

Cass Corridor Documentation Project

Oral History Project

Interviewee: Stephen Goodfellow

Relationship to Cass Corridor: Artist, musician

Interviewer: Josiah Rector

Date of Interview: March 15, 2011

Location: Stephen Goodfellow's home in Ann Arbor, Michigan

RECTOR: Okay, so, just to start out, can you tell me about your upbringing? Where were you born, and where did you grow up?

GOODFELLOW: Certainly. I was born in Southampton, England, and my mother was a stewardess, who worked for BOAC airlines. And it was one of the...She was flying the first modern Comets, they were before the Boeing planes came out, and these were luxury planes; and the route that went from London to South Africa was my father's, Mr. Goodfellow's route. He was a pilot. So, they stationed in Nigeria, so we ended up, as an infant until the age of about three, I lived in Lagos, in Nigeria.

RECTOR: Can you give me the dates, too?

GOODFELLOW: Yes. And that would be, I was born in 1953, August 31st, 1953. We left very shortly thereafter, left to Nigeria, and probably lived in Nigeria until, I would say probably 1956. And then we kept...My mother divorced Mr. Goodfellow. He wasn't my real father. My real father's name is Rogerio Baixo Rodrigues. He was a Portuguese colonel. And, so we came back to England, and my mother shortly thereafter, met Mr. Meilgaard, Morton Meilgaard. They moved with me to Copenhagen, and I lived in Copenhagen from the age of 4 'til I was 14, at which time my father, who was in the beer research, yeast research business, got a job at the Cuauhtémoc Brewery in Mexico, in Monterrey, Mexico. So we moved to Mexico, and we lived there until 1969, at which point, I got, by some miracle, got accepted at an art college in England. So, I went to England.

RECTOR: Now, had you gone back to England many times in between?

GOODFELLOW: Yes...My mother spoke, in the household I spoke mostly English. I spoke Danish outside the household. But, yes. Yeah, yeah.

RECTOR: In these places, did you first yourself part of sort of like an expatriate community?

GOODFELLOW: No, there was a little bit of an expatriate community in Copenhagen, but I was a complete Dane. When I lived in Denmark, my friends were Danish. I still speak, and I can say this with some confidence 'cause I took my Dad's ashes back to Denmark last year and my Danish, family, the Meilgaards, said that I sounded like a pure Dane, and I still had my Copenhagen accent.

RECTOR: Wow.

GOODFELLOW: So that felt pretty good that, to hear that I hadn't lost it.

RECTOR: And what about in Mexico? What sort of social milieu were you a part of?

GOODFELLOW: Well, that was different. There, I got to meet Americans. And I just loved Americans. I went to the American School Foundation in Monterrey. I did learn to speak some stuttering Spanish. Unfortunately, I was having a hard enough time learning to spell in English, because all my education was in Danish, and all my writing was in Danish. I barely knew how to spell the word "the".

RECTOR: [laughs]

GOODFELLOW: And so, I fell, fell in love with Americans. Americans were bright-eyed and bushy-tailed and “Let’s Go,” you know, whereas English are more staid and [speaking in “aristocratic” English accent] “Well, I say, let’s not go off on a...let’s think about this.” And Americans are much more [speaking in “rugged” American accent] “Let’s GO, GO, GO! Let’s not fool around!” And I always...I felt a camaraderie with that myself. I felt very much at home within a sort of an American community while I was in Mexico. Although I have to say, I was not blind to, to Mexican history, and I came to appreciate it more as I got older. That’s why I’m going back there to live.

RECTOR: I’ll bet. Yeah. I...I guess before we move on to your experience in Hull.

GOODFELLOW: Hull, yes.

RECTOR: Where you went to art school. Were you interested in the art that you witnessed when you were in Mexico? Were you very conscious...

GOODFELLOW: Oh, yes. Rivera, absolutely.

RECTOR: Uh huh.

GOODFELLOW: Oh, yes, Tomayo, yes. I was very much smacked, gobsmacked, they call it, you know, very impressed, in awe of what, what I was seeing. And to this day, Diego Rivera and Tomayo and many other Mexican artists have had a big impression upon my own, my own, influence on my own work.

RECTOR: Sure. And by this time, were you already doing a lot of painting?

GOODFELLOW: Well, at the age of 14 I spent most of my math classes, and, just about every class [laughs]...I was an appalling student, and I scribbled and did drawings throughout all my classes. And, it was these scribbles that my mother took...She was a regular Lady Spencer Churchill, my mum. She took them and went to England. She was very beautiful, so she could, she could pull it off. She went and saw the head of the art department at East Ham Technical College. In England you do a foundation course before you do your BFA. Back then it was called a Dip AD, Diploma of Art and Design. And so, he just was infatuated with her, took, took her out to lunch, and agreed to take me on as a student. [laughs] So, I thank my mother for that. I went from flunking eighth grade, back into eighth grade, to going to art college. That was, that was quite a jump. So I never saw any of that senior year, or prom, or any of that stuff, it sort of went by the wayside for me. I was the second—there were two young—the two youngest people in art college in England. You had to be eighteen; you had to be sixteen on the thirty-first of

August in order to get in. I met the other person who was, who was my age, and we were the two youngest in England, in art college in that year, 1969.

RECTOR: So you're very young at the time, this is between '69 and '74 that you were there?

GOODFELLOW: Yes, yeah.

RECTOR: And how do you remember your artistic methods and ideas changing at this time? Were you particularly influenced by any of your professors or fellow classmates?

GOODFELLOW: I very rapidly gained a strong sense that the world is a subjective world. And I tried very hard, almost unconsciously, to buffer myself against external influences. It's not that I didn't see and take in, in my history classes and the like, but I became somewhat insular from contemporary influences. I didn't take to the popular idea of mainstream art, as if it was something that had an evolution that was occurring...I didn't buy that one little bit. I found myself finding more common ground with the old masters, the Dutch painters, Edward Monk.

RECTOR: Did you visit lots of museums?

GOODFELLOW: Yes. Oh yeah, I did visit a lot of museums. We did trips, you know, from Hull. We went to London continuously, you know, to the the Tate Gallery, the National Gallery, and the Natural History Museum, which is really a great place to go for art as well. And, so I had a, I had a very, a very good, well-rounded education in art. And I learned how to draw the figure, and do all the things that you got to do in order to, to have the tools. And I was much more interested in the tools than I was in the theory. As I progressed, as I went from foundation course in London to Hull, and, which, by the way, I found myself in the heart of the Conceptualist movement.

RECTOR: Okay.

GOODFELLOW: John Baldwin and Harold Hurrell were the spearheads of it, and they found me. After having accepted me in and thought I was malleable and someone who could be brought into the Conceptualist movement. I had absolutely no interest in the Conceptualist movement. They would sit around for hours talking and making, “art language,” was something they were trying to develop, a means of describing art in this art language system, which I found, as an impetuous—by then I must have been about eighteen years old or something—just absolutely appalling. I wanted to paint. And I wasn’t gonna let them stop me. And they tried to throw me out of the, of the school. But, the second-year tutors were a little bit more understanding, and said no, you can’t do that.

RECTOR: And this was because of your academic performance, or because you, you, you didn't appreciate the, sort of, dominant ideology?

GOODFELLOW: I didn't appreciate the Conceptualist movement ideology. And we're getting...and speaking of my grades [laughs] They, because I was in an American school in Mexico, the grades first had to go to the Mexican Board of Education, and then they had to go to the American Board of Education, and this took all through my foundation course. It wasn't until the second year of my BFA that my grades finally caught up with me, and I was called into the office by our principal, the head of the art department school, Booth. He was inventor of the Booth Box, I know, very wonderful proper old man, he was...[Shifts to "aristocratic" English accent] "So, Steve, you know, there you are. Well, your grades have come in, and...look, just see that they're absolutely appalling. I'm afraid we're going to have to throw you out. And I would throw you out, if it wasn't for the fact that, well, it would seem to put a bit of a blotch on the school's bureaucracy. And you are a frightful, a frightful mess. So what I've decided to do is to give you credit as Exceptional Merit and that's the only way I can keep you in the school and stop this from becoming an embarrassment. You may go." So [laughs], so I got to stay in school on Exceptional Merit, and, which made it even harder for the Conceptualist movement guys to chuck me out.

And, from then on I thrived at the school. I would say my evolution in art from foundation course, from some very inane gropings here and there. [I] didn't find, hadn't found myself, but I knew there was something in me that I needed to find. And I didn't find it in art college at the

time. I was doing these distorted perspective images and stuff, and there was discipline in painting there, and technique. But I hadn't found myself. And when I, I didn't find myself until I came to Detroit. And I came to Detroit, flew in...I went back to Denmark, by the way, footnote here, I went back to Denmark for three months, where I learned you basically can't go back in time. I didn't feel Danish anymore. Americans had corrupted me.

RECTOR: [laughs]

GOODFELLOW: I just didn't want to live there. So, I applied to...Getting into an art college in England, to MFA, is almost impossible. So, yes, I did apply. And I also applied to five different colleges in the States: Irvine, California; Berkeley, California; and Wayne State, because of the recommendation of my teachers, who said it was a "hot art scene," and it was really gearing up.

RECTOR: That's interesting. So people in Britain had some awareness of the Detroit art scene?

GOODFELLOW: Oh, yes, very much so. Detroit is fascinating. Detroiters don't realize this, I think, to a large degree, but, whenever you go somewhere, as a Detroiter, people's eyes just open wide up. You are a phenomenon. And they'll always tell you you're "tough." They'll tell you their "tough" story of how they had to deal with a "tough" circumstance. I don't know if you've noticed that yet, but you'll come across that.

RECTOR: So, it's 1975.

GOODFELLOW: It's 1975.

RECTOR: And you apply to these different schools.

GOODFELLOW: And I got in. I was running out of money. I was making money in Denmark, working for De Gamles By, "The Old Peoples' Town." So I was saving a bit of money. I didn't have a lot. And what happened at the same time, incidentally, what happened was my dad got a job working at Stroh's Brewery, which was the local brewery in Detroit that made beer. Which is now closed, now closed down. So, they were now in Detroit. So that was sort of like an added...It wasn't the final, thing that tipped it for me, it was just that "Oh, my parents are living there too." 'Cause I had applied to Irvine, and, Berkeley, California, as well. But I said to myself, "I'm running out of money. Whatever comes through the letter box first, that's the college I'm gonna go to if they get accepted. And Wayne State University was the first one that came through the door. I said, "Alright, I'm off!"

So, you know, I got on a plane, arrived on the fourteenth of January and flew in. I just remember flying in and looking at—it was winter, of course—and I just was amazed at all the trees in the city. I'd never seen a city with so many trees. It looked like it was built in a forest.

RECTOR: Really.

GOODFELLOW: And that's even without leaves on it. So, I arrived in Detroit, and after about half a year, after staying at my parents' place for about half a year, I moved downtown into the Colorado Co-Op, where I met Lowell Boileau, who's been my best friend ever since.

RECTOR: Yeah. Can you tell me about the circumstances of meeting him?

GOODFELLOW: Yes, sure [laughs]. I remember coming up to the door and saying, a friend of mine said that, you know, there's a place here, and, we got to be friends very fast off the bat. And Lowell at the time was, he was like a bit of a loose ends, maybe. He was working for Signal Delivery, which is, Montgomery Ward's or Sears, well Sears mostly, delivering furniture. He was a Teamster at the time, but a very well-educated Teamster. And we just got on really well together. He was doing some artwork at the time, just some ink drawings and stuff, but they were really, really intriguing.

And there were other artists living there. And a whole group of people went through that Colorado Co-op. I mean, it's a historical document in itself. Alan Franklin—who you should really interview if you've not—lived there. Ralph Franklin lived there for a while. And Doug Larkins, who was one of the poets from the, what was it called, the art co-op, in the olden days.

RECTOR: And were, were any of your fellow classmates in the MFA program at Wayne State involved in this?

GOODFELLOW: No, no. I had very little contact with the graduating class. You very rapidly make your own circle. I gravitated towards the revolutionaries, armchair revolutionaries, the dangerous people of life. I found them much more sort of fun, politically dangerous, people who were thinking far. And doing just artwork was of no interest. I was actually [laughs] at a bit of a schism. I was interested in what was going on the world, and I somehow wanted to mesh it with what I was doing. It was in Detroit that I can say, I can pinpoint it to a moment in time. It was when I saw at a gallery, I saw Barbara Green's work, and she freed me.

RECTOR: Really.

GOODFELLOW: Yeah, seeing her work, it was like, it was what I wanted to do. You know.

RECTOR: Why did it free you?

GOODFELLOW: Well, because she doing, she was doing human figures exactly how she wanted to do them, you could tell. She was doing social, social commentary, in her own, in her own unique style. And [snaps fingers] something clicked in my head. Just this, “Well, that...there it is!” And with it, overnight, I found myself. It was like a religious, a religious experience, and I just started doing these drawings of social satire, social commentary, you know, a lot of pictures of interactions. The Judeo-Christian religions give me much grist. And a lot of, I borrowed a lot from various sources. I love that saying: the great masters borrow....The good artists borrow from the great masters, great artists steal.

RECTOR: Right.

GOODFELLOW: And [laughs] I very ruthlessly took a lot of stuff from Japanese printmaking and stuff. I did painting in my MFA when I came to Wayne State. I left as an MFA in printmaking. I found printmaking was a wonderful technique, which has led me to continue, it was the foundation and the knowledge, the technology, that allowed me to create micropointillism. Because it allowed me to understand.

RECTOR: Yeah, I was gonna ask you about how you came to your ideas about micropointillism.

GOODFELLOW: Well, I couldn't afford a printing press. [laughs] The mother of invention. And I started dabbling around with using gum Arabic as a block. On paper first, and spraying with an atomizer, which I knew from a kid. I used to spray my airplane models with them, [makes spraying sound] with a little atomizer. It's basically two tubes. And so, I used this as a technique for when I was doing lithography as well. I've got a couple of lithography prints, you can see that. I know, a very micropointy thing. And I realized you could build up these tonalities, which learned from antaglio, which is, you know, an etching process. So, it was like really, I'd start with antaglio, took passed the technique of antaglio, over to lithography. Then when I was out of college, I took what I knew of lithography, and applied it to surfaces, without using printmaking.

RECTOR: This was around 1977?

GOODFELLOW: This would be around 1976, I think, I finished in 1977. I'm on my own as an artist, and of course immediately became a Sears and Roebuck delivery guy as well, because that's where I knew I could make good money for a little while.

RECTOR: Were you living in the artist's co-op?

GOODFELLOW: I was living in the Colorado house. I had the garage for my studio. I was living there from 1975 to 1983, so I lived there for a good long time.

RECTOR: Sure.

GOODFELLOW: And finally, in 1983, I moved downtown, to 262 East Forest in big warehouse owned by Joel Landy. And he let me have the space for a painting a year, which I thought was a pretty good deal. And I lived there for about two and a half years, then I moved to New York, then I lived there for about two years, got married, came back to Detroit. And I'd just sold the Seven Deadly Sins. The Seven Deadly Sins was a big painting which depicted an assembly line, you can see that object evolving, and each vignette was one of Thomas Aquinas' Seven Deadly Sins that would be acted out on the work floor, on the work floor of the factory. Anyway, I sold that as one piece, and so I made enough money to buy a house in Highland Park. So I bought my house in Highland Park for \$6,000 dollars, which was two streets over from Colorado. So, I came back from New York. I was living on 46^h street between 5th and 6th avenue, right by the RCA building, climb up on the roof and I could see it. I'm now going ahead of myself a bit.

RECTOR: I'd to go back to 1980 or so I guess.

GOODFELLOW: Yeah.

RECTOR: I'd like to hear more about your art career in Detroit, and the galleries you showed at, maybe your interaction with other, other artists in the so-called "Cass Corridor scene."

GOODFELLOW: Sure.

RECTOR:...although I know 1980 is a very different time from 1970.

GOODFELLOW: Sure. Right off the bat I met Steve Faust, who was part what I call the Kick Out the James era. And Gordy Newton was another guy, both amazing artists, just extraordinary. Doing stuff that I wasn't into, but I appreciated what they were doing. And, Bob Sestok, and Gilda Snowden, who, back then, she was just a punk like me. [laughs] It was, again, the influence was one of camaraderie and meeting people, and not so much influenced by their work, but influenced by their opinions, their way of life, the things that were...Basically, they were friendly to me, and they clued me in how to survive in Detroit.

RECTOR: Sure.

GOODFELLOW: I came to realize very rapidly that Detroit's great strength is the friendships, the bonds that you make in friendships, probably more than anything else. So there I was. I went through art college, of course. Now I was doing little shows here and there, and I was, for one year, I was the director of the Artists Guild of Detroit. I have a huge package of that there, which I'll put online someday—which had been going in fits and starts, used to be in the New Center area. There's a park where it used to stand.

RECTOR: Really.

GOODFELLOW: Yeah. Then I did a show there called "Shoestring Detroit," which was a big hit at the time. And then I decided, I'd gotten enough confidence, I was doing enough work. I decided to do my own show. But I really hate the gallery culture.

RECTOR: Wow.

GOODFELLOW: I hate the little assistant sitting behind the chair snidely, and you submit your slides.

RECTOR: [laughs]

GOODFELLOW: I hated the whole thing and I wanted nothing to do with it. At that time, the collapse of the Kick Out the James era, included the collapse of the, of the Willis Gallery. Not collapse, it moved to the New Center area. But it basically was no longer, it didn't have the spirit anymore of, you know, of what Kick Out the James had been. And so I opened up, I talked to Bill Cobbs, I think it's Cobb, Bill Cobb. Anyway, he was a sweet guy, he said, "Yeah, go ahead Steve." But little did I know, I was doing exactly what he wanted me to. I painted all the walls [inaudible]. It's where the Victor Bakery is now. I painted all the walls in there, hung up clamp-on lights, and I did a show called *Bastard Gallery*.

RECTOR: Hmm.

GOODFELLOW: And the *Bastard Gallery*, you know, it's called "Bastard" because it doesn't belong to anybody, no one claims it. And when I was done, it was finished. And it turned out to be my, you know, my arrival to being made in the art scene in Detroit. It was a big hit. I sold just about everything off my wall, of the walls in there, and...I painted a huge mural on there as well, called "The Last Supper." Which has a huge screen, where the missiles are coming in, and the president is standing up being betrayed by all these...And you see all these military men standing in there. And it's like a coup d', a coup d'état happening while this Third World War is, is happening. So, it was a very dramatic picture. You'd go through the front doors and you'd be hit by this thing.

And the other drawings were just chalk drawings at this point here. I didn't do...I had done micropoint pieces on paper at this point, but I had not, exhibited them at this point. I was still, I was enamored with chalk at the moment. And so, I closed it, and walked away from it, and it became immediately...Another group of people came in, and it became the Willis Gallery again. It breathed air, life into the Willis Gallery, and it lasted for another, ten years of directors and stuff. So I got to pollinate a little bit. I got to start something up.

I did the second one in '97, sorry, '79 in Chicago. I did a *Bastard Gallery* there. You know it was just fuckin' hard work, too, it was. I had to clean, really clean up this space to get it. And, I felt disconnected. People came, they looked, didn't sell much. It was a lot of fun. I met a lot of people. But, you know, "Where's the scene?" There was no scene, you know. It wasn't Detroit. And it sort of opened my eyes a little bit right there. Like I say, people took me around, I was, you know, I was a minor celebrity. I got to see a lot of people, and talk to a lot of...I'm terrible with names. I've forgotten them all. [laughs] But, you know, it reinforced in me that Detroit was really, it wasn't just another American city, it was an interesting place.

So, it's about that time, 1980, 1981, is a very seminal moment for me, because I meet, I think it's '81, '81 or '82, I meet Mary Wright, who's running the Xochipilli Gallery. I was actually dragged along by someone else who wanted desperately to get into this gallery, and said, "Oh, Steve, bring some stuff with you." And, I went along to the gallery, and, well, Mary didn't want her. She loved my work! She just started selling my stuff like hotcakes!

So, I quit my job at Sears delivering furniture, and, I was, I wouldn't say I was making making buckets of money, but I was making a nice survival at this point here. Enough to take several trips over the next ten years to Mexico, drive around by car in Mexico. I was in mostly Mexico. I only very, very briefly touched on the West Coast of the United States. I haven't, there are huge swathes of the United States I have yet to see, though I do want to see them.

Also at that time, and I can remember the very moment. I'm still at the Colorado co-op and Alan Franklin was living there at this point, at that point in time. And Alan Franklin comes down the steps from having overslept. And I'm chewing on, probably stealing his food from the refrigerator. And a song comes on the radio, and it's "Sultans of Swing" by, what was the name of that band? [Begins to sing] "*We are the sultans...we are the suuultans of swing...*" And, the name will come to me in a minute.

RECTOR: I can insert the name in a footnote.¹

GOODFELLOW: Yeah. Right, there you go. The song is called "Sultans of Swing." They also did the song—I guess you need another footnote—"We gotta move these refrigerators... We gotta move these color TVs. They ain't working, working for a living."² And we heard this on the radio, this song ["Sultans of Swing"] come on, and we looked at each other and said, "Let's

¹ "The Sultans of Swing" was a hit single by the British rock band Dire Straits, released in 1978.

² This lyric is from the Dire Straits song "Money for Nothing," on their 1985 album *Brothers in Arms*.

start a band.” [laughs] So we grabbed his brother, who sort of fiddled around with the bass guitar, and we got Mel Rosas, who’s a painter, he’s a professor at Wayne State University. He played drums. And we got together and our sound was really appalling. [laughs] And we played at Mel’s loft downtown on Beaubien. Had a wonderful time, but sounded awful. But we slowly started to develop, principles of how, what we were playing. Our songs had to be danceable at the very, at best, they had to be very interesting at the very least. But they had to be good. And we were. The Layabouts, we never played to anything but a packed audience whenever we played. Back then, Alvin’s Fine Delicatessen was the place that you went. And we were native to Detroit. We played a few times outside occasionally. We loved playing for the anarchists. The anarchist conven [tions], gatherings that took place. We played once in Minneapolis, we did one in Toronto. Those were great. I think those were the only times we ever travelled outside. But we were the darlings of the anarchist crowd. Layabout songs were...

RECTOR: In relation to that, can you talk about the sort of connection between the Layabouts and, sort of, your political ideas or Detroit politics? I noticed that some of the songs, for example, have a significant amount of political content.

GOODFELLOW: Yeah. Within the Layabouts, Alan and Ralph were like the flaming anarchists. And, they very much wrote to the social commentary. I was painting the social commentary. I considered myself a little bit of a hypocrite. Because, I just didn’t feel that necessarily there was anything formulaic, and, of course, you know, now they don’t either, they’re all living in bloody Ferndale. [laughs] And back then it was: [imitates youthful, excited

voice] “We’re all gonna live in the city.” It was like it all sort of fell apart when it became convenient. Which I felt a little bitter about.

RECTOR: Interesting.

GOODFELLOW: In fact, I wrote a song called, “Anarchists in Ferndale,” which was my disappointment, of seeing this, this particular flowering fall apart, you know. But the songs, I would say that, Alan and myself probably wrote most of, many of the songs. You know, Ralph Franklin, and Mel also wrote some. Ralph wrote some very powerful songs, and so did Mel. But I would say the bulk of them probably—And probably Alan a bit more than me. And I have to say I find Alan’s work just absolutely, completely sublime. Just, his lyrics are amazing. You’ll see the difference in the songs, the way they’re written. I think Alan addresses and Ralph addressed more the political. I step back and I look at a more collapse upon, of civilization. Like the song “7 Minutes,” which is the time it took for the first thermonuclear bomb to reach. So, you know, it added, it was a great color of all this gloom and doom. But great music that you could dance to. We did some covers, you know, but we, as time went by, did less and less covers. We did our first album in 1984, which came out in winter of 84-85. The *No Masters* LP. They called them LPs back then. And we then sort of, I decided I wanted to go to New York. And there was, you know, it wasn’t going anywhere. And I had this idea we would go and do the band thing. Which I now realize was probably a stupid thing, and I’m glad we didn’t. So I went to New York for two years. I would come back frequently and play with the Layabouts, and they had another singer. That was my chief, I was, I composed...I could play guitar, I could play

harmonica. I could sing and I could sing in a harmony. But, I played rhythm guitar initially. I was so bad at it [laughs] that they took me off. I basically used my musical skills for composition, rather than for...and then singing with the band. I put out a single, you know, a CD myself, on a sixteen [track?], called *Little Fires*. Which is just a collection of my own stuff. But again, you can see the Layabouts influence there.

RECTOR: So, was there ever any thought of trying to sign to a label?

GOODFELLOW: No. Absolutely not! Never. Never! That was one thing I loved about the Layabouts. We were very anti-establishment.

RECTOR: Yeah.

GOODFELLOW: We didn't want anything to do with the record industry. We didn't, you know, it's great to see MP3 files come and just kick the legs from under that son of a bitch [laughs]. We were just so...All of us, for the last few years, it's just been "Ahhh." It was almost like a dream come true, you know, seeing all that, all those middlemen telling you what you need to listen to. It's made music wonderful. I know I'm segueing off here, but we were what...It's like a dream come, came true, basically. We didn't want to, we did want to and we didn't. We produced our own album, we found, it was basically supporters who gave us money to produce the first album, same with the second one. We got a little bit of money, someone offered to, said,

“we like your music,” you know, “do another album.” We’re trying to do a third album right now. But everybody has got no time. As you get older, you get, everybody wants a little piece of you. Just the obligations become so, it’s just the nature of age, I think, as you get, as you get on.

RECTOR: But so, the Layabouts, you would say, had a sort of, a flowering period, but then people started to sort of go their separate ways, in...would you say, the mid- to late-80s? 90s?

GOODFELLOW: Well, you know, it fell apart. It disbanded, I would say, in 1980, 1990, by 19, the first, actually, on the web site, go to goodfellowweb.com/layabouts, you’ll see a chart showing when we broke apart, and when we came back together again. [laughs] And we’ve sort of oscillated, we’ve done this several times, a very good friend of ours died, who was in the band. And when I say the band, there’s really the core of the four of us, but we’ve really, it’s really thirty people.

RECTOR: Thirty people.

GOODFELLOW: And all kinds of people who’ve played with us, who we’ve considered, when they were playing with us, you know, they were...

RECTOR: Honorary members?

GOODFELLOW: Yeah, honorary members. It was, it was a principle of thing. We always made sure when we played, if we played, we got to call the shots when we played, whoever had warm up for us, they got paid the same amount that we did. Wwe were very egalitarian, in terms that we lived by our principles.

RECTOR: Not a lot of bands do that.

GOODFELLOW: Hmm?

RECTOR: Not all bands do that.

GOODFELLOW: No, not a lot do that. And, we, to this day, I've never felt, I know when we're gonna be playing in the Concert of Colors—I've never done heroin, but it's gotta feel something like that, because it's just a great feeling. Standing on stage with a bunch of people, and, getting people going with music and words. It's powerful.

RECTOR: Euphoric, kind of?

GOODFELLOW: Euphoric, yeah, it really is, yeah. So I'm looking forward to that. And we've got new songs. And, Alan's been, he's just been on a renaissance, he's been writing. His stuff doesn't get...And that's another thing, is, the Layabouts, whenever we play, we play "Dally in the Alley," we, you know, we get together and play, you know, we pull the crowds in, and the crowds are not old fuddy-duddies. It's not just us lot. It's across the board. You find, you know, I've had as many people who are in their twenties show admiration for the Layabouts as much as old. It remains fresh, and the message remains fresh. It's not, you know, basically the struggle against authority.

RECTOR: Sure.

GOODFELLOW: Non-serviam. [laughs] That I shall not, I shall not obey. The triumph of the individual.

RECTOR: Right. And...okay, so...I'd like you tell me a bit more about your artistic career, taking us from the 80s into the 90s, and...and then I'd also like you to talk about how you got started in web design.

GOODFELLOW: Okay. I'll go back to the Xochipilli Gallery. Xochipilli was, it was in downtown Birmingham. And it was so out of context with what I was doing, and stuff, but the art dealer Mary Wright was an extremely cool person easy to get along with, and all I had to do

was ferry my paintings there, and she'd actually have someone come pick 'em up. It was very convenient and easy for me to paint, and not have to worry.

But there comes a moment in Detroit when everybody who loves your work—and that would approximately be 0.005 percent of the population has a Goodfellow. So what happened is, not because no one loved my work anymore, but because all the people who loved my work was in one spot. And I really, really did not want to go anywhere and make it in the art world.

RECTOR: So, you feel you had saturated the market?

GOODFELLOW: I had saturated the market. And, you know, bit by bit, it got harder and harder to sell. And I just, in my little pea brain, I couldn't figure out what was, what was happening. And I just kept scrounging, and trying harder and harder, and it got to be pretty desperate at times, you know. Speaking of going from rags to riches, I went from riches to rags, you know. And then one day, in 1974, I walk into Tom...

RECTOR: '74?

GOODFELLOW: 1994, excuse me. I walk into Tom Jankowski. He's now head of, what do you call that, it's at Wayne State University, Geriatric Department. He was a brilliant guy. His stuff, boy, speak of someone who was like, he's in the roots of techno.

RECTOR: Okay.

GOODFELLOW: It's another footnote.

RECTOR: Interesting.

GOODFELLOW: So, Tom Jankowski, a must see. We went into his office, and he says, "Hey Steve, check this out!" And I'm like, "Okay, I'll look at it." And he says, "I've got this thing called a browser." And Mirabilis is its name. And said, "Look at this!" And these pictures slowly loaded up, you know. Colorful pictures in radiative format. Radiative as opposed to reflective is worth touching on very briefly, because it has a huge influence on how I see the world.

RECTOR: Yeah, maybe you could explain your idea of radiative primarism.

GOODFELLOW: Radiative light is, by its nature, different from reflective light. Let me explain. Reflective light is this table, or that plant. Light bounces off of it, and then reaches your eye, it goes into your cornea, and it goes to the cones in the back of your eye, and is transferred through chemical means to your brain. Electro-chemical means to your brain. Well, if you take

that light, and you look at it through a prism, it breaks down. Of course, it breaks down to the spectrum, into little absorption lines, little black lines. And as a footnote here, if Isaac Newton had noticed those lines, we might probably have been a lot further along in our civilization. If you look at radiative light, that would be a television set, a computer screen, a fireplace, radiative light. When you look at that through a spectrum, it breaks down into little emission lines, into little bright lines that occur. And, it is my contention, and I have very little to back it up. But it is my contention that the nature of those two light sources are fundamentally different from one another, and the evidence that I use to point to this is, if you think of yourself sitting around a fire, what are you doing? You stare at the forest? You're staring at the fire. You're look into the fire. Television. What do people do? They stare into the television. Computers. What do you do? Stare into the computers. We are...

RECTOR: So it has a kind of, a kind of intrinsic attraction for the human eye?

GOODFELLOW: Yes, I believe we, we find it utterly addicting. Now, here's the interesting thing. You would think that evolution would have constructed us to—oh, look, think of it: tiger coming at you from out of the jungle. There you are with your spear. You would think, "Well, what do you need for that? You need reflective light." Well, we're not geared for reflective light. Our cones are red-green-blue, not red-yellow-blue. Our cones are made for radiative light. We are radiative creatures. Not to say we don't use, we depend on reflective light to survive. But we are totally enthralled and in tune with radiative, for better or for worse.

I started working with computers about 1985. This guy who was on drugs. He was on cocaine. He dropped by my studio, he'd been robbed. He threw the rest of his belongings in my studio, and then took off for some place, never saw him again. One of the things he left there was a color CoCo Radio Shack 64K keyboard. And I wired it up to the back of my television set, and I sat down, and had a little bit of software. And I found out to my delight that I could do all my inventory of all my work. And I could do all my mailing list. And all of a sudden, you know, with a shrinking market for Goodfellow work, I realized that I could cut out Mary Wright, and I could get the other 50% of the income from my, you know, from the sales of artwork. Because galleries take 50%, you know, 40-50%. And, so this, this was a means for me of just sheer survival. About this time the DIA bought my, they have three of my paintings in there. A portrait, they have a portrait, three portraits, seen in different parallel universes. It's called para; it's called, I think, parallel universe number 1, 2 and 3. They don't have it hanging up, but if you insist, they'll show it to you, they have to, I think, down in the basement of the, of the DIA.

Anyway, back to radiative light. So, seeing, working more and more with radiative light. I'd like to add as a footnote that Lowell's first computer was given to me, I gave it to [inaudible]. And I have to add a footnote. We cooperated, and we've seen, Lowell got into micropointillism, a brief time after. He looked at that and said, "I like that." And he added a lot of contribution to how the technique was done. He started using the aquaviolet, which was a great idea. Why didn't I think of that?" I was using it in printmaking, so, you know, the aquaviolet just made it all spring to life. He also came up with the innovation of using a silkscreen block, instead of gum Arabic. Gum Arabic would crack. And I know I'm digressing here, we're going back into the early 1983 era. But he took off like a rocket. He really loved that. And his whole, his whole thrust of art was

much more optimistic and upbeat than mine. He would look at the bright side of things. So, I always liked that. There's that yin-yang between us. You know, he did his beautiful cityscapes and stuff. Whereas I would do the more grotty, the more grotty stuff. But with the same gorgeous colors. Anyway, it's a footnote.

So getting back, I started working with, I became familiar with computers, and then, when I was in New York I got e-mail, and figured out how the interconnection was working. And I published my "Can Gravity Be Induced?" by Stephen Goodfellow on the server of the time, the big server, I forget. Co...Oh, it's on the tip of my tongue, it'll come back. Compuserve. Which was the big computer, commercial computer system. And, I'm pleased to say to this day, you can go online, and you can find that paper. I was—footnote here—going back to 2009, I was accused by a Russian physicist of stealing his ideas.

RECTOR: [laughs]

GOODFELLOW: I was thrown out of two forums for plagiarizing. He had gotten in touch with [them]. I had no idea what was going on. When I finally find out, I said, "Excuse me, what a minute. Would you go back and look at, and do research on the web and see who came up with this first?" And both of them came back and said, "Oh. We apologize." And one of them chucked him right out. And the other one allowed him to stay in, but he left, this Russian guy. And since then I took the time and trouble at the time to put my paper on the induction of gravity

in a sealed envelope with the stamps facing over the seal, and had it sent back to myself. I took those last year, and in front, in a law firm, I, you know, and a notary opened them up and a paper expert. So that there can be no doubt whatsoever that my 19, my early 1979 paper is what is.

RECTOR: Yeah, wow.

GOODFELLOW: So, there's the beauty of the web right there if you want. But anyway I somehow digressed. So I published that paper and came back to Detroit, and about this time, MAC really started coming out with some really great software, including Adobe Photoshop. I was diddling around with that a little bit. And, at that point, I met Tom Jenkowski, he showed me this thing here. I went out a week later, dragged Lowell along with me, and said, "You gotta see this!" You know, and we're looking at this, and just absolutely... "How do you do this?" Well, you got to learn this script called HTML. Well, I can do that, so, you know, we took, we took this, and now you come into this amazing stage where we started making buckets of money, because, you know, all of a sudden everybody wanted to have a web page. So Lowell and I, and my friend Scott Tobias, who's another interesting character, so, we got together, we created this thing called Webegeeks, which was, which was a company, basically, to do web pages. Because I knew what the future was! I'd seen the future at a time when no one else was looking at this, and it was amazing what was happening! Kim Adams, who was asked, you know, she did that, she was secretary for us, and basically said, "You know, you don't remember this, Steve, but you were the guy who basically said Wikipedia." Because I was describing, "We've gotta," of all these avenues you end up going in, you know. Think down by the people! Where the people tell

you what to do! She said, “Gosh Steve, you should have done that!” [laughs] So anyway, we created Webegeeks. And we got hired by a company, the big surf site, the café as it got to be known, it was in downtown Birmingham. It was very posh. And it was a place where people could go and say, “Well, gee wilikers.” Really great. And for commercial people to come and do web sites. So, I did the Lions site. I hate sports.

RECTOR: [laughs]

GOODFELLOW: I did the Tigers site. I hated that too. I did the *Metro Times*, the first *Metro Times* site. And I burned, I burned out. I realized.

RECTOR: The first *Metro Times* site?

GOODFELLOW: Yeah. I’ve done a couple covers for them in the past, and the guy who’s now back in town, who, Ron Williams, who used to run it, he liked my work, so I’d do covers for them from time to time. And he knew I was into it. So he said, “Would you do something for me.” So I did a brief one, got the domain name for them and stuff. Anyway, I realized...I saw all this money, and it was almost like a conveyor belt of well-dressed people, you know, holding this money. And I realized, to my horror, I just didn’t want to do it. I had no interest in making that my life. And so, I basically sort of went off in other directions, mostly into physics. And,

my paper that I wrote back then, I've spent a decade, two decades, three decades, coming up to three decades, trying to disprove it.

RECTOR: Really.

GOODFELLOW: I spent a lot of time, you know, I've written a lot of articles. If you type "Can Gravity Be Induced," you'll find it, it'll pop up.

RECTOR: Yeah. Now, in our last, maybe, five to ten minutes here, I'd like to hear about some of your scientific ideas too. I think that is really fascinating. And I'm sure that you can't sum all of this up in ten minutes.

GOODFELLOW: I can touch on the basics.

RECTOR: Yeah. But if you could just give the sort of basic version for a general audience of what some of your ideas are.

GOODFELLOW: Okay. Back in 1820, there was a scientist called Hans Christian Osted. And he, basically, was doing an experiment, demonstrating for people the wonders of electricity,

which was new and novel. And, he had been out for a walk, and he had placed his compass on the table at the time. And when he had induced a current, he noticed that the compass moved, in relation to the magnetic field. He basically said, “Well, that’s interesting.” And he basically went away over a period of three or four years, he was a methodical man. He wrote *The Rudimentary Laws of Magnetism and Electricity*. And this is the civilization we live in now. We live in the electro-magnetic civilization, I call it.

When I was in Chicago, in a show, that Bastard Gallery show I told you about. It was 1979, and I got a friend of mine, he said, “God, you stink, you need to take a bath.” So he invited me into his place. So, I soaked in his tub, and he happened by sheerest coincidence, to have an astronomy magazine lying there. Now, I was already interested in science, and always have had an interest, probably because of my Dad, his influence in me. And I looked at it. It was the Voyager space probe passing by Jupiter. And what hit me like a sledgehammer, it was an epiphany. Probably the only epiphany I’ve ever had in my life. And it was, it was like, it left me a jabbering idiot for about a year and a half, because I had no way of explaining what it was I was seeing. We talked about it a little bit when we first got together, and that is that the universe, basically, obeys by the laws, the laws, the laws of nature. Now, that sounds so trite. But, basically, what I’m suggesting, what goes on in your garden goes on in the universe. That there are an infinite variety of different ways in which it happens, but when you boil it all down, they come to the same basic principles. Things like, “Ya hungry? Ya gotta eat.” [laughs] Reproduction? When you die, you fall apart, and you don’t stick around. Unless you’re a coral. I started looking into, reading. I sold my house in England, I owned a house in England that I bought when—footnote here—I bought my house for 550 pounds in Hull, so I had a nice house to live in. I sold it for \$7,000

pounds. So I lived a year, and, I sort of almost dropped out at that point in time. This is 19, 1979. And I basically read, and read, and read, and read. And went to Wayne State University, and just snuck in, to be, to listen to the various classes in Physics and Astronomy and stuff. And they were sort of intrigued that someone would even want to come in. "Aren't you getting a degree?" "No, I...I just want to listen." And I basically came to realize from what I was reading that there were some things that were inherently wrong with, with various theories that we hold dear. And one of them is the force of gravity.

At the moment, we believe that this cup, I'm holding a cup above the table, is, being pulled, mutually pulled; the earth and the table are being pulled towards one another. And that is absolutely true, I have no argument with that at all. What I am suggesting to you, Josiah, is that, take this cup here. If I melt it down at a very, very high temperature, to a super-hot plasma. So imagine now, in front of us, we have a big ball of plasma here. Now, I'm gonna spin this ball of plasma, and now it has a, now it rotates. Now it creates something called a dynamo effect. And something very interesting happens when that occurs. All the little electrons and protons disassociated in a plasma, it basically means the electrons are stripped away from the protons, a big soup of particles, going around one another. When you spin it, all the particles that are electrons, all the particles that are protons, go into their own like camps. So electrons and protons go into separate camps.

And I'm now quoting to you, he's a good friend of mine, who I've now known for twenty-five years, Anthony Pratt is probably the most foremost plasma physicist in the world. And he says,

“And then they dance.” And that’s about as much as we know about plasma. Because it happens so fast, and the equipment is so poor, that we really don’t know much more. But I suggest this is what’s happening. When they dance, they dance around one another, the electrons and protons dance around each other in such a way, as they rip the fabric of the universe. They create, they create absolute vacuums. Now, people say, “A vacuum is a space with nothing in it.” That’s not what a vacuum is. A vacuum is a volume with no space in it. It is significantly different. And the universe absolutely hates that. And it goes [claps hands together] and sucks it back in again, as hard as it can. And that sucking back in, is absolutely impossible to tell the difference between that and gravity, because it’s the same thing. Here’s some little pieces of evidence for that. A cup of coffee: stir it, put milk in it, and watch it go ‘round. The little lumps of cream on the inside go around faster, the little lumps on the outside go around slower. That distribution of time that it takes to go around that vortex, is exactly the same as Kepler’s law of planetary motion.

With gravity, you depend on massive amounts of mass to make that effect, planets going around one another around the sun. With coffee or tea, with a vortex in it, it’s a low pressure center. It’s a relative absence of mass that’s causing these things to go around one another. Getting back to Hans Christian Osted, what he didn’t notice, and what we can’t notice yet, because we don’t have... We haven’t tried the experiment yet. It’s my challenge. I’ve got it online, on Youtube. Is when that electrical discharge happened that made the magnet jump, these electrons and protons were stripping from one another, and there was a slight gravitational pull. We can’t see it because it’s immensely weak. And the only way you can see it, that I believe you could do, is create what’s called a Z-pinch, which is a huge discharge of electrons and protons. And as you create this discharge, it has to, you have to create the dynamo effect. It has to be spun somehow.

And when you do that, you should pass a laser by it. And what it will do, it will bend. Because lasers are very precise, any deviation of a laser can be measured to, now to within minus ten to the minus 15th of a centimeter. So that's pretty damn good. I predict that that laser will bend towards the event, the, discharge, the electrical discharge event. And that's basically it. [laughs] It's really quite simple.

RECTOR: [laughs] From one perspective simple, and from another perspective...

GOODFELLOW: Very complex!

RECTOR: Right.

GOODFELLOW: I've been up to the U of M. I've talked to the guy who's the head of the department over there, and he listened to me, and he didn't burst out laughing, which I thought he might do. And, he says, he says, "Stephen, what you're suggesting is revolutionary. And makes sense. But I can't do it. And I'll tell you why I can't do it. You have, there is no precedent for this." And I say, "Well, there is a precedent. We have to go back to Hans Christian Orsted in 1824." He said, "If I did this, Steve, I would be committing scientific suicide." And he's absolutely right. The structure that we have now, in terms of scientific precedent, is such that even if there's a mistake made way back in the past, or assumptions made back in the past, it's so built on, you wouldn't. And basically, what I'm left with are mad garage scientists, is what I'm

hoping will be the discoverers of this. It's just, I wish it would be discovered in my lifetime. I might have to wait. It might have to wait for someone else.

RECTOR: So, it's going to come from the unorthodox thinkers.

GOODFELLOW: But here's this amazing thing, and why it's so important. It will drag us into the gravitational age, and what's exciting about it is, everybody who is working on this, is thinking of this as happening on a subatomic level. Well, this not a subatomic level, you're not shattering the electrons and protons apart, you're just tearing them apart, which we can do in television sets, for God's sake. What I'm suggesting is, if this is possible, it means that the direct applications of things that you could do with this would happen within ten years, once you know that you can do it. It is, it would be very easy to do.

I'll give you another example, just real quick since we've got a little time left. A plane, an airplane, everybody thinks an airplane is shoved up in the sky with the air under the wings and the air on, you know. But what you don't see is, behind the wing of the plane is a vortex. Your plane is literally sucked into the air, same with a helicopter. Helicopters are sucked into the air. When you launch a rocket on the ground, you create a high pressure center on the bottom of the rocket. By doing that, you're creating a low pressure center above the bottom of the rocket. So that, and, it's also interesting as a footnote here, when you go into space and look into space—up until Einstein's death, they didn't realize that space is not a vacuum. Everybody thought space

was a vacuum. Our whole scientific edifice is built on the concept that space is a vacuum. But it's not. And the more you try and rip it apart, you go into intergalactic space. But galactic space, star space is one per cubic centimeter. Every cubic centimeter has it, roughly. You go into intergalactic space, there is roughly one atom per cubic meter. That's the emptiest space that we know. And that atom, if you now draw down and look at a centimeter of intergalactic space, that atom will visit every little cubic centimeter of space every split second. And there are virtual particles that come together and fall apart, because they don't have enough energy to hold them. And radiation is continuously issuing through this. So, the universe is a soup. The emptiest universe is a soup. There's an image you've seen on the back of that screen when I started it up, of an exploding star. And what's interesting is when the star explodes, it illuminates the gas around it, in a seemingly empty part of space, where there's not a lot of gas around. And all of a sudden you say, "Whoah!" And there's a bunch of stuff going out there.

I would finally like to address dark matter, which is very interesting. All of a sudden they've discovered that there's these areas that are behaving like they have massive amounts of gravity. There are these areas in space called, in intergalactic space, that have huge holes, and to make it easy for you to understand, Josiah, is if I describe, if you think of a dime being a galaxy, and a quarter being the astronomy, not astronomy, the Andromeda galaxy. And you distribute these galaxies, roughly as a gentle snowfall, you've roughly got an idea of the density of the galactic world. But, if you and I were to walk in that direction for about thirty meters, you'd come across a hole in this the size of about thirty meters...a bubble about thirty meters in diameter.

RECTOR: If a galaxy was a snowflake.

GOODFELLOW: Right.

RECTOR: Relative to that scale.

GOODFELLOW: Relative to that scale. These things are thirty meter holes, like swiss cheese. And the whole of the universe, as we know it, is filled with these things. Inside these, the gas is so rarefied that the temperature of the gas is millions of degrees, hundreds of millions of degrees above the sun's temperature. And the reason for that is, when they do hit one another, two atoms come together, they have accelerated to such a speed that they just create this enormous temperature when they hit one another. And when they hit one another...we've been talking about electrical discharges and plasma. Well, what I believe happens, just for a split second, it creates a little, a little bit of gravity. And now, I want you step back and look at this huge volume, which is not empty, in which this, this high temperature is occurring, these little collisions. And so you create—it becomes not a localized event—but becomes like a big stone, like a big heavy object, because even though there's hardly any gas doing it, when they collide, they create this little pull. And it is the conglomeration of all that pull that creates an attraction. So you don't have to go into fancy elements to look for subatomic particles, or strange things that we can't find here on earth, to describe what, what, dark, dark energy is. It's, it can be created by something that we could create here on earth, if we could do it.

RECTOR: Well that's fascinating. You've presented quite a, quite range of ideas here. So, I guess we should wrap up. One final question I want to ask you. Upon her retirement from the *Detroit News* in 2006, the art critic Joy Hakanson Colby wrote a farewell article. While describing the most memorable events in her career, she wrote, "There was the time artist Stephen Goodfellow rallied disgruntled artists who complained the DIA was ignoring them, and showed them how to get their images on the museum's walls. They waited until dark, loaded their slides, and projected them outdoors on the John R. façade."

GOODFELLOW: [laughs]

RECTOR: Can you explain this?

GOODFELLOW: Oh, yeah, yeah. This would be the second, what I would call the second flowering while I've been here. 1990, 1980s, late, late, late 80s, early 90s, I think. And it's this group of artists who come out of Center for Creative Studies; Liz Marks, Bruce Latrell, Nick Nagee and together with Carl Reed and Marvin Riley from Wayne State University. And these guys are just packed with energy. And Lowell and I just gravitated towards them. "These guys are amazing." And they started doing these "No brand" shows. Remember how, well, "No brand," used to be something you'd find in the stores, I don't know why it came into being, and sort of people didn't buy it or something. They were based, and they were influenced by the

Bastard Gallery concept. Because we talked about it and said, “We’ll let’s do these No Brand shows.” And, so they just did these shows that you put up, and they collapse. And it became immensely popular. People wanted to visit us because the artists were good, and, so these things came about. And, this time here, this Old Man thing started, ongoing Michigan artists project. And we realized that, you know, it was made to be a big thing, oh yeah, we’re gonna start making this opening, we’re, ‘cause we were bitching about the DIA, how come it’s not interacting with what’s going on here. And we realized to our horror as we were listening to this, that basically, it’s a big thing to, to, get the regions around Upper Peninsula and stuff, and they were taking the lion’s share of it! And it’s like, “Wait a minute! All the stuff is going on here!” So we just walked out, a group of us walked out, and just kicked up and created CAR, Coalition of Artist Rabble. [laughs] And, we—god bless him, the guy who runs the film theatre—what is his name. Footnote, find the guy who runs the film theatre.³ He shut off the lights outside so we could do it. And we showed slides, but with a massive high-energy projector, up against the DIA, of our work.

RECTOR: Really.

GOODFELLOW: And people came in droves, and just hung out on the lawn, and watched this thing going on, it was really—you know, no permits, no nothing. You know, we were ready to go, if the cops came, if they called us up, we were ready to photograph it, believe you me, we were like, “Any publicity is good publicity.”

³ The individual in question is Elliot Wilhelm, long-time (and current) curator of the Detroit Film Theatre. See: <http://www.sauveartfoundation.org/artanddesign-/seasonthree/190-elliottwilhelm.html>

RECTOR: So, what was the reaction by the DIA?

GOODFELLOW: They dissolved, Old Man lasted for—to save face, they sort of let it last for a year, and then it sort of petered out as a bad idea. Which it was, it was a terrible idea, it was badly conceived. They brought us in, essentially, we were having this big thing with all the artists coming. The basic thing was to tell us what was going to happen. They had no interest whatsoever in our input. If they had, it wouldn't have been anything like that. We went from being very excited to extremely disappointed. You do that to a lot people, and they get...especially ne'er-do-well armchair revolutionaries, and poets and artists, they get pissed off, you know. So that was, the guy who was the head at the time, I forget what his name was, but the head of the DIA, he just walked off stage, because he was getting heckled. [laughs] It was great. So, that was that.

RECTOR: Well, that's probably a good place for us to end. Well, thank you very much for agreeing to this interview. It was a great opportunity, and...thank you.

GOODFELLOW: Oh, yeah. You're welcome, Josiah, it's been a lot of fun. [laughs]