

**RL10066\_Reeder\_access\_master.mp3 / Reeder, Gail - interviewed by Rose Norman / Duke Digital Repository**

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- Okay, this is Rose Norman, I'm with Gail Reader. We're at her house in Decatur, Georgia. We're going through papers that she has from, uh, work she did, political activism that she did that we're collecting for the Southern Lesbian Feminine Activist Herstory Project. One thing I'm wanting, I've taken a lot of notes already because she has a very long career in activism that began with, I guess with SDS in Virginia. She was a, University of Virginia, and then she was with the anti-war paper Quicksilver Times in Washington D.C. And eventually wound up in Atlanta in 1977 where she worked in a lot of theater. So two main things we want to talk about on tape are have the Quicksilver Times and perhaps SDS effected what became lesbian activism, and also that's the Quicksilver Times' piece and then how that formed the theater work you did in Atlanta and what was lesbian feminist about that? So start talking. (laughing) Start with SDS and Quicksilver Times and how that shaped what became lesbian feminist activism.

- Well when I got involved with the SDS I was at the University of Virginia before it became co-educational. Because they felt that women would be a bad influence and that the school would downhill if women were allowed in. And SDS for, all for their being anti-racist and anti-war were not particularly interested in the fate of women as more than girlfriends, dishwashers, typists, and, uh, caregivers. So there was, I was aware that at that time that bras were being burned as well as American flags.

- So you graduated from Virginia in sixty--

- '68

- Okay That was the year of the America, that was the bra burning year.

- Yeah, yeah it was a good year for burnings. And do I remember in the demonstration we were, we had a baby doll that we set on fire well for a Napalm Simulation. And I thought it was interesting that the burning was being used as a political image for more than one thing. But it wasn't until I got out of college and had my first year of teaching high school and went into to writing manuals for the Navy that I became more and more politicized as I realized the attitude of the government towards the people who fought for it and paid taxes that, uh, in particular in one of the books that was a, a thing that said, you know if you have a nuclear war and people are bombed and people are hurt, don't give anyone any pain killer for the first four hours because most of them are probably going to die anyway and you're wasting your painkiller, so basically let them be in agony and uh, because they're expendable. The attitude of the government towards life affected me a lot, and the attitude of the government as far as poverty went and education in the black community, Atlanta, I mean D.C. was primarily a black, a black environment, but it didn't have any, the blacks didn't have any power within the city. And so there was a lot of unrest there. Plus the fact that everybody was always marching on Washington, so, you know, there was Martin Luther King coming there for the March on Washington and I don't remember what year that was, do you?

- I don't. I don't have any dates before '68 which is the beginning of Women's Lip.

- The beginning of Women's Lip. So, so I was just real conscious of all kinds of injustices and, uh, I worked in Congress in the Special Comity on Aging and I saw how old people were treated in this country because, you know, we were getting letters from people who were being abused in senior care facilities. Horrible things that I had a hard time believing that our government would let these things happen to their citizens and I began working for an underground newspaper in the evenings part time because I could type, my typing was always a big thing, for the Quicksilver Times. I didn't have any power there, I didn't have much input because evidently the issues that I raised were not the ones the paper was interested in, so basically I could come to the meetings but I wasn't allowed to talk. And the paper was, the powers that be in the paper, Terry Becker and his wife, were overthrown by the trash collectors who were having a strike and ended up being supported by the paper being at the paper and then throwing everybody out of the paper and taking over the paper. And at that point, I tried to participate with them because I was sort of anti-Terry Becker too, but when I ended up going to the consciousness raising groups that they were having, they consisted of a black man sitting in chair and looking like the Black Panther on his thrown with women kneeling at his feet being treated as a very second-class citizen by these people who were supposedly, politically conscious. The paper folded because, and I believe his name was Bob Williams, the guy that took over the paper had no, had no one to write, no one to type, had no one to put the paper out, so the paper dissolved and was later reincorporated by Terry in another building. And I eventually came to work for them and became part of the collective. And one of the things that the collective prided themselves on was that they were putting women in a new image. They felt it was important that the paper was seen as having women in more important positions than just being typists. So they put the women, me, in a lot of forward positions so that we would be seen as representing the paper and that included my learning how to do press photography, and I became a writer, and, uh, I did the truck maintenance so I learned how to take care of vehicles and machines. They sent the women around to distribute the paper to the shops so that the women were seen as a powerful force within the paper. At the same time, I was attending studies at the institute for policy, Institute for Policy Studies, with Rita Mae Brown and a lot, and women from the furies who had a lot of consciousness and their feeling was that fighting against the war was really not the most important thing for women to be doing, that women should be fighting for themselves because uh it was more important. And I had a hard time with that because people were being killed in Vietnam, American soldiers were being sent over there, there was a lot of injustice and the injustice to the women at the time seemed less to me than the injustice to the people of South America, what was going on in Cuba, you know, the killing of Chavez Wavara, Angela Davis, all of that seemed more important than my own liberation. But as time went on, my liberation rose through the liberation of others. It was like you can't have every, as long as one person is not free, no one is free. And women were not really free during that time period. Not only was there so much inequality and well the college I went to, or inequality in the job structures, the jobs that were available to women, the way women were perceived in the media, and as I became more politically conscious I began to recognize this more and more. The paper was a collective and there was a mad cult part of it where because we believe that everybody else was so politically incorrect, we reached a point where we couldn't talk to anyone else because they had nothing to say to us. They couldn't even communicate with us because we were speaking different languages, I became more and more withdrawn from society as a whole and more

and more bound by criticism, self-criticism and the fear of being cast out for political incorrectness. But the paper was very hard on us and I eventually, from exhaustion, sadness, madness, and no other kind of life, had to leave the paper on a vacation and drove my motorcycle to California and got out in the world again which was a very healthy thing to do. I don't think that anyone ever really explored completely how the collectives were a sort of cult with their own belief system to the exclusion of everyone else. The paper eventually folded because we didn't have any money, Nixon had been cast out, the war was winding down, and we just, we just went under, we folded and I went back to North Carolina and I was still living a fairly alternative lifestyle but working as a Kelly Girl, not a Kelly Women mind you, but a Kelly Girl, earning my living with my typing doing office management slogging through and I got hit by a car on my motorcycle and was plunged back into society in the form of living with my parents for six months while I was in a cast. I was only supposed to be in a cast for three months, I thought it was gonna be a very short sentence, but after six months I did move out. Now during that time period, I had gone up to D.C. to visit some friends and while I was gone the FBI came to my house looking for me and when I returned from D.C. my dad or my mom called the FBI and told them I was home and they showed up at the door looking for my friends from the Quicksilver Times. Looking for the anti-war groups and frankly, I should be proud to admit it or ashamed to admit it, but, that we were social terrorists. We were promoting dissolving society with anarchy from within in order for the government to look bad and for the people to rise up. It's like if you take away all the people's services then the people will get mad and then they will take control and have their own government. So we were terrorists, we believed in guns, we had secret rooms in the house where we hid things and so the FBI came looking for us. (laughing) It was interesting then when I was at Quicksilver. We printed a great many, I mean we printed bombing manuals, we printed army bombing manuals of how to make simple bombs to encourage people to fight the government by doing what was being done in the townhouse in New York where the weather people blew themselves up. We were in favor of that. We thought it was a good idea just like they did. So the FBI, it was such a scene, the FBI comes to my house, there I am in a wheelchair because my leg is broken and my mother is

- Your leg is very, very badly broken.

- Yes my leg is crushed. It took almost four years for it to grow back together. And I had bone graphs and everything it was very hard times. But my mother comes storming through the kitchen and the FBI is there looking just like, you know Sergeant Friday from Dragnet in the black suite and the hat, and my mother says, "She's done with those people! She's done with them! (laughing) Leave her alone, they're gone from her life!" So I couldn't tell the FBI where any of those people were cause they were gone from my life. But as the FBI is leaving the guy said to me, he said, "I hope we didn't make too much trouble and upset your mother too much." (laughing) But, um, the FBI was very interested in Quicksilver Times because not only did we do all these, encourage all these terroristic acts and report on anti-government activities around the world and report things like how we were supporting governments in South America that were torturing their citizens and killing them and then holding them in jail without, without any kind of trial, taking away the rights of anyone who was a descender. There were people that passed through our house that the government was looking for. And they eventually arranged for us to be given a typewriter that had a listening device, they bugged the typewriter and gave it to us like a Trojan Horse so that we would, they could keep track of us, they could find out what we were doing. So there the FBI was in North Carolina looking for me in my mama's

house in North Hills, Raleigh.

- Pause a minute? I think I'm gonna stop it there and then start a new one cause it's actually easier

- That's Quicksilver

- Yeah, it's one thing that occurred to me as you were talking, the fact that you got this military family, your father's retired as a colonial. How does that, I mean, how do you? How did you come out of that?

- Because when I saw what the government was doing I almost couldn't believe it was true because I was so pro-government and so pro-United States from being...

- So it really was the Quicksilver Times experience, not SDS?

- Well it was SDS, but SDS didn't plunge me totally into it. I began to believe, and I was, you know, anti-draft and the whole racism, how how racist the government was and how badly they had treated black people and then that they hadn't even given women the vote, the attitude towards women, all of that sort of came out of SDS, but it wasn't til I was in Quicksilver that I really committed to the lifestyle in a way. And Quicksilver let a, let the Washington Post do a story on us which was reprinted in the Smith, in the Raleigh News and Observer and my parents saw it and there we were sitting around this big, our dining room table was a national liberation (soft mumbling) and all that flag and they knew I was not in the picture but they knew that I was involved with the Quicksilver Times so they found out what the Quicksilver Times was and that was one of the most, I mean I could've been a murderer and been more accepted into my family than that I was working against the US government and the military. It was very hard, it was very, it was the worst thing I could have done in my, you know, in my opinion.

- But you had those things sort of compartmentalized until they came out in the paper.

- Right, they didn't know what I was doing they were in Raleigh, I was in Washington D.C. You know, and I was working in Congress.

- Your day job.

- My day job, right.

- While you were working at Quicksilver Times you were working on, we gotta get that on the tape.

- Well, I mean...

- Go ahead and tell

- I was working I was writing those technical manuals while I was working at Quicksilver Times.

- Okay so here's what I want you to address here, the incongruity of having been raised in a military family and being very patriotic and then being politicized and the whole time you were working for it you're doing basically government work.

- Right.

- How could that be? I mean that's incongruous to me, so see what you can think of.

- Well the government, my family was a military, are we doing this? (tapping)

- It's going

- Okay, so I grew up in a military family from the time I was six til I was going away to college my dad was in the army, my parents were both in the army, they met in the army, they got married in military uniforms, I went to military schools, I was very gung-ho. When I was a junior in high school I won a speaking contest about the responsibilities of the United Nations towards world peace and I saw our government as peacekeepers and saviors for the world, and I believed in the flag and the American justice, and when I became aware of the fact that we weren't nearly as just as we perceived ourselves to be, it was quite a political tumble and I think that's one of the reasons why writing technical manuals for the Navy and being exposed to the attitude of the Navy towards the people who are soldiers or citizens it was like if there is a nuclear war then it's acceptable that you're gonna lose 30% of the people and oh well here's what you do with the rest of them, but there was no mourning for those 30% that would be lost and in Vietnam we were losing not only soldiers, but we were killing innocent women and children and I don't think I really understood about big oil and big business at the time, but the military became my focus and I went, and then I worked in Congress and Congress didn't, the part of Congress that I worked in didn't talk about the war. I was dealing with the Special Comity on Aging, so that was sort of compartmentalized while I was then working at night for the Quicksilver Times and becoming more and more aware of what our government was doing and the things that were coming out in Quicksilver were so terrible, I almost didn't believe them. I almost thought that we were making them up. That it was not possible that we would support a government that would take a cattle prod to a man hanging from the ceiling and poke his genitals with it and burn him and I just couldn't believe that America would do that. So I did become strangely politicized and the Quicksilver Times published things like the CIA airlifting cocaine and heroin out of Cambodia, I don't know that I really believe that and then Air America and everything came out and oh yeah all that stuff was true. Wiretapping it's citizens, heck we were being wiretapped. When I finally left Quicksilver and got re-entered into society, I went to California and went into business sold the company to a company in Atlanta and came to work for them and began to get in touch with Atlanta's counter-cultural scene. I had already been having some lesbian experiences at the Quicksilver Times and with friends of mine and when, when I was in Atlanta I came out as a lesbian basically, but not to my parents, in fact I didn't come out to my parents until after my mother died and then I later came out to my dad and he was, he was mostly okay with it I guess. He certainly didn't talk about it very much, but I came here and I started doing theater. One of the reasons that Atlanta appealed to me was that when I'd been at Quicksilver I had been a cultural reporter, I

did the rock and roll scene, I reviewed plays and movies and albums and one of the things I wrote was an article about this group called Earth Onion who were women that did anti-war plays in the parks for demonstrations and things like that. And I just thought that this was the way I wanted to go, I wanted to do political educating through theater. I thought it was great, we're studying now and now had all these troops that were going around China to the villages, educating the children and the families about communism and the beauty of a government really run by the people. And so I wanted to do that. And I heard about this theater called Red Dyke Theater in Atlanta and I was like oh I'd like to go to Atlanta and be in Red Dyke Theater, but unfortunately by the time I got to Atlanta, Red Dyke was pretty much going away. And I started seeing a group called The Sisters of No Mercy. Now The Sister of No Mercy were not really lesbians, they were, in the end about nine women but they were more anti-classism, anti-racism, they were singing labor songs, they were interested in uh I don't know, ain't I a women? And they were feminists and Maria Dolan and I were the two dykes in the group and because we were the writers, we were writing at that time for a publication, it was a gay publication which was both lesbian and, when I say gay I think of men, but everybody's gay now, male and female, Maria and I were the female contributors to Pulse magazine. And then we were writing the skits for The Sisters of No Mercy and we ended up doing a piece that was pieced together over time called The Amazon Broadcasting System and it had a fair amount of lesbian content to it. And later, the group turned around and decided they really didn't want to be doing lesbian stuff because they weren't lesbians and I left the group and ended up going back into well actually, after The Sisters of No Mercy I was in the first Southern Women's Music Festival and that ended badly, and The Sister of No Mercy ended badly, and I decided that I would get away from it all, make some money, and to hell with all of them and I went off to the farm that had been owned by the people from the Quicksilver Times. The farm was a marijuana farm and I had, over the years, gone, worked harvest every year and got some pot to smoke and make a little money and help out and the husband and wife who ran it had broken up and they didn't have anyone to run it so I decided I would go and do that. It seemed like a good idea at the time, I want a computer, and I wanted a trip to Egypt, and I wanted to be able to buy the Highland House for Wayward Girls, and it looked like a good way to earn some money and, you know, I had been going to the farm for nine years or something and nothing had ever happened so it seemed like, it didn't seem like such a stupid thing, but it was pretty stupid cause the farm got busted and I ended up having a choice of running away forever and running away with these political people that I'd been involved with or facing, hoping that I could convince them that I really wasn't, here I was a crippled woman and I was not farming, I was just living in the farmhouse and I didn't know what was going on back there, but that was a good plan, but that didn't work out too well either. But I turned myself in because I did not want to run away forever and if I, see I wasn't at the farm when it got busted, so I sort of had a choice and for two or three weeks I hid out in Atlanta and got money together and looked over my shoulder the whole time and I just decided I really didn't want to live like that. So prison was a very alienating thing for me. Particularly because when you get busted and your community is so afraid of getting busted that they all run away too, so women that had been supportive and seemed to care what was happening to me, once I was in prison, turned their back on me and the only way I even got out of prison because I couldn't even get anyone to say that they would give me a job. I had to set up my own business and hire myself so that I could say I had a job so I could get probation and I had five years of probation. And after I got out of prison, Win and several other people were doing another videotape about lesbian festivals, a lesbian festival, and so since I already had all the video experience from The Sisters of No Mercy, doing the Amazon Broadcasting System, I started doing camera

work and they had two writers that were writing this uh lesbian music festival soap opera basically, it was called Oh Goddess. It had like five issues, they had two writers. And the two writers each created different characters, but the writers didn't like each other so they would not let any of the characters between the two groups interact. Like there was one group of lesbians and another group of lesbians, they're all at the same camp, and they can't talk to each other because the writers won't let them talk to each other, if that makes any sense. So

- This is the play Oh Goddess?

- Oh Goddess, this is the video Oh Goddess. Which was very lesbian and it had a lot of different people in it, Pam Martin was in it, I don't know if you knew Pam. So I ended up becoming the writer and I combined the two storylines and brought it together and finished it up because both the writers had left. So there I met Dev Calabria and Dev Calabria was doing work with SAME, the Southeastern Arts and Media whatever that is, fill that in. And we started practicing improve comedy and and we were gonna go out under the off-species of SAME as an improve comedy troupe. But Rebecca Ransom who was the head of SAME and writing wonderful plays and producing them refused to let us go out under the banner of SAME because we could not tell her what our content was going to be since it was going to be improve. We couldn't tell her that we were going to go out and this is what we were gonna say because we had no idea what we were gonna say. So we broke away from SAME without ever really being from them, we all bought SAME t-shirts, we were gonna appear in SAME t-shirts and I think we never wore those t-shirts. And Deb went on to form Funny That Way which was a gay men's and women's political theater group although, it wasn't particularly politically correct. It was more gay and lesbian than political and feminist, if that makes any sense. But we were still doing some very cutting-edge kind of stuff and we performed all around. We performed at Rhythm Fest, we performed at the National Lesbian Conference, we performed in the bars, we performed in the parks. Of all the groups that I've participated in I probably did more theater with Funny That Way than The Sisters of No Mercy which was a fairly small scale, Funny That Way went into full scale production. And Funny That Way, Deb went to get her graduate work at Georgia State, and we did a gay play called Outcasts of the Seven Seas in which the pirate queen and the gay pirate ship fight and and it was jolly good time, it was the biggest production we ever did. It had large orchestration, she began writing it when she was at Georgia State and then we performed it full scale and I think eventually Funny That Way's papers will be given to Georgia State because of Deb's anchor there. Already, Georgia State has excepted all of Funny That Way, oh not Funny That Way, The Sisters of No Mercy's papers and writings and photographs and videos and things like that. Meanwhile, when I was in The Sister of No Mercy, I had a song that we had written at Quicksilver Times called Mamas Gone to Heaven to Sleep With Jesus and I wanted to sing that song in one of our shows so I created Tammy Whynot to sing Mamas Gone to Heaven to Sleep with Jesus and Tammy Whynot was, well she was what they call a Southern Queer honey and that's a homosexual. And Tammy appeared at many Alpha-benefits and when I left The Sisters of No Mercy they tried to take the character away from me, but I kept her and she continued to perform. She performed at the first Southern Women Music Festival, she performed at the National Lesbian Conference on the Evening Stage, she had blonde hair like Dolly Parton and an attitude like Maywest and Sheena Queen of the Jungle. She was quite a character and I still do her sometimes. So that became my own little private theater project. The only bad thing about it was that I would write the material before whatever show I was doing, I would go out and perform that material never

having put it in front of an audience before and so there ended up being a terrible thing that came down at one of the Alpha-benefits where Tammy's material was trashed by a separatist feminist radical lesbian from California who felt that I didn't have any right to say prison made you fat and the inmates couldn't read. So for a long time, there was this angry dialog between Alpha and myself about, about the content of Tammy's performance. All this time I had been going to Women Rights and bringing Tammy, I would do Tammy at Women Rights and I tried to be as politically correct as possible and to not tell any jokes that were hurtful to disabled people, although because I had been in a wheelchair for so long, honey I was in a wheelchair for so long I'm lucky to be a standup comic at all. (laughing) But I was not a cruel humorist. And I even performed at The Punchline as a lesbian comic and was offered the opportunity to go on the road, but at that time, I didn't think that that was something that I would want to do. Not at that time anyway, now I'm thinking about maybe traveling around performing at old folks' homes. Old folks could probably use a laugh more than most of us. I was writing material for it the other day I went to Linda's birthday party and I came back and I said yeah I bought a three-way light bulb and that's the only three-way I'll probably ever see again. (laughing) So there may be a octogenaric comic in my future. Funny That Way is having a reunion in January so we'll be doing the best of, The Best of Funny That Way. I will appear again as Vagina Wolf. I'm Vagina Wolf and I'm a big bad dyke, never ate a lady that I didn't like.

- Oh God

(laughing) So I'll be doing that again. And Funny That Way traveled like we were invited to colleges, we performed at colleges and we were like the gay, cultural input that a college might spend it's money on for a year. They'd have Funny That Way come and perform.

- We should interview Funny That Way.

- Yeah you should, especially Deb.

- That would be a great group interview.

- That would be a great group interview.

- I need to put that down somewhere. See if you can set that up cause I'm coming.

- Okay, okay, she said it was gonna happen in January. Deb's living in Florida now and she comes back here and I have videotapes of all of our performances. Of all of the plays that we did. The sound quality's not great, but you can understand them, it's just not great, nothing you'd want to play on PBS or anything. It wasn't as slick as the Amazon Broadcasting System which we did for The Sisters of No Mercy. And sprinkled in with doing theater and comedy, was my involvement with Southern Voice as a writer. I continued after Pulse magazine closed to write for Southern Voice, I did the calendar and I did cultural events and wrote about the Women's Music Festivals and got involved with Robin Tyler and appeared there, was coordinator for the Southern Women's Music Festival with disastrous results. That music festival was very, to have come to the south, it was very anti-southern. It really looked on the southern women as a bunch of people who were too stupid to put it on for themselves. It associated the southern drawl with a lack of intelligence

which is often an attitude that people have I think. And my, my favorite encapsulated moment for the Southern Women's Music Festival that was a plain display of the problems that existed within that group coming down here was, we'd been getting ready for the festival all week and we were so excited, it was opening day, it was beautiful day, I was in the guard house at the beginning of the land where the cars came and stopped and registered and out on the porch in front of the office were two women with a banjo- no not a banjo-they had a guitar and a fiddle and they were tapping on the porch and they were playing music and there we were it was so beautiful and one of the New York or Canadian, or California, whoever the women were, the conference women were inside and I was there just thinking oh this is just so perfect and this women said, "God, are we gonna have to listen to this shit all day?" And that just, just, it was like they had no sense of the sound. They came to me because, like, I was one of the few southern women involved, they came to me and said, okay, so we're doing chicken for the festival, do you think that the southern women would prefer lemon or butter chicken, or teriyaki chicken? And I said, we'll they would probably like barbecue chicken.

(laughing) And that had never occurred to them that I guess in California they have that lemon or butter chicken and teriyaki chicken. A southern woman would've never been exposed to that.

- In Europe this was, I think, 1980?

- I don't know.

- I have it.

- Yeah let's see it was the year before I turned, no-huh it was '80, it was the year before I turned 40, so I was 39 in '46 is '85! Maybe? I could be wrong.

- I'm looking. '84

- '84, yeah '85, '84

- I want to, sorry something else.

- Hold on.

- It was still '84.

- Close enough. Cause it was the year before I turned, I was 39 and Tammy performed on the Souther Women's Music stage on Saturday night with ISIS and she sang Tired of Fuckers, Fucking Over Me. (laughing) Much to the delight of the crowd, but, and Funny That Way performed at Rhythm Fest. Without the men, the women took over all the roles and there were no men cause of course they couldn't be on the land anyway. So I was caught up--

- Wait, why not?

- W-H-Y dash N-O-T, Why-Not? Yes I believe how we spelled it.

- They performed at, Funny That Way performed at the first Rhythm Fest which would've been 1990?

- No Funny That Way performed at, yeah Rhythm Fest, I don't know if it was 1990 or not to tell you the truth, it was after the National Lesbian Conference so it had to be after '91.

- So that was a convent in '91, '92 I guess. Or they probably wouldn't have been booked until after that, so probably '92.

- Right And I think that from my early being so impressed with the Earth Onion to now, I still believe that the best way to educate people is while you're entertaining them because it doesn't hurt so much. You can open people's eyes more when they're listening than when they are closed to what you're saying. That didn't make much sense, but but now I just, what do I do now? I'm not doing anything very much, I'm working on slam poetry, that's my next frontier. That I think slam poetry is by far the most progressive theater that's happening. That slam poetry has become tiny vignettes of oppressed people because the most powerful of the slam poets are writing about how racism affects them, how their trans-sexual experience has made them stronger or hurt them or, or writing about their lesbian lovers, or their relationship with their children, and the slam poetry is the most personal, intense theater that I have seen and it's sort of like a theater that you can perform, but you don't have to go to rehearsals with people all the time because for two minutes the stage and the idea and the word is yours. And if you grasp it fully, you can turn the audience on a dime. And it is one of the few, one of the few things that I can think of offhand and it's maybe because I haven't been exposed to it, where women of color hold such a strong position of power. The voices of women of color that come out in the slam poetry events are just amazing. Teresa Davis is just incredible. And she writes about everything from the burning of books to, you know, anti-nuclear power stuff, just, just, I mean she's just amazing. I'm just, ahh, I think she's one of the, well she's one of the people on the slam team from Atlanta, along with Malika who was a, Malika and Karen G are also on that team who were the coordinators for Women Rights. But slam poetry has gone, you know, it was featured there on Home Box Office for a while, so the country is being exposed to an extremely radical train of thought on Home Box Office, a very true and open, very black experience, a very Asian experience, Native American, Hawaiian, disempowered people taking their power back on stage with slam poetry. So I'm thinking about doing that. They don't have any old people doing it, somebody needs to talk about being old and powerful. (laughing) What else do you want me to talk about?

- Oh let's see, let's stop it