mineral water.

G: Oh, I hate them.

L: They don't show you the animals pissing in the water.

G: What a scam, I hate bottled water. Let me ask you, let me backtrack a little bit and ask you about Andy Milligan.

L: Who the hell is Andy Milligan? Somebody I made movies for, I think?

G: Andy Milligan is a filmmaker in New York. His biography's called "The Ghastly One." That was one of his movies, and he made horror, kind of horror porn movies in New York in the sixties and seventies? Maybe even earlier than that. But yeah, you did some work on one of his films. At least one. And he seemed to be pretty well known in New York at the time.

L: Andy Milligan?

G: Andy Milligan, yeah.

L: Oh yeah, I think I did work for him once. You got to understand, in those days, especially the early days we had no before...actually, before "Sex USA" that Gerry Damiano made.

G: Uh huh.

L: We had no fucking idea what they did with these movies. We worked every week for August Films, which was a French company. Nobody has no idea what ever happened to those movies.

G: Milligan's movies though wound up in New York.

L: Milligan's movies were in the theaters. And at that point you would just wait for the telephone to ring, and you would go to work, and you didn't really give a shit who you were working for.

G: Yeah.

L: Sometimes they'd give you a script, sometimes they wouldn't. I remember Ted Schneider took me to a...it was kind of cool, actually, he took me to a park in Brooklyn, and we parked in the middle of the road with a Jeep, and we start fucking in the Jeep while the Beatles were singing "why don't we do it in the middle of the road?"

G: Ah. Yeah.

L: And the police came. Teddy, instead of being afraid, whipped out his permit and went absolutely ballistic on these two policemen.

G: Permit to do what?

L: We had a permit to film in this park.

G: Oh, oh, oh, okay.

L: Teddy went to the permit office and got a permit. They didn't ask him what the hell he was shooting, they just said, "What are you doing? How many people are gonna be there?" and then he filled out the permit. And the policemen had no idea what to do. And Teddy was telling them how he was going to sue them, and how much money he was gonna go home to. He finally made an agreement with them that if they would watch the road so nobody would come and disturb us he would forget about it.

G: *[laughing]*...Cool. Now he's the guy who was ultimately killed by his wife, right?

L: Yes! That's my pal Teddy.

G: Because you...because that's one thing that your reported as having said in "The Other Hollywood" is that you felt so bad about how badly he treated her.

L: Yeah, he treated her pretty bad. I really liked Sharon, man, Sharon was...

G: She got even though, didn't she?

L: Well, you know, I have to give it to her, Sharon did the perfect crime. She got this gardener, she paid him with Teddy's ten thousand dollar bill.

G: Yeah.

L: Which not too many people have nowadays.

G: Right. Or even then.

L: And everybody knew that Teddy had it.

G: Yeah.

L: She got arrested because he said, "She told me to do it."

G: Mmm hmm.

L: When she was in jail, she got another inmate to write letters to this guy. Like love letters, and apologizing.

G: Mmm hmm.

L: Saying she's so sorry she got him involved, and she's gonna take all the blame and for him not to worry about it, blah blah blah, love Sharon, you know. I mean,

great stuff. Except she didn't write those.

G: I know. It was a very brilliant scheme.

L: And her lawyer, I mean, the gardener's lawyer, when he saw them he thought, "Oh, this is great!" And he brought them to court, and they found out she didn't write them. It was like, "Well, then he must have wrote them to make it look like she did this."

G: So she got off.

L: So she got off.

G: Well, so we can't say that Andy Milligan was a big influence on you or that he helped you in your career.

L: See, I don't really know, I don't know who he is, there's this guy we used to work for...

G: Let's ... he was a gay guy, kind of this big, fat gay guy, and he did "Fleshpot on 42nd St."

L: He did what?

G: It was a documentary about him is "Fleshpot on 42nd St", and you're in that movie.

L: I am?

G: Yeah.

L: Huh.

G: It was made in 1973, no, no, he directed it, I'm sorry. I forgot he was still alive in '73. He started in New York, Harry Reems is in it, you're in it, you played "Joe." And, um, he was a gay guy, so you might not have socialized with him, but he made like, early horror porn slasher flicks. "The Ghastly One," and um, oh here's this, "Monstrosity," "The Weirdo," "Carnage," "Legacy of Blood," "Dragula," "A Man With Two Heads," "The Rats Are Coming," "The Bloodthirsty Butchers." That was his, his kind of genre.

L: I don't remember him.

G: But they also had nudity and violence.

L: After "The Last House On The Left" I've had nothing to do with any kind of horror movie.

G: Here's a question for you. There's a lot of cross over between porn and horror movies. Now one theory would be that the cross over takes place because they're both relatively low budget compared to mainstream movies, but it's also like a psychological cross over, where the same people enjoy watching or making horror and porn?

L: Well no, as an actor you wanted to work.

G: Oh, okay...

L: You're in porn movies and someone gives you a straight part in a horror movie, it's like, "Yes! I made it!"

G: Yeah, that is...it's almost mainstream.

L: Well, some of them have gotten pretty close to mainstream. I have to admit that.

G: Okay, here they say, um, oh let's see...oh, Radley Metzger. Did you have a lot of dealings with him in New York?

L: I never worked for Radley, and I wanted to because he was one of the few guys who really, really was a filmmaker.

G: Yeah.

L: I mean, he really made great movies, Radley, very close to Gerry's kind of thing. But I never got a chance because I think Radley made like three movies and stopped. I don't know what he did after that. Whether he went to Hollywood and made movies there, or what.

G: Oh, maybe so.

L: He really didn't make a lot of movies, Radley.

G: Well, now he also worked under the name of Henry Paris.

L: Yeah, like I'm saying, he didn't make a lot of them.

G: He did stuff like "The Punishment of Anne"?

L: Nope.

G: Okay.

L: I don't even know who Anne is.

G: Just a character in the film. Uh, let's see. "American Film Distributors was run by Stanley Bordon, a former jukebox jobber alleged to have some shady ties, and was rumored to own a share of such tiny shoebox end of 42nd Street theaters as The Mermaid, which specialized in raunchier fare known as kinkies and roughies." Does any of that ring a bell? No? Oh! Anna Reva and Julian Marsh. Which were the professional names of an odd married couple whose real names were Roberta and Michael Finley? Does that ring any kind of bell?

L: Uh, I know them, but I couldn't tell you really details, I wasn't really friendly-friendly with them.

G: Bordon made a bundle with the ultra-fetishistic "Olga" series starring Audrey Campbell.

L: Oh, I know those.

G: Yeah.

L: Yeah, they were awful.

G: [*laughing*] Yeah, you can say that.

L: They were really bad movies.

G: Very primitive.

L: Jesus.

G: But um...for the time, you know....

L: Good boxes. Good one sheets.

G: Oh, okay. Advertising?

L: "Olga" was pretty cool.

G: Did you ever meet Audrey Campbell?

L: No.

G: But you didn't like the "Olga" movies?

L: No, they were awful.

G: Okay. But they were kinky, though.

L: You gotta understand, they were advertising something that wasn't there.

G: Yeah.

L: When I did "Another Way To Love" I advertised what was there. There were things that no one had ever seen before. When she tied up his dick and pulled it and it went flying all over the place. And they had him strung up and Joanna was giving him head while Jeannie was fucking him in the ass.

G: Oh, "Every Man's Fantasy." You said "Another Way To Love," but you meant "Every Man's Fantasy".

L: "Every Man's Fantasy." To me, that's...if you advertise that, that's what I want to see.

G: Uh huh.

L: I don't want you showing me a lariat and the boots and the leather and a whip and a little German Gestapo hat.

G: Well, you had high production values, very beautiful actresses, and original ideas, so I'm not surprised that's still playing in Europe.

L: Oh yeah, it plays in S&M clubs, so maybe somebody went there...

G: Have you ever been to Club Doma in The Hague?

L: Yeah, I have, actually, I've been to almost all of them. I was supposed to work in Amsterdam and Belgium. Charlie came and saw me at Show World when I was doing my Show World thing, and they were interested in doing stuff like that in Amsterdam and in Belgium, and they paid for me to come there and to, you know, talk to them and see if I wanted to do it.

G: It didn't work out?

L: Well, I didn't want to do it. I didn't want to do live shows.

G: Oh.

L: I wanted to make films. That's what I wanted to do. That was my main interest, and to be honest with you, my God, my European film career is awesome.

G: Awesome?

L: It's awesome. I mean I made movies in Italy, France. I made movies out of 150 foot yachts. I rented an entire formula one class race car and a track in "Grand Prix" with {*Marvin Dare*}. I made fucking movies, man, that's what I wanted to do!

G: You did, yeah, I know!

L: And that was my intention to begin with. The transition from...I mean, I'll tell you the funny thing about video is that somebody had approached me in New York when video was first coming out and wanted to give me half of a company that he was giving his brother, who didn't know anything about making movies. And my aim was to make movies, and his brother's was to count the money, I don't know, it didn't matter. I said, "I'm not making that shit, nobody's gonna look at that."

G: Now there's a scene exactly like that in "Boogie Nights."

L: Is there?

G: Where the Burt Reynolds character is approached by a guy who wants to do video, and he considers himself, you know, he's an old time filmmaker. He says, "I would never do a film on video." Have you seen "Boogie Nights"?

L: Yeah!

G: What'd you think of it?

L: The most ridiculous thing I've ever seen in my life! People they would pursue a male actor in those days, are you kidding me?

G: Oh, right, okay.

L: We had no idea male actors existed, you're a dick. Come on, do your job and get out of here. Especially meeting them at a restaurant, how the hell did you know he had a big dick?

G: A rumor, I guess, I don't know. But as far as its depiction of the industry...

L: Well, that was Reuben Sterman, the guy who took over. He actually took over the entire video industry in the beginning, and when Reuben ran it there were no bargain deals, everything cost the same whether you worked for me or you worked for you, I mean, Reuben ran it as a business. And they broke away from Reuben and then everybody started cutting everybody's throat. God, this Israeli guy, I think his name was Yoseph, I don't know if you've ever heard of him.

G: No.

L: Yoseph came in and I was gonna make a 35 millimeter film with Yoseph with Teri Weigel.

G: Yeah.

L: Who only worked with me in the beginning because we were friends, and I went to Yoseph's place. You know, I walked through his...you had to walk through this warehouse in order to get to his office, and I'm looking up and I'm seeing, like, "VCA" and "Caballero" and "Vivid" and "Wicked", and I'm saying, oh, they're first run movies, you know, things that just came out.

G: Yeah.

L: And I'm thinking to myself, "Wow, I wonder what this guy does with this stuff?" And that would be on Monday, and then by Friday they would all be gone and be replaced with new ones. So I had no idea what was going on, I just thought, "Wow, this guy really sells a lot of stuff." And then what I found out later, what Yoseph would do, he would call them up, and they would say to him, "Ah! Made a new movie! Why don't you buy two thousand pieces, I'll give you nine dollars and fifty cents." Now everybody else was giving him twelve, fourteen, sixteen dollars, but because Yoseph wanted two thousand pieces, they would give it to him for nine dollars and fifty cents. And Yoseph would call their customers and sell it to them for ten dollars. And none of them even caught on. It took awhile before they realized what they were doing.

[TS 05:00:11]

G: Yeah.

L: They were giving this guy two thousand pieces, he was making fifty cents apiece, which is good for him. He was making a thousand dollars for a picture when they'd turn around from each company. And I thought, how fucking stupid can you be? Why would you sell for somebody for a lower price? Why would you do that? We had so many meetings, it was like when they got rid of the Adult Film Association, which used to be a classy award show, I mean, we'd use all the places that Hollywood used, I mean it was really classy, and then they had this huge meeting where they were gonna do away with the AFA and the Adult Video Association is now free speech, I believe.

G: It's not the AVN, right?

L: Well, that's what happened when we had the meeting, you know, they decided to make it the Adult Video Association as opposed to the Adult Film Association

because no one was really shooting film anymore.

G: Oh, okay.

L: So then somebody brought up, "Well, should we still have the award show?" And I said, "Of course," I said, "That's the highlight of the year," And then Paul Fishbein was on the board of directors, and he said, "Oh, I have one in Vegas every year, we can use mine." He said, "Let's do the AVA just putting really special people in there." And they all agreed to it. And I thought to myself, "What is wrong with you people? You are agreeing to the guy that you give advertising dollars deciding who has the best movie. What is wrong with this picture?" And nobody paid any attention.

G: Would it still run?

L: Yeah. Paul is the man. Paul has made millions of dollars...

G: Oh, I'm sure.

L: ...from our industry, and never had to fear jail or repercussions of any kind whatsoever.

G: The last time I checked, the AVN did not have any contact information for you.

L: He doesn't like me, Paul.

G: Do you want them to have contact information?

L: I don't really give a shit one way or the other, he's got contact information.

G: Oh, if he wants you, he can find you? Okay.

L: Everybody knows how to find me, they're so full of shit.

G: That's just what they told me.

L: I mean, truthfully everybody knows.

G: Because I was trying to find you for a long time, and I couldn't. I had the good luck to be with Annie Sprinkle.

L: If you were there when Tim Conway was there, he would have told you how to get in touch with me.

G: Ah. Well, um, so anyway back to "Boogie Nights." So was it a fair interpretation

of the industry in those days, aside from the...

L: It's just like kind of an exaggeration, but it's basically what was going on. Reuben was looking to take over the whole... Reuben was one of the few people that realized the potential of the video industry. See, what Reuben was trying to do, and none of them understood it, was to keep the video industry as part of our film industry, and when they all balked and went against him what happened was all these other video distributors popped up that were not part of the original film association. And now all of a sudden all these strangers start making all this money from our work. And that's one of the things that destroyed our industry. That's where the little wars went on, you know, where VCA would say, "Okay, I want twenty dollars for a tape," and then somebody else would turn around and say, "Well, you can have it for eighteen dollars if you buy this many." And that only has one direction to go, and that direction is down, and it can never go back up again.

G: Right.

L: You can't sell someone something for twenty dollars and all of a sudden say you want twenty-two after you've given it to them for eighteen.

G: And quality plays no part in the equation. So if you make a better movie, they don't care.

L: Nobody cares. No. Nobody cares. The awards, and the people don't even know about the awards, like I said, this is what you see. When you go to the video stores, there's no place to put you know "won twelve AVN awards"

G: Yeah.

L: Best Anal or whatever, there's no place to put that.

G: Yeah. You can't even see the actress. Or know the actresses names.

L: So what Reuben was trying to do, everybody thought that Reuben was trying to get a monopoly on the business, but what Reuben was trying to do, because Reuben was such a good businessman, was to control it and to keep it in our hands. To keep it in the hands of us, the people who stuck our necks out when we made film. Do you know what I'm saying?

G: Yeah.

L: It should have been ours. It should have not been all these new people.

G: Well now, and I think I got this from reading Ron Jeremy's biography. He says, "Being a porn star used to be a big deal. Now all the women have the same silicone

tits, they all look alike, they're pretty interchangeable, where it used to be it had stars." He's referring to people like Annette Haven or Sharon Kane, the big stars. Sharon Mitchell. Now they're all interchangeable and they're all plastic.

L: They all look alike. Can't tell them apart.

[*phone rings*]

G: There's no way I can unplug this.

L: That's okay.

G: I tried unplugging it, it's...(*speaks on phone to another*) ... Sorry about that. Well, I have lots of questions to ask you, I better start covering some of my territory here. Jean Jennings, "Case of the Full Moon Murders." You met her down in Florida, and then you used her in "The Defiance of Good", which I also think was a very classy movie. And you were both stars in that movie. So whatever happened to Jean Jennings?

L: She married a Greek multi-zillionaire.

G: Cool! Glad to hear it!

L: First she married an actor, his name was...

G: Joe Spinell.

L: Joe Spinell, yeah.

G: Did you know Joe Spinell?

L: Mmm hmm.

G: He was from New York, also, and by all accounts he was a very, very fine actor.

L: Very good actor.

G: Who died young.

L: Very young. And Jean, I called her Jeanthia...

G: Was that her real name?

L: Her real name is Cindy.

G: Oh, okay.

L: But when we were together she met this guy who wanted to take her to Europe, and she said to me, "He wants to take me to Europe, but I feel bad, I don't want go," and I said, "Go and have a good time, you'll go to Italy and it'll be great for you." And she said, "Oh, thank you, you know .. and she went." And she went for, like, three months or so and she came back and I picked her up at the airport and said, "Cindy, how are you?" and she said, "No, don't call me Cindy no more. My name is Jeanthia."

G: So she's happily married to a wealthy Greek guy, huh?

L: I don't know if she was that happily married, she came over to visit me a few times.

G: Was she, um, she was a very qualified actress in "Defiance of Good."

L: Let me tell you something, Cindy was a great little actress.

G: Was she personally inclined to S&M?

L: She was beautiful. She wasn't personally inclined to anything unless she wanted to do it.

G: Unless she wanted to what?

L: Do it.

G: Oh.

L: She had no idea what she was doing in "Defiance," I did that.

G: Oh. Okay.

L: I taught her all that stuff. Because Armand didn't know what to do either. I was the expert, so I did all that to train her. With the idea of "The Story of 'O'"

G: Oh, that's from "The Story of 'O'"?

L: Yeah, the idea of "The Story of 'O'", they take this little girl, they bring her in, they make her a monster.

G: Do you have any idea who that person is? She's from New York. She was a professional dominatrix, although I don't know if she was in any movies. She might not have been associated with the film industry at all. She might not have even gone

to the clubs or anything.

L: Nope, I've never seen her before.

G: Tracy Clark?

L: What was her name?

G: Tracy Clark.

L: Nope. There were an influx of dominatrixes. You buy any magazine, you'd see pages and pages of them in those days.

G: Yeah, it seems like it was very trendy for awhile, and any...

L: You couldn't get arrested.

G: Yeah, right.

L: So that was the thing about it. And a lot of the guys thought that maybe something sexual would happen.

G: This thing might have clicked off while I was on the phone, son of a bitch. I should rip that wire out of there. Excuse me a minute.

L: Well, we weren't doing anything except talking about somebody I don't know...The dominatrix thing happened when, especially when AIDS came. Now there's no fear of any kind of involvement. AIDS was devastating.

G: Oh, I know.

L: AIDS was, and I still believe this, the Christian Right or the government itself decided this was a good way to get rid of gay people.

G: Now were you in New York when the AIDS crisis broke?

L: Oh yeah.

G: Okay.

L: It was when Plato's was closing. It was just before Larry came out.

G: Oh, I remember, they closed it down on New Year's Eve, or something?

L: Yeah, we had to close it because everybody was afraid.

G: Yeah. Now there was never any S&M in Plato's Retreat?

L: I brought S&M to Plato's Retreat.

G: Oh, it did happen! It did happen.

L: We kept Monday nights dark because no one would come. And Hellfire, Monday night was strictly gay.

G: Okay.

L: Gay men. So I said, "You know what? Why are we closing? Why don't we make it S&M night? And everybody come here from the S&M scene." I said, "We don't even have to have couples. Just charge twenty bucks for everybody, male and female." So I said, "Okay, let's give it a shot." So Belle found out about it, Belle du Jour, she said to me, "Can I bring my show there?"

G: Oh, uh huh.

L: I said, "Well, you can bring your show, Belle, but we're not gonna pay you for it." She said, "Oh no no no no no, I'd just like to do it, maybe it'll help me maybe get new customers." And I said, "Okay, okay, Belle, you can come." So she came and she would do all her little things, you know, and her climax was nailing this guy's balls to a board.

G: Ah.

L: Well, she hit an artery.

G: Oh no! Oh god!

L: This guy used to do this five days a week.

G: Jesus! That must have really turned off the crowd, though.

L: Boy, did it turn off the crowd! They just, well...that ended Belle being our entertainment, we had to look other places for entertainment. So then I put in foxy boxing, which was pretty close.

G: Foxy boxing?

L: Foxy boxing. Female boxers. They used to throw up in between rounds.

G: Why did they throw up?

L: But the Monday night S&M scene was very successful. We got a lot of S&M people.

G: After Belle Du Jour...

L: After Belle, after we eliminated the show, we didn't need that, she was in like other people.

G: So now there were S&M parties going on at Hellfire and at Plato's both.

L: No no no no. Monday's Hellfire was strictly for men.

G: Yeah.

L: So we took over that one day to give people a place to go to on Monday.

G: Right, but there were two clubs operating at the same time that both would have S&M parties.

L: Yeah. They had S&M themes.

G: There must have been quite a demand in New York for that.

L: New York was huge. In the beginning it was just huge for the gay crowd, they had, whew, they must have had eight or nine clubs in that area, and on the waterfront, and they had the trucks that they all used to go into. I mean, I used to collect for the boys, you know, and I would go to all these places and I would go to Continental Baths and other places like that to get money.

G: Oh, you were a bagman?

L: Kind of, I guess. And I was amazed at how, you know, how open their sexuality was. I said, "Wow, this is something that straight people should get a hold of, this is great!" You just go somewhere and everyone do, you know, hug each other, play with each other, learn from each other. I thought it was amazing, I thought this is why the government hates gay people.

G: Could be, yeah.

L: Because they openly display their sex and we don't.

G: Let's see, we're still in New York now, Georgina Spelvin. Do you have fond memories of her?

L: Sure, Georgina was my pal.

G: Is it accurate that Georgina Spelvin is a name that you use in the industry when you want to stay anonymous?

L: No, Georgina was a real person.

G: Oh yeah, yeah. But she used this name. I gathered from reading about her that she used this name to remain anonymous.

L: Yeah, I'm sure, we all did.

G: And she became so popular, she then took it over, she used it forever.

L: Yeah, she was...my god, Georgina was a stone freak.

G: Oh, was she?

L: Oh god, she was at the shows with the Mitchell Brothers, there were two girls just fucking her at the same time, and...

G: This actor did that to Miss Jennings?

L: Oh yeah, she was a big star. Gina was a monster, man. She made a ton of money and she kept it all. At the Mitchell Brothers she used to charge \$35 to get in and then they had to tip her to get her to do things.

G: Yeah.

L: And Georgina would walk away with ten, fifteen thousand dollars a week.

G: Cool.

L: Working the Mitchell Brothers.

G: And she kept it all?

L: Yeah.

G: As far as you know is she happy now?

L: She's dead now.

G: Oh, she's dead?

L: Yeah.

G: Oh, I didn't know that.

L: So I don't know if she's happy or not.

G: I didn't know that, when did she die?

L: Couple years ago.

[05:16:26]

G: Oh wow. They don't have that here. Oh well.

L: She is gone.

G: I'm sorry to hear that.

L: I was too because she was a nice one, Georgina. We used to meet at conventions and we would sign autographs, because she would be there too. She must have done some horror films....

G: Oh really! Horror conventions?

L: Yes, I would meet her at the horror conventions. And I'm sure she was given something to be there.

G: Maybe.

L: Georgina was really kinky. She wasn't make believe.

G: In her personal life.

L: Yeah, doing it for the fun of it.

G: Like what kind of stuff would she do in her personal life?

L: Well, she was really into fist fucking, which is very dangerous, and I don't know where that came from. I don't think it was a sexual thing for Georgina, I think it was some kind of punishment for her.

G: Oh, she enjoyed being fist fucked.

L: Yeah. I know a few girls like that, but to me that is an extreme. I can't see how they get enjoyment out of it. Maybe, not being a woman I don't understand it, but I found

Georgina's submissive part to be almost something that was forced on her, something that was created from youth.

G: Oh, okay.

L: I mean she was the average show girl. Georgina could have made a fortune.

G: Now are you thinking of Marilyn Chambers?

L: Oh right, I was thinking of Marilyn Chambers. Oh, Georgina! Georgina from "The Devil In Miss Jones"!

G: Yeah.

L: Oh no, Georgina's great, man! She's like a little old lady now!

G: So everything you said before is about Marilyn Chambers.

L: Forget that, that was Marilyn!

G: I knew Marilyn Chambers died.

L: Yeah! No, Georgina's still alive, she's a little old lady. When I signed my name in the cement and she did too in Vegas, and she flashed the audience. It was awesome! When you first see her she literally looks like what in the old fifties movies or forties movies like your grandma. Grandma's coming to visit and she's got the white hair and she's a little tiny lady, and that's what Georgina is.

G: I'm glad that she's happy and still alive.

L: Georgina...let me tell you something. Her acting in "The Devil In Miss Jones" was magnificent.

G: Yeah, I know. Yeah.

L: To me "Devil In Miss Jones" along with "The Story of O", there was another one that was made in San Francisco called "V: The Hot One" with Annette Haven that was a take off of Belle Du Jour. Do you know what Belle Du Jour is?

G: I know what the movie is, yeah.

L: It was a French movie with Catherine Deneuve. She is a rich lady who becomes a hooker.

G: Yeah.

L: Well that's what "V: The Hot One" was too, Annette is the housewife who goes out.

G: Gotcha.

L: And Paul Thomas is like a friend of the family who's always hitting on her, and then he meets her walking the street. Great fucking movie.

G: Just to clarify matters, before when you were talking about the lady who likes to be fisted, that was Marilyn Chambers.

L: Yeah.

G: Was Georgina Spelvin kinky in her personal life?

L: No, Georgina was just a sweet little lady. If she didn't get that part, she'd still be a caterer.

G: Yeah, yeah. Isn't that strange how things work out?

L: Yeah. No, for sure, Georgina's an angel. She's so funny that she flashed everyone outside the movie star crowd, it's so fucking cool, man.

G: I couldn't think what horror movie she'd been in, but Marilyn Chambers was in a horror movie called "Rabid".

L: Yeah. That's where...Marilyn's the one I used to see at conventions. Georgina I saw when we put our hands in cement because we did it in the same year. You want to know something funny?

G: What?

L: We made a movie, god I don't know, thirty-five, forty years ago? And we signed our names in the cement, me and Seka and Joey and Jamie, and a few other people. We did it on 47th St and Broadway, we wrote our names in the cement outside the movie theater. Well, the movie theater is gone now, and I was in New York with my daughter in June, and they have taken up all the sidewalks in New York and re-done them. So we were in where they have rickshaws in New York, I don't know if you know that, there are guys who pull you around on a rickshaw. So me and my daughter were in a rickshaw and we're going past 47th St. and I said to her, "You know, I wrote my name over there," I said, "in the cement." And then I looked and realized that part of the cement was like when they put little glitter in it and stuff like that, and then there was a part that didn't have no glitter. And I said to the guy, "Pull over here for a minute, I want to see something." And we got out and walked over,

and they didn't take our names away.

G: Cool, it's still there!

L: It is still there, and my name is huge, it says "Fred Lincoln"! I felt so good! Good, they didn't take our names away. It was so nice.

G: They were trying to put you in jail then, but now you're heroes.

L: Yeah. Seka's mom was with her that night. Do you know that "That's Outrageous", Orson Welles came and seen it twice?

G: Good!

L: Twice! And he congratulated me the second time.

G: But you weren't at the screening, were you?

L: No, the movie was playing. And I was coming down, Tiffany was signing autographs, and he walked past me. And I looked and I said, "Wow, I think that's Orson Welles." And I didn't pay any attention to it, and then the next day I came down and he was there again, he was coming out again, and Tiffany said, "That's Fred Lincoln," and he waved at me and said, "Good show," he said, "nice movie." And he walked out.

G: That's high praise.

L: And I said to Tiffany, "Do you know who that was?" She said, "No." "That was Orson Welles! He liked our movie! Yes!"

G: High praise.

L: That is high praise. Where are we?

G: We're at Samantha Fox. Was she also part of your crowd in New York?

L: Yeah. Samantha was a good girl. We were gonna put a theater group together, Samantha, Kelly, Sharon...

G: Sharon Mitchell?

L: Sharon Mitchell. Yeah, we had a couple meetings, it just never came together.

G: Now the last I heard, she kind of turned against porn and blames it for making her an alcoholic? Do you know anything about that?

L: Well, she was an alcoholic when she was in porn, I don't know if it made her one. We were all pretty fucked up if you want to know the truth.

G: She was in a couple movies with S&M content, do you know if they played a part in her personal life?

L: You know, I don't know much about Samatha's personal life. Samantha used to hang out with Bobby.

G: Bobby Aster.

L: Bobby Aster.

G: Who died a couple years ago, also.

L: Yeah, that's who Samantha used to hang out with. They kind of kept their life private.

G: It's almost like they were married.

L: Almost. They never said that, but you always saw them together.

G: Side by side apartments until he died. Okay, Sharon Mitchell, no I'm sorry, Sharon Kane. We were talking and you mentioned her before. She was a very prolific actress who I'm sure worked with you many times.

L: Sharon Kane was somebody that I met when she was a little girl, maybe 18, 19 years old, in San Francisco.

G: Oh, you met her in San Francisco.

L: And she was the most delightful creature I've ever seen. She had long, long blonde hair all the way to her ankles.

G: Really!

L: Oh, she was magnificent. She was the sweetest, most beautiful thing you ever saw in your life.

G: Now she was in porn for a long time, and she did some S&M along the way, but then she seemed to specialize in S&M after awhile.

L: Well, she became really into gay guys.

G: Oh really?

L: Yeah. She always had a gay friend. Her ex, Michael? Michael was gay, and she...

G: Was that the guy who died of cancer?

L: Yeah. I mean, there was nothing wrong with her, it's just something that happened to her. She kind of makes her way like everybody else does. It's a hard time to make your way in our business.

G: Oh she's still popular, I gather, and working steadily.

L: Yeah, they've got this new thing now that they call cougars or MILFs or whatever they do where they use old actresses to put them in. And Sharon still looks good, I mean, she still looks like a kid.

G: She's had a lot of reconstructive surgery.

L: Well, she looks good.

G: Oh yeah. Yeah, sure.

L: Some of them it destroys. Oh man, Amber Lynn, my god, she looks hideous.

G: Oh really?

L: I hope she never goes to Chicago, but I'm sorry Amber, they never should have done that to you, you were the prettiest little thing I'd ever seen in my life.

G: What about Chicago?

L: It doesn't matter where she is, she'll never hear it.

G: She'll never hear it. Now Amber Lynn, I know she's famous, but I'm not from that era. But I remember Sharon Kane from the movies and I thought she was very beautiful.

L: Of course.

G: It seemed like she has a nice personality and she was always playing, well mostly a dominatrix, she did more the dominatrix role.

L: Yeah. She was always a little girl too. She wouldn't come and work for me at Show World, she was afraid. I actually booked her three times and she never showed up.

G: Really!

L: Yeah. Because she was afraid then.

G: I bet she's not afraid anymore.

L: No. We're good friends, Sharon and I, we have been for...

G: You stay in touch?

L: Yeah.

G: But I gather she's still working in S&M.

L: Yeah, I'm sure she is, you gotta make a buck somewhere.

G: Yeah.

L: And she certainly looks good enough to do it.

G: Okay, Sharon Mitchell I know has been brought up before, but she's also had a very, very extensive career, and a lot of S&M in her movies too, but Sharon Kane and Sharon Mitchell seem to be in a tie for female actresses who have made the most porn movies.

L: Yeah, they're from the same time period, really, both of them. We worked a lot then.

G: But Sharon Mitchell has retired so I guess Sharon Kane will ultimately win.

L: Oh, Sharon Mitchell hasn't made a movie in a long time. But she was great, Sharon was. Great actress, a great...

G: You mean Sharon Mitchell.

L: Yeah, we went to Rome to make a movie and Sharon Mitchell and Portia Lynn were big party girls, and whenever we went out of the country they would go party all night and come to work destroyed.

G: Yeah.

L: So Patty and I talked about it and we got this motel 15 miles from Rome so that they would be stuck there and they wouldn't have any place to go. And we had just finished eating and were walking on this little path and all of a sudden I hear this

rumble, and I think, "What the hell is this?" Then I look up and there's Portia Lynn and Sharon Mitchell and an Italian tank.

[TS 05:29:47]

G: Oh god. An Army tank?

L: An Army tank. They met some Italian soldiers who had a tank and convinced them to take them to Rome so that they could party. And when they got there, Sharon Mitchell got thrown out because she didn't have no underpants on.

G: Thrown out of the club?

L: Yeah. She managed to get thrown out of a club in Rome for not having underpants. So she got thrown out and the next day we're shooting at an old general's house. Old, like I mean this guy has pictures of him and Mussolini on a dais together, with their hands up in the air and all the people, that's how old he was. So Sharon comes to work and she's just totally wasted. She lays down on a couch and she closes her eyes, and I'm telling you Tom, I wish I had got this on film. This old general comes out and he's dressed like an Italian with the robe, shuffling his feet in his little slippers. He looks down at Sharon and puts his hand down and you know, like Italians do, and he puts his hand on her head.

G: Her head?

L: Her head, and pulls his hand away and says, "Don't worry, we give her enema and she be as good as new." (*laughing*) And she was good as new for the rest of the day!

G: Well, she was in that enema movie which was entitled "Water Power". What was her reaction when she was called and they said, "We want you to make a movie about enemas"?

L: We didn't care, Tom, nobody gave a shit. Nobody was really getting an enema, it was movies.

G: Oh okay. Yeah, yeah.

L: There was this girl in the old days called Janet Jennings. She was actually a Playboy girl. She was gorgeous. Hated sex. Hated it. Me, I couldn't wait for my telephone to ring. And then one Sunday morning about ten o'clock my phone rings, and this guy says to me, "I got your name from Smitty, and you make movies, right?" I said, "Yeah." He says, "I'd like you to come down and I'll give you a hundred dollars to do a scene for me." I said, "Okay." I said, "Who am I working with?" He said, "Janet Jennings." And I go, "Aw, shit man." But okay, a hundred bucks is a hundred

bucks, she's pretty enough where you can just close your eyes and imagine that she likes it even though she hated it. So we get there and they put us in this little room, and we're just going along as quiet as we can, not talking to each other, and the guy comes in. And the guy says to me, he says, "Is there anything you won't do?" And I said to him, "You tell me what you want me to do, and I'll tell you if I'll do it or not." "Okay," he says. He turns around to Janet and he says to her, "Is there anything you won't do?" She says, "I won't suck dick, I hate sucking dick." And the guy says, "And that's it?" She said, "Yes, I just will not suck dick." He says, "Okay," and he leaves. I turn to her and say, "Janet, what the hell is the matter with you? He could make you a dart board, what the hell is wrong with you that you'd say something like that?" She says, "Because that's how I feel, Fred." I said, "Okay."

G: She didn't realize all the other stuff, all the worse stuff that could happen.

L: No idea whatsoever. The guy comes back five minutes later. He says, "You already know you're okay, you won't suck dick, you're alright." He said, "But you, you said to tell you what we want you to do and you'll let us know if you'll do it." I said, "Okay." He said, "Will you shit on her?"

G: *(laughing)* And what did you answer?

L: I looked at her and she had this dumbfounded look on her face, and I said "no guys, I won't shit on her". He said, "Well, you don't really have to shit, he said we could use chocolate!" I said, "No matter what you use it's gonna look like shit." And Janet said, "Well, he's right, if it's just chocolate." I said, "Yeah, you can even eat some of it, that'll really make it sexy." I said to the guy, "Call Jamie," and I left.

G: He always got the...

L: Well, because Jamie would have done it, no matter what the specifications, especially with Janet, because Jamie, whenever we had to work and Janet was one of the people we had to work with Jamie would always say, "I want to be last."

G: Yeah.

L: And then what he would do is, you know, we would all do our scenes, and we would all finish, and there'd be Janet and Jamie. Jamie would get on top of her and would get close to her ear and he would whisper in her ear, "I know you fucking hate me. I know you fucking hate sex. But I'm gonna make this last hours, and I'm gonna make you suck my dick till your mouth is dry." And she'd be like, "Oh no! Oh no!" And remember she'd already done like three scenes, so they wouldn't pay her for another if she didn't finish. I mean, that's the way it was in those days.

G: You or somebody else mentioned that Jamie Gillis could be really mean when he wanted to.

L: He wasn't being mean, he was trying to tell Janet to enjoy it or don't fucking do this.

G: He was trying to perform a public service.

L: Do you understand what I mean? And I'll tell you a funny thing about that; somebody gave me this acid, and it was incredible sexually, it was just, whoa. Really made you explode, it was so good. So I got some more and I gave some to Herby, to Harry Reems. And I said, "Wow, this shit is really, really great." So we were shooting in Connecticut and we were in the car, and Herby and I were talking to Janet, and we're trying to say to her, "Hey there, Janet, this is really fun stuff, just relax, let yourself go, you know, and you'll have a good time, you'll make some bucks." I said, "What's the sense in coming here and going away so depressed and feeling so horrible about yourself? Just enjoy yourself." Well, whatever the acid was, it wasn't the same as the last kind.

G: Uh oh.

L: Because we couldn't get it up. It was probably the first time except for Ed Cemanó's movies that my dick didn't work. And Janet says to me, "Sure, you tell me to have a good time and you can't even get a hard on." But Ed Cemanó, I don't know if you ever heard of him. I'm sure you've heard of him, Eduardo Cemanó was his name.

G: I don't think so.

L: Oh, he shot in those days. He's got a whole six pack of movies.

G: What was his name again?

L: Eduardo Cemanó.

G: No, uh uh.

L: He was absolutely the worst guy to work for. Ed gave you no preparation time whatsoever. He would take you, here, say.

G: Yeah.

L: And say, "Okay..."

G: Oh, oh! Sorry. Okay, I'm sorry about the interruption, go ahead.

L: So what Ed would do is he would say, "Okay, she's sitting on a chair, walk over

closer and you're standing in front of her, that's good." And then he would say, "Okay, let me get my camera and focus everything. Okay, we're ready! Now just open your fly and let her give you head." And I would say, "Ed, you haven't told my dick anything, and it's really not ready to do anything." And Ed would say, "Oh, I don't care, I'll frame it." I said, "Ed! What the hell are you doing?" And he would say, "Don't worry about it." And that's what he would do. And you would have all these scenes with guys with no hard ons because he didn't care."

G: Did he edit it in later?

L: No!

G: He never would?

L: He put it out that way! And then he would do screenings! And I said to him, "Ed, you can't do this, you can't screen things where I don't have a hard on, you're destroying me!" "Oh, don't worry about it," he said, "Nobody really pays attention to that stuff anyway."

G: Um, oh, by the way, Annie Sprinkle sends her love.

L: Oh, that's nice.

G: We haven't talked about her yet. I gather she was fairly kinky herself in New York and LA. And San Francisco.

L: Annie was really kinky.

G: She was up for anything.

L: Anything. Me, Annie and Veronica, and this other girl, I forget her name...

G: Oh, Veronica Hart?

L: No, no, no, no. Veronica Hart is Jane Hamilton, that's a different one.

G: Oh. Which Veronica are you thinking of?

L: She still lives in New York, she was one of Annie's best friends.

G: Oh.

L: Veronica Vera.

G. Oh, okay.

L: She now has a school to teach men how to dress like women.

G: Really!

L: She's had it for years.

G: Cool.

L: We used to go to all the places and just fool around, and have a good time.

G: I was supposed to ask you about the tour, a kinky tour that Annie gave you. Does that ring any kind of bell?

L: Yeah, we went to all the gay clubs.

G: Oh, okay. Was that in New York?

L: Yeah, New York. We'd go to all the gay clubs and watch everything that they would do in them.

G: Was that to learn techniques for the movies?

L: No, we were just having fun. That's all. Yeah, that was great times. That was a good night.

G: Well, she sends her love, and...

L: Annie was really cool. Let me tell you something funny about Annie. One of the first jobs I was working, and I really didn't like the girl I was with.

G: You didn't?

L: No. And my dick wasn't working at all. And Annie was this sweet little thing. I mean she was something out of a Mark Twain movie. And she came over and she says to me, "Do you want me to help you?" I said, "Yeah, get rid of the girl."

G: Well, why didn't you like her at first?

L: Not Annie, this other girl. The one I had to work with.

G: Oh, oh. I was like, "Not Annie."

L: Oh, Annie was a delight. She still is.

G: And when was the last time you saw her?

L: At one of the ... The Free Speech Award Show.

G: A couple years ago?

L: Three years ago.

G: Two years ago?

L: A little more than that.

G: Well, um, you threw me off for a minute because Veronica Hart is a good friend of both yours and Annie's, right?

L: Oh yeah, Janie's fine.

G: She's still working, isn't she? As a director?

L: No, she hasn't been getting any work lately. She's got her... We all worked for VCA the last twelve years, me and Jane, and a few other people.. Russell sold it to Larry Flynt. Kind of killed our careers. Jane is a sweetheart. I actually met Janie with Jamie in a nightclub.

G: In New York?

L: In New York, before she did porn.

G: Oh, what was she doing?

L: She was an actress. A regular actress.

G: Oh, cool, yeah, okay.

L: And I said to her, "Wow, you'd really do good in our business." She was beautiful. You think she's beautiful now, you can't imagine how beautiful she was back then. She was magnificent. She said to me, "I am an actress."

G: Oh no.

L: I said, "Yeah, okay, you can be an actress, that's fine. I'm just saying that they would like you." And they made a movie called "Blue Angel" or something. Something about an angel. And she was so proud of it, she called me up and said, "Fred, you've got to come see this, it's one of the best movies I've ever made." You know, it was about an angel who helps people, old men, who have dysfunction. She

comes down and she helps them.

G: Oh, so it was a porn movie!

L: Yeah, it was a great porn movie. I said, "I thought you were an actress." She said, "Oh, I'm acting in this one." So I go and I see the movie and the fucking negative is green. The guys who did it just didn't give a shit about the negative. And poor Janie was crying, I felt so bad for her. I thought, my god, what is wrong with you guys? Want to know the truth, that's why I hated "The Last House On The Left" in the theaters, because they didn't get a good print. And you got to understand something, I was making movies.

G: Yeah.

L: I was making movies for 18 thousand dollars in 35 millimeter.

G: Yeah.

L: This was a 16 millimeter movie, how the fuck could you not get a good print? How could you not look at your work print and say, "This sucks"? And then you pay a negative man to put it together and then you look at it. How could you not say, "This is awful"?

G: Well, your production values are very high.

L: Because if you look at "Last House On The Left" now, the DVD digital, it's awesome.

G: Oh really?

L: Yeah, it looks like a movie. They did all the corrections that should have been done when they released the movie. To me, shoddy work is shoddy work, I don't give a shit how good it is.

G: Now that was Wes Craven, right?

L: Yeah.

G: Are you on decent terms with him, or not?

L: Yeah, we talk. He actually...you know, it's funny, I don't know if you know this or not, but I pretty much directed "Last House On The Left."

G: I didn't know that.

L: Wes had no idea what to do. Especially when no one was gonna be fucking anymore. Because they wrote this disgusting script where we were tearing off heads and fucking the necks and, oh god, if you read the original version it is the most horrifying, disgusting thing you have ever seen in your life.

G: Now did they come from making horror movies?

L: No, they were making sex movies. Porn.

G: They wanted to go to horror.

L: They wanted to go to horror.

G: It was a big flair, I guess.

L: It was a big flair. They wanted to combine horror and porno together and make this disgusting fucking movie that all of us looked down on and said, "We're not doing this shit."

G: Because it's not porno, it's not a sex movie, it's a violence and crime movie.

L: Just hideous. Just disgusting. They were all like, "We're ready!" and I said, "I don't care what the fuck you're ready for, we're not doing this." I said, "I'm not doing it, you can ask the rest of them and they'll tell you the same thing, we're not doing it." So then we had a meeting and I said to them, "You know what, guys, why don't we just make it a horror movie?" I said, "You know, maybe you'll get your movie and you'll have your market for it." So we did, we made it horror. But again, Wes didn't know what to do. I'm watching him do things, camera set ups and things, and finally I said to him, "Wes, that's not how you do this." You know, he's shooting us in the woods and he's putting the cameraman here and then we went running, and then he put the cameraman here and then we went running, and I said, "Wes, what the fuck is wrong with you? We're gonna be doing this all day, the sun's gonna shift, you're gonna have us starting to run when it's bright daylight and we're gonna end in the dark. It'll look like we ran to fucking Chicago." I said, "Just have the cameraman follow us around and be in front of us. We'll do long bursts, then you just go and you get close ups of our faces." And when it came to the killing parts, he had no idea what the fuck to do. Where do we get blood? Where do we get intestines? I said you buy scumbags, you fill them up with fake blood, and you tie them together and you got intestines. Simple shit. Okay, we've got to shoot Junior shooting his brains out, how do we do that? I said, you go to a Greek restaurant and you tell them you want some brains. You take them home and you put in more blood, Junior puts the gun in his mouth and shoots it, one of your PA's throws the fucking blob of brains with the blood in it against the fucking wall and it all goes sliding down.

G: So as far as you know, you're still on good terms with Wes?

L: Yeah, you know, we talk to each other, but we sued them.

G: Oh, how long ago?

L: A couple years ago.

G: Really? About what?

L: DVD.

G: Oh. Is that still in court?

L: No.

G: Did you win? Settled?

L: They settled, yeah.

G: Okay. I hope you got something good.

L: We got seven thousand dollars. Which is the Screen Actors Guild's fault.

G: Oh.

L: The Screen Actors Guild has a rule that you get one tenth of what you got paid to make the movie if it goes to DVD. So I got nine hundred and fifty dollars to make this fucking movie. It would have been ninety-five dollars. And my lawyer called me up and told me that, and I said, "Whoa, that ain't no good," and he said to me, "Yeah, but they're willing to give everybody seven thousand dollars each, including me." I said, "Take it!" So we all took it. But it had nothing to do with Wes, actually, it was Sean.

G: Sean Cunningham?

L: Sean Cunningham, yeah.

G: Now what was he?

L: He produced.

G: "The Last House On The Left."

L: "The Last House On The Left."

G: And Wes Craven was the director.

L: Wes Craven was the director.

G: Are you on good terms with Sean Cunningham?

L: Not at all. Sean is a complete idiot. You know what he did? Sean did "Friday the 13th."

G: Yeah.

L: Sold it. Got it distributed. Made a deal with his distribution because they gave him fifteen million dollars ahead of time, that they owned all the sequels.

G: Oh no. Oh my god! What a disaster.

L: Is that something? What did they make, twelve of them things? I mean he's an idiot!

G: But I guess they still retain him to direct or produce, or something, right?

L: He never produced a movie that did anything, he has no fucking idea how to make a movie.

G: But he's on the payroll for all those.

L: All "Friday the 13th" was was "The Last House On The Left" with more people in it.

G: Yeah.

L: That's all it was. And fancier special effects.

G: Well, I don't want to belabor you, let me run through some stuff here. Um, Carter Stevens, does that ring a bell?

L: Sure! He's an old buddy of mine, he's a director in New York.

G: He did a huge number of S&M films evidently.

L: Yeah, Carter's done a lot of stuff.

G: Now just because somebody does a lot of S&M films doesn't necessarily mean they like it, or does it?

L: I don't know. It just means they're making a living. I've made thousands of them,

from Bizarre Video, I've made...it doesn't mean I liked it, I just went and did them. I actually had fun.

G: But you also like it, don't you?

L: Well, some of them I like, some of them I don't like. I used to like to hire Sky Blue and her girlfriend.

G: Yeah yeah, Summer?

L: Yeah. And even before Summer there was another girlfriend she had.

G: They were pretty into S&M.

L: Boy, you have no idea. We pretty much discovered Sky and her girlfriend in Las Vegas and brought them to LA to make movies.

G: Yeah.

L: And when I started going to Bizarre Video, I used to go two, three times a year, we made movies each time we went. And I would bring Sky and her girlfriend because they would just go out and they would do their thing. I told Sky I wanted to fuck her girlfriend with a drill once.

G: Oh my god!

L: So she found this huge fucking dildo and stuck it on the end of the drill. It was the coolest thing. The girl was like tied up to the fucking ceiling and Sky is behind her with this drill going round and round and round. See, these are people who love it.

G: Yes!

L: And then we went to Bizarre and I said to Sky, "What have you got?" She said, "You're gonna love this, this is gonna be so cool." So I said, "Okay." And you know, Summer was unbelievable, Summer looked like something out of a fucking cartoon.

G: With the big fake tits, yeah.

L: Big fake tits and a fucking twelve inch waist, the girl was unbelievable, and sweet as can be. So she gets up and she ties her up and turns her upside down and then she paints a big bulls eye on her ass. And she starts throwing darts at her.

G: Oh my god!

L: And the darts are sticking. And I thought, "Wow. These guys are really worth their

money.” I had Luke Wilder with me who I used to use all the time. It was unbelievable, there was whipping with canes. Who else did I bring there? I brought everybody there. Everybody who was anybody I could find, I brought there.

G: And you’d shoot a bunch of movies at the same time?

L: We’d shoot eight movies each time that we went.

G: What period of time would that be?

L: Five days.

G: You shot eight movies in five days?

L: Yeah. It was a studio, everything was set up ahead of time. We never went outside. They were scripted, we put them together and we all would do it.

G: Was it all dungeon scenes?

L: There were dungeons, there were living rooms, there were, you know, whatever set we needed we would make.

G: Oh, okay.

L: Actually I’m pretty proud of my Bizarre work. Considering I didn’t get to edit the stuff they came out pretty good.

G: Now remember what we were talking about before, “Every Man’s Fantasy.” Sometimes that’s billed as “The Bizarre World of F.J. Lincoln”?

L: Yeah, that was “The Bizarre World of F.J. Lincoln”...

G: Yeah, so is that what you’re talking about? Is there a whole series of films like that?

L: Nope. Only those two.

G: I’m confused. You were talking about shooting these films.

L: That was for Bizarre Video.

G: Oh, but there’s no relation between...

L: No, no, no, it’s totally different. Bizarre Video I refused to work for because their guy who owned it loved women, and you would go there and he would take them all

into his room and do coke until the weekend was over.

G: Ah.

L: And I would shoot nothing because I had nobody to shoot. So we're in Vegas and he comes over and he says, "Hey Fred, how come you don't want to shoot for me?" I said, "Come on, Morty. I don't shoot and you don't get no movies and you don't want to pay me, and we go through all this fucking hassle." So then one of the bigger guys that I knew for a long, long time came and said to me, "Morty really wants you to shoot." And I said, "You know, I can't shoot for Morty because he takes all the girls into his room, he gets them high," I said, "I understand this, I really do, but I cannot shoot eight movies when all my girls are in Morty's room getting fucked up." So he said to me, "I'll talk to him." I said, "What does that mean, you'll talk to him?" He said, "I'll tell him he can't do that." So he goes and he talks to him, and Morty says, "Okay, I want you to come in three weeks or whatever, tell me the names for the tickets," and I'd tell him the names for the tickets. I said, he's gonna fucking do that and we're gonna go through the same shit, but you know what? He kept his word.

G: Really?

L: Never ever talked to any of the girls, never got any of the girls high. Just let us do our work, and he came in and paid. And it went on for years.

G: You say you're proud of a lot of the stuff you did there?

L: Yeah, we did some really nice things. We hit on every fetish you could possibly imagine. We even did one where I was the king and somebody stole my favorite girl, and I cried and I have these big soliloquies like Hamlet. They got me all puffed up and looking fat and shit like that. And it was pretty cool, we really did like little shows for them.

G: Of all the movies you've made, what's your favorite? What are you most proud of?

L: I'd have to say "That's Outrageous" because I had this music soundtrack that was written for it, it's Paris, it's New York, it just has so many...it truly is a movie more than anything else I've ever done.

G: Are you able to come up with one or a series of movies that you're least proud of? I'm talking S&M movies. S&M or porn movies.

L: Well, in the S&M movies I used to always kind of cast people that were into what we were doing, so what you got was real.

G: Like who?

L: Like Luke Wilder, and then I got this other girl that liked to be caned. You know, being caned is not fun, and she loved it, so you know, you put it altogether and he starts doin' it, and it's real. There's nothing fake going on there. Like Sky and Summer together, what they did they loved.

G: Uh huh. And it's real.

L: And it's real. So when you're doing S&M, the realer you can get, the better off you are.

G: Now you've done a lot of work for Bon-Vue Enterprises, didn't you?

L: Oh yeah, my friend Bob! Well, Bob hired me because Bob wanted, like, "Every Man's Fantasy." Bob wanted hardcore S&M.

G: You can't do that these days, can you?

L: Well, you can because Bob was selling that part to Europe.

G: Oh, okay.

L: And the other part was for here. But Bob is truly a sick individual.

G: Yeah? How?

L: No, I'm serious. Bob is someone who would nail a woman's tit to a board. He is beyond any sort of help whatsoever.

G: A true sadist.

[TS 06:00:00]

L: A true, true sadist. And so in the beginning I would do the things that I wanted to do, you know, he left me alone and I did them, a whole bunch of them, and they were fun, and I had a good time doing them. We used Alexandra Silk who is really into that scene too, and other people, and it was just like a lot of fun. Then Bob comes in and starts saying, "Why don't you do this? Why don't you do that?" I said, "What the fuck is wrong with you?" "What is wrong with you?" He said, "Well, I brought in this Japanese rope guy to help you."

(G breaks briefly to answer a phone call)

L: I said, "Bob, why do I need a rope guy?" "Oh no," he said, "this guy is really special, he really knows what he's doing." I said, "Okay, fine. It's your place,

whatever the hell you want I'll do." So the guy comes in and he starts to tie up the girl.

G: He's a real Japanese guy.

L: A real Japanese guy. So I go inside, call Peter or whatever, come back, and the girl looks like the mummy.

G: Yeah?

L: You cannot see one piece of flesh on her. She is totally consumed in rope. And I look at her, and I look at Bob, and I said, "Now what is it exactly we do now, Bob?" He said, "What do you mean?" I said, "Well, I can't see her face, so if we hit her with something it's not even gonna hurt her because of all this fucking rope to begin with. You can't see any parts of her body so we can't spank her or whip her or her ass or her pussy or whatever." I said, "You want it to be hardcore. Where exactly is he supposed to stick his dick? In between the ropes? If he does that, how do we know where it's going?" And he says to me, "Hmm. I never thought of that." I said, "Bob, what you're doing is wasting my fucking time."

G: So you stopped working for him after awhile?

L: Yeah, that's when I stopped.

G: Is that very common practice? Shooting hardcore and then selling...?

L: Oh, no no no. That was very unusual. I mean, when I did "Every Man's Fantasy" and "Yes My Lady", that was something that nobody did. No one had ever done that, they were all afraid of it. You have to understand something, our business is self-censored. No one has ever given us a set of rules and said, "Don't do this."

G: Uh huh.

L: We do it ourselves.

G: Well, you learn from hard experience of someone being prosecuted.

L: No, but see here's the thing, and I used to say this in meetings, do you think if we don't do that, they're not gonna prosecute us?

G: You just can't be sure.

L: They can prosecute us for anything that they want. I mean, they prosecuted us for some of the most timid, innocent movies you could possibly make.

G: Mmm hmm.

L: And they just said, crossing the state lines. They arrested Al Goldstein for "Screw." "Screw" was pictures of naked girls, that's all it was.

G: And print.

L: And print! There was nothing in there. There was nothing in "Screw" that was offensive. It even told you what it was on the cover.

G: Yeah.

L: And beyond that, there were two copies of "Screw" and they were both ordered by postal inspectors.

G: Two copies? What do you mean two copies?

L: That's all there was in the whole fucking state. Two copies!

G: Oh, they prosecuted him in some hick state?

L: Yeah! Two copies that were ordered by the postal inspector! And they still arrested him! Okay, the jury found him not guilty, but he was lucky.

G: Huge legal expenses.

L: Yeah, it cost him half a million dollars. And you know what he did, Al? I got to hand it to Al, he was a class act, disgusting little piece of shit that he is, he's really a class act. Every Christmas he took the entire jury to New York City, put them in a hotel, and gave them expenses for spending for Christmas.

G: Cool!

L: Big huge party.

G: Every year?

L: Every year.

G: Until he?

L: Until he was broke.

G: Okay, yeah.

L: And he went broke deliberately, by the way. He went broke because Al has had a

son that a lot of people didn't know about that he absolutely adored from the day he was born. And Al has done everything for this kid. Everything. I remember when he was little, Al bought for the kid's bedroom, he bought a train set that had like six sets of tracks that went in different directions around the whole room. And now his boy was graduating college, and he said that he didn't want Al to come because he was embarrassed. And Al just went crazy. You want to be embarrassed? I'll show you what to be embarrassed about.

G: Wow. Oh god.

L: And he became a homeless man.

G: Yeah?

L: And made sure that everybody publicized it, and everybody knew he was homeless.

G: Well, did he stash his money someplace or did he spend it all?

L: He might have spent it. I can't imagine him spending it all...well, yeah, he had a poker habit.

G: Wow.

L: It's a possibility, but I don't think he's really totally broke. Anyway, what else you got?

G: Okay, George Payne, is that...

L: George Payne! An actor from New York City.

G: That's not the guy who was in "Every Man's Fantasy", that was Spike, did you say?

L: Spike, yeah.

G: But George Payne's also been submissive in a whole bunch of different movies.

L: Yeah, Georgie's a submissive guy.

G: Now they both are, right? They're naturally submissive?

L: Spike?

G: Yeah.

L: Oh, Spike's crazy.

G: Crazy submissive?

L: Crazy totally different, I don't know what the hell his folks did to him, but wow. He craves pain.

G: Well, in the movie "Every Man's Fantasy," was all that torture real?

L: Every single bit of it.

G: Oh wow.

L: He stuck a solid wooden dildo up his ass.

G: I don't remember that from the movie, but I'll take your word for it.

L: It's in the beginning of the movie.

G: Oh, is it?

L: Joanna's sucking his dick and what's her name goes behind him with the wooden dildo and sticks it up his ass.

G: There was a third woman in that, wasn't there?

L: Yeah, it was Tiffany, and I think it was Long Jeanne Silver, I'm not sure. Or it may have been Joanna.

G: Joanna Storm, Tiffany Clark. I can look it up later, it doesn't matter. So George Payne, he was a natural submissive also?

L: Yeah.

G: Because he plays one in all these movies, like I got Carter Stevens here, he made a huge number of S&M films, a lot of them with mistresses who were real dominants in New York.

L: Yeah.

G: And he worked with Corporal Productions. Um, he made at least two other Doma movies, he worked at Club Doma. That's why I asked you if you've ever been to Club Doma? Because they had their own series of movies.

L: Yeah.

G: They were published through Bizarre Video. Have you had nothing to do with any of that?

L: No.

G: Okay.

L: See, those things they didn't have any sex in them. I only did Bizarre because it was really easy money and I got to go back to New York. That was the only reason I did Bizarre. I got to bring my daughter there, and show her the town, even though she was a little baby, but it was kind of cool. It was fast money.

G: That's cool. C.J. Lang.

L: Ooh!

G: That's a name from the past, huh?

L: C.J. Lang, her and I were best of friends.

G: Yeah?

L: 'Til I got drunk one night and told her she had the ugliest cunt I'd ever see in my life.

G: Oh my god! Was it true?

L: Yeah.

G: That it was ugly?

L: Yeah.

G: That's a shame.

L: I've seen uglier ones now.

G: If you told her that maybe she'd forgive you!

L: If you live long, you know. C.J. was nice, she was a little bit of a druggie, a little bit of a sex fiend, but she was a nice lady, really.

G: She makes some notoriously rough movies. Uh, it says here romantically

involved with Harry Reems! They lived together in Malibu. Was that the house? Uh, no you moved in with Jamie Gillis, not Harry Reems, okay. Um, but you haven't talked to C.J. Lang in a long, long time?

L: No. I haven't spoke to Harry either in a long, long time.

G: He's living in Utah now.

L: Yeah, I heard he found God there.

G: Yeah. Evidently.

L: That's nice, I'm happy for him.

G: Uh, Shaun Costello. He made a bunch of these roughies. Any experience with him in New York?

L: Yeah, as an actor we worked together, I never worked with him after that.

G: Okay. Zebedy Colt. Annie was talking about him and he evidently had done some really rough stuff.

L: Yeah, he's gay, I think.

G: Oh, is he?

L: I think so, yeah.

G: Oh, you mentioned Jody Maxwell earlier, have you done anything with her?

L: Oh! "Singing Cocksucker."

G: From Missouri, that's right. Oh, we started talking about Joe Spinell briefly. Were you good friends with him?

L: With Joe? Well no, I wasn't good friends because he knew that Cindy still had a thing for me, so he was cordial, but I would see them when I would go to a restaurant or when I would go to 54 and I would see them, and he would say hi because of her, but that was pretty much it.

G: You didn't set them up or anything, did you?

L: No, and I was a porno man, so...

G: Oh. That's right, he was a legitimate actor.

L: He didn't like that. He was an actor. Not even thinking Sly was a porno guy too.

G: Who?

L: Stallone.

G: Oh, did he make porno?

L: He made a couple of them, yeah.

G: Was it gay male porno?

L: No.

G: No? Just regular porno?

L: Just regular porno.

G: How about Chuck Connors, was it true that he was a gay male porn actor?

L: I have no idea, I've only seen things that were supposed to look like him.

G: Marlene Willoughby.

L: Oh, Marlene was great. Little, skinny. Skinny piece of wood. She was kind of cool. I used her in a lot of movies.

G: Another of your friends?

L: Yeah, she was a good friend to me.

G: Whatever happened to her? Do you know?

L: I have no idea.

G: Sharon Mitchell, we've talked about her. Chuck Vincent. Have we talked about Chuck Vincent yet?

L: Oh, I know Chuck. Chuck was a gay guy who did street movies. Uh, he wrote nice scripts, he did nice movies, he was pretty nice, talented.

G: Yeah, he was a good friend of Veronica Hart and cast her in this horror movie he made called "Deranged."

L: He was really a good guy, Chuck.

G: Is there anyone else we've talked about? Serena, we've talked about. Serena Robinson, is that her real name, you think?

L: I think yeah, it could be.

G: Oh, Lisa De Leuww, she was in a couple of kinky movies. Annie believes she's still alive, do you think she died of AIDS or is she still alive?

L: Last I heard she was living in Utah or Idaho or someplace like that. Nice girl.

G: Jamie Gillis, we talked about him. Constance Money, she was involved in an S&M relationship with Jamie Gillis, wasn't she?

L: Yeah. I didn't really know Constance that well.

G: We talked about Radley Metzger. We talked about Tiffany Clark. We talked about Veronica Hart. Maybe it's time to move on to the L.A. section.

L: Oh, you have this in sections, cool.

G: Janus Ranier!

L: She was very beautiful.

G: Oh, I think she was probably a...

L: Closeted girl.

G: Yeah, yeah, I think she was probably a dyke that made S&M movies. Um, femme-dom movies set in New York.

L: Wait, what's her name?

G: Janus Ranier?

L: Was she a big, fat lady?

G: I have no idea. I almost got the idea she was like a lesbian that made femme-dom movies.

L: There was a big, fat lady who used to do that. She used to make pretty horrible movies.

G: But you didn't have any association with her?

L: Yeah, I did, I knew her pretty well.

G: Oh!

L: I just don't remember her name. You're going over forty years here.

G: Yeah. Here's "Water Power." And here Shaun Costello writes on Internet Movie Database, Shaun Costello writes this long explanation that he was basically commissioned by the mob to make it to compete with another enema movie that had been released and was making a fortune. But that's neither here nor there.

L: Is that the one where they put Gerry Damiano's name on?

G: Let's see. "Water Power" directed Shaun Costello.

L: Oh, okay.

G: Maybe they put Damiano's name on the original, "The Enema Bandit." Which is also based on a true story.

L: Yeah, it was. And you know what's funny, that's the movie that got everybody in trouble in my porn, was "The Enema Bandit."

G: Oh really!

L: Yeah, I used to sit there with the guys and say, "Why do you keep selling this fucking movie?" I said, "What's wrong with you?" As soon as someone goes in to buy a movie and they say, "I want that movie", you should throw them out the fucking door. I said, "You guys keep getting arrested for the same goddamn movie, and I don't even understand why." Because again, nobody got an enema.

G: Probably because no one would stand and defend it, probably.

L: No, we have had lawyers that haven't defended a single solitary thing we've done for years. These lawyers have made so much money.

G: Yeah?

L: So much money not defending what we do. Because the main thing if I were a lawyer that I would bring out is, "You're prosecuting me for making an erotic movie because I am really having sex. That is the whole gist of your prosecution is that we are not making believe, we are really, really having sex."

G: Yeah.

L: When I was a stunt man, I blew up buildings.

G: Yeah?

L: Really blew up buildings.

G: Yeah?

L: Boom!

G: Yeah?

L: No one ever arrested me for arson.

G: Yeah, okay.

L: We are making movies, the theme of the movie is erotic. Or sexual, or romantic, whatever you want to call it. In a horror movie the theme is mayhem, death. Let's take "Friday the 13th." They took fifteen innocent kids...

G: Slaughtered them.

L: And slaughtered them for no reason whatsoever, because even after you see the end of the fucking movie, you've still got no idea why this guy is killing everybody.

G: That's right, yeah.

L: I said, now if you go to a movie like "Carrie," you understand. This girl has kinetic powers, they embarrassed her, they made her feel like a fool, so she goes berserk and she killed everybody. That at least had some kind of merit to it. I said, but these other things: "The Hills Have Eyes," "Chainsaw Massacre"...

G: It's just an excuse for violence.

L: "The Last House On The Left." You're saying to the general public, it's okay to see a movie where somebody chops someone's head off and eats it, but it's not okay to see a movie where somebody sucks a dick? What the hell is wrong with this picture?

G: The same people who want to outlaw porn probably also want to outlaw horror movies.

L: No, they don't.

G: What is your favorite horror movie?

L: "Psycho."

G: Oh, that's a good pick. Ooh yeah, good choice.

L: You know why?

G: Why?

L: Because what Hitchcock did in "Psycho" was so unexpected, so off the wall.

G: Yeah.

L: Janet Leigh at that time was a huge, huge movie star.

G: I know. Killing her off that early in the movie was insane.

L: Had never been done before. No one ever killed the lead female in the beginning of a movie, in fact, you keep waiting for her to come back to life. I mean it. And then when Martin Balsam walks up the stairs to that music in it and the crazy lady...oh my god! See, to me, this was a movie, this was a movie that had purpose, that had meaning.

G: Yeah!

L: "Last House On The Left," "Nightmare On Elm Street," none of these things have any...to me, you're showing people who may be on the edge of insanity.

G: Yeah.

L: You may be pushing them over the edge. But one thing about America is we're not supposed to have any censorship.

G: Any sense of shame, did you say?

L: Censorship.

G: Censorship.

L: Because if a movie comes out, whether it be violent or sexual, you want to know something?

G: What?

L: I've been in the porn business thirty years. I have never bought a ticket and went to a porn movie.

G: You never bought a ticket to what?

L: And went to a porn movie.

G: You'd always get in for free?

L: I don't even go.

G: Okay, yeah. You're probably sick of it.

L: If it's my movie, there's a screening and I have to go. Otherwise why would I? I don't like them. I don't like them because they're sub par movies. In the old days I did like them, I told you, they were movies that Damiano made, I consider Gerry a genius. Damiano, who else?

G: You're quoted in "The Other Hollywood", where Damiano and Annie were boyfriend and girlfriend for awhile, and you said that Annie Sprinkle brought S&M into that relationship.

L: Oh, I'm sure she did.

G: Can you tell me about that relationship and where the S&M came from?

L: Annie used to squirt, and squirting is peeing, I don't know if you know that, but Annie could squirt across a room.

G: I believe it. And she would squirt on him?

L: I would imagine, yeah. You know I don't really know their personal life, but uh, but Gerry was a typical guy, you know? He was a hairdresser, he had a rug, he was not really good looking. I mean, his last girl after Annie, I forget her name and I knew her...Paula. Paula was her name, that he married. Paula and Gerry were really good together, she was really good to him. She took care of him, she helped him with his movies, with his scripts, with his productions, and they were really made for each other. Annie was a little wild.

G: Yeah, I can imagine.

L: Annie is wild to an extent of crossing lines, you know, that a lot of them would never cross.

G: Yeah.

L: But Annie would because Annie is a free spirit. She doesn't think of things in black and white. She just thinks of everything in tan. I have to go to the bathroom.

G: Oh, you need to go? We'll take a break, we'll take a brief intermission.

L: Yeah, Annie is a wonderful lady.

G: Well, I told you she sends her love.

L: Well, I talked to her on the phone.

G: Recently?

L: Yeah, about a month ago, I guess.

G: Ok, wait. Ok, we're back on tape. Go ahead.

L: You know, Annie's best friend and I think even her roommate went out with Marc Stevens.

G: Oh okay, yeah.

L: Who was...

G: Was he in New York?

L: Yeah. Marc was amazing, you know, because he was so gay. I mean...

G: That's right, yeah!

L: Actually effeminate gay, Marc was. And yet he could work with any woman and do his job. I cast him as Souperman.

G: Oh yeah?

L: Boy, I'll tell you, you give a gay guy a cape and tights and you got yourself a spectacle! We were all like really good friends.

G: Well, she'd love to hear from you, I'm sure, if you'd like to give her a call.

L: Yeah, I'll give her a call, I have her number.

G: Do you ever get up to San Francisco?

L: No, I don't really get much places now because I can't. Even when I took my kid to New York I couldn't walk around.

G: Maybe Annie will come down to L.A., who knows?

L: Yeah, she told me she'd call me if she came down.

G: She has speaking engagements all over the country.

L: Yeah, if she comes down, we'll see each other, if not...

G: Why don't we jump ahead to Phil Prinz.

L: Who?

G: Prinz, P-R-I-N-Z?

L: Who the hell is he?

G: Well, he was a filmmaker, he made some movies with Annie in New York. Doesn't ring a bell?

L: Never...

G: Okay. Now .. excuse me I have a mouthful.

L: You have no idea how many people made movies, do you? *(laughing)*

G: Let's jump ahead to the L.A. days. Nina Hartley!

L: Good friend.

G: She lives in San Francisco, doesn't she?

L: I think so.

G: And she's married to Ernest Greene.

L: Yes. He introduced her to the world of S&M.

G: Excuse me?

L: He introduced her to the world of S&M.

G: Oh, did he? Okay. I know he's been around a long time. He worked for Bob too?

L: Yeah, he worked for Bob too.

G: Do you know Ernest?

L: Oh yeah. Yeah, he worked for Bon-Vue, he was pretty much the one I dealt with when I was doing stuff.

G: Oh, and not with, uh...

L: No, Bob and I didn't get along at all, he was such a jerk.

G: Oh, okay. But they seem happily married.

L: Oh yeah.

G: She seems very happy with S&M.

L: Yeah, well you have to understand something, Nina's been a swinger for fifty fucking years, man.

G: Oh really?

L: Oh yeah. She goes to swinger conventions. Nina's been fucking her brains out for years, she is one sexy, nice, cool lady.

G: Jean Silver is the name of the lady we were trying to think of.

L: Oh yeah! Jean Silver.

G: Not Long, whatever, it's Jean Silver is the third lady in "Every Man's Fantasy."

L: Yeah, that's what I thought it was. It was Long Jeanne Silver.

G: No, but it's not.

L: Jean Silver and Long Jeanne Silver are the same.

G: But the lady in "Every Man's Fantasy" wasn't...I mean, she had both feet.

L: No, she has a fake foot. It's a prosthetic.

G: Oh, it was a fake!

L: Yeah!

G: Oh!

L: That's when she was going through her stage where she didn't want to, want anybody to know about her stump.

G: Oh!

L: Because she didn't want to do no more...

G: Foot fucker movies.

L: Foot fucker movies. She just totally blocked it out of everybody's mind.

G: See, I never even picked that up.

L: Yeah.

G: Cool!

L: She lives in Arizona now, I just talked to her about a month ago.

G: She's the one on your Facebook.

L: Yeah.

G: Who caught you on Facebook. We talked about Sharon Kane and we talked about Summer Cummings. Lisa De Leeuw. Have you worked with Michelle Bauer?

L: Michelle Bauer...

G: She's another lady who's done a lot of crossover between S&M and horror. Doesn't ring a bell?

L: Yeah, actually it does.

G: Kim Bittner, Pia Snow and Michelle McClellan are also names she's used.

L: Pia Snow, yeah, I worked with her.

G: Yeah? Any recollections? No? Okay. She's still very active and very successful. Mostly in horror now. What was...okay, question. Where were you and what were you doing when you heard that Traci Lords was not of age?

L: I always knew Traci Lords was not of age.

G: Oh.

L: Because I almost made a movie with her. When I first met her Michael Morrison or Milton Ingley called me up and told me about two girls they had just discovered, I was in New York still. And two girls were Vicky Vickers and Traci. And he told me they were both coming to New York and that I should use them, that they were great. So I met Vicky and her and I kind of hit it off, and then I met Traci and I talked to her for a little while and thought someone should be taking this girl to prom, not putting her in porno movies.

G: You knew she was underage.

L: Oh yeah, because of Jean Jennings, I knew this girl was the same bullshit, she's not a grown up person.

G: So you stayed away from her?

L: So I stayed away from her. I didn't want to do that again. When I say that I honestly would have had absolutely nothing to do with Jean Jennings had I known how old she was, it's the absolute truth.

G: Oh, I believe you. How about...but, when that big firestorm took place? When suddenly it was revealed and all the heat came down?

L: It never came on me because we hadn't been together for about three years.

G: Oh, okay.

L: Up to that point.

G: I mean, about Traci Lords?

L: Oh no, about Traci I was here in L.A., it didn't affect me, I didn't get her. I said it's your own fault, everyone one of you.

G: About Traci?

L: Don't trust Jim South no matter what he gives you. None of them paid any attention, there was another girl from Canada that I actually worked with in "Edward Penishands 3" the third. And it's funny, you know, I was kind of thinking, what it was was this long, long series of monologues that talk about when I was younger, you know, and then it flashed back to the young Edward Penishands doing all these sexual things.

G: Mmm hmm.

L: And I was thinking, the director was Paul Norman...

G: Oh, I think we just clicked off, hold on a second. Sorry about that, I wasn't paying attention. Okay. Well, we're winding down now, we're slowly winding toward a conclusion, I hope you're not too tired yet.

[06:29:55]

L: No, I'm okay. So like I was saying, the director was Paul Norman. And he had said to me, "You know, at the end of this if you want, you can do whatever you want with them." And the actual penis hands were so fucking awkward...I mean it really was awkward to have these things on your hands, it would be terrible to have dicks for hands...that I decided not to. And one of the girls who's seventeen, they kind of discovered it later on, and it was another big expose, she was from Canada and she was seventeen. So I was really happy that I didn't do anything with those stupid big dicks.

G: Now another milestone, it might have been the release of the movie called "Hardcore." Did that cause a whole bunch of trouble? It was a mainstream movie with George C. Scott.

L: You know what I didn't like about it, is that it made us look like we were really sleazy people.

G: Oh yeah.

L: Who exploited young girls and young people to be in our industry.

G: Positively, yeah.

L: He made it look like we went searching for them, which let me tell you something, since I've been in the business, we have never searched for them.

G: They come to you.

L: They always come to us. The ones that we have ever searched for would be out of a strip club or out of a live sex show or someplace.

G: People that are in the industry anyway.

L: People that are already in the industry, and I have never even used a girl who has never worked before.

G: Did the release of that movie cause more problems in the industry? More heat on you?

L: Well, no, they just do their heat thing whenever the hell they want, you know? I'd like to tell all the American people...where is this museum, in Chicago?

G: Yeah.

L: Okay, if you guys are hurting for money, I want to tell you that when the FBI busts a porno bust, they come with SWAT teams and helicopters.

G: Yeah, I know.

L: When all they have to do is walk in the fucking door and say, "You're under arrest." And absolutely nobody would fight back or shoot at them, when those corn whiskey makers up in the hills with shotguns and dogs, I said they just...I was there when they busted Caballero.

G: Yeah.

L: I had just finished a movie and if you've got time, I'll tell you this, Tom, because this is really funny.

G: Oh, do. Did they take you in?

L: No. Have you ever seen a movie called "Viva Zapata", with Marlon Brando?

G: Yeah.

L: Well, in the beginning of the movie you see the federales and they're running through the peasants crops and they're tearing them apart and they're shooting the peasants and everything like that.

G: Yeah.

L: And then what happens is this little congregation of peasants go to talk to the President. And they sit down and they're talking to the President, and the President gives them this whole line of bullshit, you know, "Go home, grow your crops, everything will be fine." And Marlon Brando says...he's got his hat to his belly and it's really cute...he says, "Excuse me my President," and the guy says to him, "What is it?" He says, "How can we go and grow our crops when your men come and tear them apart all the time?" And the President looks at him and says, "What do you mean?" He says, "Your troops that come, they tear up all our crops, they shoot our young men." And the President gives them a whole line of bullshit about this, right?

And says, "Okay, you're all dismissed." And when they get up to leave and the President says, "Wait, you!" And he points to Brando, and he says to him, "What's your name?" And Brando goes, "Zapata. Emiliano Zapata." And the President leans down and he draws a circle around Zapata's name.

G: Yeah.

L: Okay? Now remember this part. So now I just finished a movie for Caballero, it's all directed, I've got two boxes with the films, you know, two video boxes with the movie in it, including the masters and stuff like that. And Howie Klein and I, who were running Caballero at the time, went to a race track. We used to go to the race track all the time. And as I'm walking in the door, all of a sudden I get pushed in by all these feds. There's got to be forty of them all over the place with automatic weapons.

G: Mmm hmm.

L: And they're being led by this redheaded federal agent lady. So she looks at me with the boxes in my hands and she says to me, "You! Do you work here?" I said, "No, I come here and I go to the race track with one of the guys, I have a convertible, I don't want to leave the boxes in the convertible." "Okay," she says to me. Howie comes down and says, "Fred, it looks like we're not gonna be able to go to the track today." And I say, "Yeah, I guess not." He says, "You know, give me a call later and we'll reschedule." "Okay." So I start to walk out, and the fed says to me, "You!"

G: Yeah?

L: And I turn around and I said, "What?" And she said, "What's your name?" And I said, "Zapata. Emiliano Zapata."

G: *(laughing)*

L: She says to me, "Oh. Okay." So I look at her and I said, "You're supposed to put a circle around my name." And she says, "What?" And I said, "You're supposed to put a circle around my name." And three of the feds break into hysterics.

G: Uh huh.

L: I mean, they're laughing so hard, they're hurting. And she looks up and says, "What's the matter with you guys?" And the one guy says, "You're supposed to put a circle around his name!" And I just walked out the door, and I thought, "Whoa, that was great!" That was worth anything in the world that could have happened. Emiliano Zapata! Great movie.

G: Let me go through here and see what we've missed. Oh, by the way, did you

make a list of things that you wanted to talk about?

L: I pretty much talked about what I wanted to talk about.

G: Oh. You sure?

L: If something comes up I'll let you know.

G: Okay. Yeah, yeah, yeah.

L: I got to get this memory thing...

G: Did you, uh, hear about this bondage club homicide? Up by the airport on Sepulveda?

L: No.

G: This is a club, like a bondage club and the guy that owned it was killed. This was just last July. I knew nothing about it, but it was in the news.

L: He was shot?

G: Passive Arts Bondage Club. Passive Arts was the name of it. And the owner was killed by someone who worked for him.

L: Hmm! You can't trust anybody nowadays.

G: And here's Jeramie Rain! So she was in "Last House" with you and coincidentally she later married Richard Dreyfuss.

L: Yeah. She...*[mumbling]*

G: Was she kinky at all? She was? What was she into?

L: She was gay kinky.

G: Gay kinky?

L: I've known Jeramie since she was a little kid, since she first came to New York City, we were pals, we used to do all kinds of things together.

G: Yeah.

L: Sexual, non-sexual, we were just buddies. She went out with Jim Belushi too.

G: Oh really!

L: And John Saxton.

G: Oh, John Saxton's like a gay leatherman.

L: He was a sadistic prick who really fucked with Jeramie.

G: Oh really! He's got to be like, really old now.

L: Looks good!

G: Does he?

L: I saw him signing autographs.

G: So he's a sadistic prick and...

L: Really handsome man.

G: Did she enjoy that?

L: I don't think so.

G: Oh, okay.

L: She talked about it not like she enjoyed it.

G: Oh, okay. Now this is what they're selling these days, the F.J. Lincoln Collection. So your name still means something.

L: Who's selling that?

G: That's on eBay, isn't it? Yeah.

L: Oh, they're bondage...No kidding!

G: Your name still means something.

L: Master director sounds kind of cool. Let's see. Roxanne Hall. Oh god! John Decker. Great. Prison theme. "Manhandled!" starring Randi Rage, Mercedes and Colt Steele. This is all stuff from Bon-Vue.

G: Oh, was it all Bon-Vue stuff?

L: Mmm hmm. Summer Cummings and Skye Blue. Wants to join a band. That's pretty nice!

G: Yeah!

L: Going for seventy bucks.

G: Are they?

L: I should call Bob up. God, my poor children.

G: Do you get royalties?

L: Are you kidding me? I'm lucky they put my name on it.

G: Have you ever done any work for Harmony? Or know anything about them?

L: No.

G: Primarily a bondage thing. Kiri Kelly, does that name ring a bell?

L: Who?

G: Kiri Kelly? K-I-R-I? Okay. How about Simone Devon? She's mainly like bondage stuff. Well, you know, we've covered a lot of territory here. Is there anything else that you would want to talk about?

L: Hmm. I don't really think so, I think that through our or my efforts to bring S&M out of the closet, and to a good place for people because guilt over these kind of desires is worse than the desires themselves. And you can always find someone through, I guess especially now through the Internet, that is also involved in what you want.

G: Yeah.

L: And that lets off steam and prevents really bad things from happening. Because sexual frustration is awful. And men and women who are married and have secret desires are destroying their own reputation, and so you're sitting there and talking about them, even if they can't share them because the other person can never imagine themselves doing these things...

G: Yeah.

L: ...they can at least understand when their husband or wife does it.

G: Yeah, even if they don't want to participate.

L: Yeah, yeah, they could say, "Okay, every third Saturday of the second month you can go and do this."

G: Uh huh.

L: Well, what would happen is you would release a lot of tension in that person and they would no longer be ashamed, but grateful that their wife or husband understands what they're going through.

G: Mmm hmm.

L: And in some instances they would share the experience together. And if you think about it, the fact that we...let me just talk about politics.

G: Mmm hmm, go ahead.

L: We have congressmen, mayors, governors, aldermen, every possible elected official that you can imagine that lie blatantly to us every time an election comes up.

G: Sure.

L: They lie. We're gonna cut taxes, we're gonna get jobs, we're gonna clean up the reservoir, we're gonna get rid of the slums, and they do absolutely none of that. None of it. And yet we find this guy on a toilet sucking somebody's dick.

G: Uh, Senator Larry Craig.

L: And he's gone the next day! Bill Clinton is the only president to ever be impeached, and he got impeached for getting a blow job.

G: Yeah. Basically, yeah.

L: Didn't force her, didn't make her do it, didn't make her Senior Page because she sucked his dick. She just sucked his dick, and now all of a sudden he was the worst guy in the world. You got any idea how many millions of dollars that imbecile going after Clinton spent?

G: Oh, I'm sure many, many millions of dollars.

L: Millions of dollars to get a guy who got a blow job.

G: Yeah.

L: And a man who is in a position of power, which happens every single day, thousands of times a day, from the manager of McDonalds to the CEO of Microsoft. I mean, this is something that happens every day. And we spent all that time, all that nonsense, all that publicity. Why didn't the media say, "This is ridiculous?"

G: The American idea that sex is shameful, the Puritanical ethic, I guess.

L: But we don't have no Puritanic ethic, what we have is a hypocritical...

G: Oh, positively. Yes, definitely hypocritical.

L: If we truly had a Puritanical ethic, if we did that, we would all be Puritanical.

G: Yeah.

L: We would all be, you know, going to church, only doing it with our wives when we want a baby, by the way, not for fun.

G: Yeah.

L: There would be no oral sex, there would be no anal sex, that would be if we were truly a Puritanical society, but we're not. Not even close. So why don't we just admit this, and open this up, and open up a dialogue between all of us. So now when we get rid of a congressman it's because the prick took a fifty million dollar bribe to build a dam where we didn't need one. Not because he got his dick sucked. That to me is my major complaint with the world. My major complaint with our government, our society, and you know, the funny thing is, it's not their fault.

G: It's not the politicians' faults?

L: No. It's the people's fault. We're a society built on the people's wishes, and the people never make their wishes known. They never come out and say, like, "California's broke. Arnold, why are we broke? What did you spend the money on? We're a state probably takes in a hundred million dollars in traffic tickets. Where did that go, Arnold?" Nobody says that. Everybody just says, "Oh, we're broke!" But what if your husband made three thousand dollars a week and came home on payday and you say, "Oh honey, I gotta go shopping," and he said to you, "Well, I'm broke."

G: What have you been up to? Where'd the money go?

L: Yeah, that would be your first question, wouldn't it? What do you mean we're broke? You make three thousand dollars a week, how could we be broke? Well, that's my same question. The federal government, you don't even ask them, they throw away fifty trillion dollars on wars that we really don't need so that we can knock

down Saddam's statue. We could have done that anyways, just get the CIA to go do it one night. You know, "Knock down Saddam's statue." "Okay." "Get a picture of it." Sexually we are a fucked up nation because we all want to do it, we all do it, but we don't want anybody to know we're doing it.

G: Right.

L: And that's what the problem is. The shame that's involved in it. There should be no shame. There should be no monogamy. It is not natural.

G: Unless the people agree, if that's what they want.

L: Two people, yes, if two people meet each other and they're happier than pigs in shit just to be with each other, that's fine. But we have instances now where people consider looking to be cheating. That's ridiculous. A beautiful girl or a handsome man walks by and you're gonna look, no matter what. We're still talking about being gay as being a disease.

G: Yeah.

L: What the hell is wrong with you? You think a twelve-year-old kid decides, "Hmm, let me go out and suck a dick." He doesn't. It's what turns him on. It's what motivates him, makes him want to do things, what makes him happy. Why can't we accept that? I love this sanctity of marriage by not allowing gays to get married. My thought is let them get married, man, the first time somebody goes to court and the judge says, "Here's half your stuff." "Wait a minute! What do you mean he gets half my stuff, he doesn't even work!" "No, no, give him half your stuff." Boy, that'll end that marriage fast, they'll all get together and say, "Forget it, we don't want to get married." You know, it's one of the reasons why I made porno movies. That's why I picked the name Lincoln.

G: Freedom?

L: Absolutely. Lincoln freed the slaves, I freed the sexual slaves. I didn't free them all, I didn't do it by myself, but I certainly contributed to it. I did it in every way that I could, and I always did it with a sense of pride.

G: You've made some magnificent movies.

L: Even my mom who was very, very Catholic, very holy, my idiot aunt's son-in-law saw me in a movie and told her and she told my mom, and I mean, my mom was crushed. And I sat down with her and I said, "Mom, listen to me." I said, "You're from a different period than I am, you have a different outlook on life and different morals that you were taught. And the one thing about my life is that I never bring it into your house. Ever." I said, "And I never will. But you cannot allow this to break us apart, or

to cause any kind of gap between our feelings, because I am a very sexual being, and you are not. You're from an era where you got married." I said, "You got married when you were fourteen," I said, "you have never even been with another man."

G: Yeah.

L: I said, "Your life is totally different than mine." I said, "And I love you with all my heart, and like I said, I will maintain, I will never ever bring my life into your home." And I never did and we got along great.

G: And she accepted that?

L: Yeah, we got along great. It was done.

G: Well, is there anything else that you want to be preserved? This will be preserved forever...well, obviously it won't be preserved forever, but it will be preserved for a good long time.

L: I should come to Chicago and check out the old museum.

G: You think you might?

L: Yeah.

G: I can arrange it, you'd have a royal reception.

L: Oh, cool.

G: It's a cool place.

L: Seka lives in Chicago.

G: Seka? Platinum Princess Productions or something?

L: Yeah, I almost discovered her.

G: Right. Have you been in contact with her recently?

L: I saw her and Bill Margo at some kind of awards show, she was there and I was there and he gave her some kind of award.

G: When was that?

L: Maybe ten years ago.

G: As I recall, and I'm not an expert, it seems that Seka...is that her name? Seka?

L: Seka

G: Seka.

L: Her real name is Dorothea.

G: I seem to recall she was at least involved in S&M on and off screen. But I could be wrong.

L: Well, Seka used to come to Hellfire a lot.

G: Oh, did she really? Good.

L: I brought her there once and she kept coming there over and over again. She is one of the most sexual creatures you will ever meet in your life.

G: Well, she does live in Chicago.

L: She is, and she still is. She said that somebody at a party mentioned something about her getting old and she said, "I still haven't forgotten anything. I'll still tear your whole asshole up."

G: Well, you, um, let me, ah, as I said, in "The Other Hollywood" you came across as a very compassionate man. Having met you in person, and spent just a few hours with you, I think that doubly, also you're a very contemplative man, and I think you're a happy man.

L: Yep.

G: I know you've had some health problems, but aside from that you seem content with your achievements.

L: Yeah, I really am. I'm content with my life, I'm very proud of my daughter, who I pretty much have dedicated my whole life to, who made these last...she'll be nineteen in March, no, in April. Joey will be 33 in March. And yeah, I'm very content with myself, I wish I were healthier, but there's nothing you can do about that, you know, that's just part of it. I try to hang on, I try to smile and laugh every day, I try to make my people I know smile and laugh, and if you want to know something, the reason your little interview went so well is because, like Legs, you are someone who immediately made me relaxed and just be me.

G: How did I do that?

L: I don't know how you do it, I don't know how Legs did it either. It just happened.

G: Good, good. I'm glad.

L: Something that happens that some people will talk to me and I have no response whatsoever because I don't like them...*(laughing)*...I don't know why.

G: Yeah.

L: There's no specific reason. It's nothing to do with looks or anything else, it's just a vibration you get from one person to the next person that is either good or bad.

G: Well, I'm glad you were comfortable and I'm glad that uh...I had a lot of fun, I hope you did too.

L: Yeah, this was really nice.

G: I'll be sending you a copy of this.

L: Oh good. I mean it brought me back a long, long ways to the beginning, it made me think of a lot of people that, you know, I think about Jason and Tina, and they're both dead, and that's so sad to me. And Jamie's dead and Harry's lost his fucking mind.

G: Who? Oh yeah, Harry Reems. And Harry Edwards just passed away.

L: Yeah, he had cancer, he's pretty sick. Last time I saw him at John Leslie's memorial and he looked horrible. A hundred years old.

G: Wow.

L: And he's fifteen years younger than me.

G: Well, I hope this has brought back some pleasant memories.

L: Oh yeah, it did, they were really pleasant, they were times that were good for me.

G: Yeah.

L: I was young, and no I guess I wasn't young, I don't think I've ever been young.

G: Everybody speaks about you with the utmost respect. I don't know how well you got along with Ron Jeremy, but in his book he doesn't mention you more than once or twice in passing, but it's always with the utmost respect. About how, you know, "I went to Plato's Retreat and there I was socializing with people like Freddy Lincoln!"

Like he's proud of having been part of your milieu. By the way, did they call you Freddy?

L: Some people did. Ronnie is...*(chuckling)*...it's funny, I have made fun of Ronnie since the day I met him. Ronnie used to, before porn, go around New York City and go to whorehouses and blow himself. That was how he got people to remember him. And when I was running Plato's Retreat, Ronnie would come and actually bring a bag to take food home.

G: *(laughing)*...He talks about that! He talks about how the buffet at Plato's Retreat made him fat.

L: Yep. That's what he would do, he would come and he would take food and he would put it in a bag and take it home, and once we shot a movie in San Francisco and then I had to go to L.A. and Ronnie said to me, "Can I come with you and I'll share for the gas," and I said, "Sure, okay." You know, not even really caring, gas wasn't a lot of money then.

G: Yeah.

L: And we moved like half the ways and then I stopped for gas, you know, and he said, "I'm gonna go to the men's room." I paid for the gas and I'm standing there and I'm waiting and I'm waiting and I'm waiting and I'm waiting about fifteen minutes, and no Ronnie. And I said, "Fuck him," and I got in the car and drove off. And then after that...he's somebody who I don't think had his own apartment for the first sixty years of his life. Really, truthfully. And if you ever want to know where there's a free buffet, like if you get hungry tonight?

G: Yeah?

L: Give Ronnie a call. He'll tell you where to go, he'll tell you what to say. But all in all, Ronnie's a very good natured man, except Ronnie is a leech with a pimp's mentality. See, I'll meet a girl and I would never say to a girl, "Do you want to be in our business?" and Ronnie does that all the time. And not only does he get them in the business, but he tells them to work with him so they'll be safe.

G: Which may or may not be true.

L: It's not true. He's just doing that so he can get laid so he can get a job.

G: Now Sharon Mitchell speaks of you as "the perverted older brother I never had."

L: Yeah.

G: She speaks very highly of you.

L: Well, Sharon and I, like I said, we were friends for years, since she was seventeen years old.

G: And Annie, and Veronica Hart.

L: Annie and Veronica and all that. I don't think we've ever had a cross word between any of us.

G: Why don't you give them a call, see how they're doing?

L: I talked to them all the time, I talk to Jeannie all the time, I talk to Annie now that I have her phone number. Like I said, she said next time she comes in she's going to give me a call.

G: Maybe call Sharon Mitchell.

L: I've been calling Sharon Mitchell, she hasn't been calling me back, which means she might be out of town, or she might be in the middle of this big fight with OSHA which is stopping her from functioning, you know, it's a big thing. Sharon doesn't want to lose this. Like I said, if they let her lose this they are doing a grave injustice to the city of Los Angeles. We will be overrun with STDs. And I really mean that. Because Sharon tracks down everybody.

G: It's the industry.

L: No, Sharon tracks down, if you were in the industry, she'll want to know who you had sex with in the last six weeks. Whether they were in the business or whether they were work or not work, and you'll give her a name and she'll call that person and she would, you know, say to them, "Who have you been with?" And she will track down everyone who has been together and notify them and let them know what's up.

G: Uh huh.

L: And this is a great service that she is doing to the city of L.A.

G: Well, hopefully they'll get off her back.

L: Well, she has to win her thing, she has to go to court and she has to win. That's where that's at. And I wish her all the luck in the world. Because she's been doing this fighting stuff for a long time.

G: Veronica Hart and Ron Jeremy made this strange movie. It's called "One Eyed Monster." Do you know about that?

L: Mmm mmm.

G: Basically evil aliens take control of Ron's dick and begin murdering people.

L: That's terrible.

G: But the best part...it's a horrible movie, just horrible...but the best part is...oh, it's painful to watch, but the best part is Veronica Hart is in it too, and they added the extra bonus scenes. It has them talking, sitting and reminiscing, just with each other on a couch, and it's the best part of the whole movie. They're just old, old, old friends talking about the good old days. That's the best part. And they still look like they're very friendly and cordial.

L: They are.

G: Yeah.

L: Janie is a sweet, sweet lady. Janie is one of the nicest people you'll ever meet. I really, really mean that. So sweet.

G: She comes across that way in that film clip I just told you about. And the fact that she's Annie Sprinkles' friend speaks volumes too.

L: Yeah, she and I...

G: I don't think Annie would hang out with mean people.

L: Janie doesn't have a mean bone in her body, actually.

G: Well, I think, unless there's anything else you'd want to put on the record, I think that pretty much wraps it up.

L: Okay.

G: There's nothing else you want to...

L: I can't really think of anything else, I've done my preachin'.

G: I hope you're not tired, I'm kind of tired.

L: I'm always tired. It's part of the age syndrome.

G: What kind of syndrome?

L: The age syndrome.

G: Age syndrome, okay.

L: You reach a certain age and the whole world collapses.