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SPEAKERS

Mike Miesch, Ray Hill, Art Tomaszewski



00:00

Good KPFK Houston



00:19

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01:08

[Music plays]



01:40

KPFT is special radio, special people, and it takes special people like you to make it happen. We need creative, intelligent, positive input elicitation in order to make it grow. If you're tired of simply sending your tax deductible donations to KPFT, there's something you can do. There's about a million of them. If you want to get yourself involved with KPFK you could be doing news programming, filing records, production, sweeping floors, ground maintenance, fixing people, you name it, it needs to be done and it's all part of public radio. So if you'd like to make public radios a little more personal and truly alternative radio, here's what you do. The best thing to do is contact the station people during business hours from 10 to six. But if you can't do that, contact your favorite host. But in the meantime,



02:27

please send your money to KPFT We got problems if only you could see we got we got bills coming out. We've got station. We've got three. We need you. We've got station. We've got the real winner



03:14

[Da Doo Ron Ron plays]



Ray Hill 03:57

Good evening. The name of the program is Wilde 'n' Stein like Frankenstein. It is a monster. But this time it is a friendly monster of our creation. It is an opportunity for gay Houstonians and their friends to communicate with all of Houston. Wilde 'n' Stein, named for Gertrude Stein and Oscar Wilde



M Mike Miesch 05:13

Right Well, hot damn well, we're back on the air after. After over two days. The number here to pledge your support to keep us on the air is 5299440 We're gonna try to get things together. We're on a little late. Oh, geez. That 50 hours late, my gosh. Hurt already to begin it. There's a lot of announcements. We have some things coming up. Art has here been one feeling well, so we don't have news tonight. We'll make them. Well, there is some news. It's not it's not all that pleasant. But things eventually will work out. Last Sunday, Ray Hill was in a motorcycle accident in Austin and broke a number of bones. He'll be calling, believe it or not to give a bit. Yeah. All right to tell you about that he has an Austin on a motorcycle was in a coalition broke some bones. He through the common courtesy of Madalyn Murray O'Hair. She brought him back to Houston. And that was something Ray really wanted was to get back to Houston and get back to KPFT and get back to marathon and we're back to a marathon. Our number is 5299440. And this morning, he is in surgery, some work on his knee. And he had appreciate your support of KPFT as well as any cards or letters. Help Ray Get well soon. As I said he'll be calling in later. It's been rather a hectic few days, and not being on the air being in the middle of Marathon, Ray being in the hospital, et cetera, ad nauseam and we're glad to be back on the air I am just thrilled. Since we don't have any news, we do have plenty of announcements. There's some noise in the background. Leek cow coat ever faithfully cow coat is queuing up the tape of the final tape of the West Coast women's Music Festival and which features the group alive. Alright, we'll be having his special feature. Right now I'm gonna go through some announcements. Montrose clinic will be having an open house so we can after next during the Westheimer arts festival that's 16th and 17. And if you'd like more information about their open house and how you can help them and they deserve your help also, you can call 5285531. Also GALA, Gay Atheist League of America Houston chapter, I'd like us to remind you of their telephone number. And that's 5242222 the number for that 5242222 And while we're talking about telephone numbers, 5299440, our special marathon line and a little while we'll be playing a little bit more music to get things together. All right, Montrose Counseling Center has a number of workshops going on and all right, let me get my dates right. Saturday, October 7 teeth workshop on gay men and lesbian women as parents, they will also be having one on

assertiveness training. Also, on the 24th we can after that effective communication, improving communication skills. We have also on that same day a workshop on coming out. workshop on how to address the issue of coming out to friends family co workers, the world Oh Thank you Lee Lee Scott, the tape kyouda. Alive also on tonight's show, while I'm at a non mentioned that I will be playing a live recording the live tape from the Pacific a program service. abbreviated version of a women A Woman's Place excuse me, Clara. Clara is listening Clara is the producer host at cetera, et cetera. A Woman's Place and she did a real fine interview with Lisa Fenn as well as Lisa reading her work. I sleep with trains. And we'll be finding out where Lisa is that at this point in time now hopefully ces listening, Lacey, if you're listening, give us a call. It also includes some fine production work by Lee [Calcode?] who's here in the studio, who's gotten probably a total of four hour sleep in the past three days. can't thank them enough? Can't say that word. concerts coming up. October 27. is Kathy Weiner and Betsy rose in concert at the Gerald's and you've heard of them before on Wilde 'n' Stein, and you will again? Yeah, so they've also did some fine backup work on Willie Sardos album that we heard last week. And that's Tuesday, October 27 at 8pm. And you can call Wilde 'n' Stein books for more information on that. All right. While I look through the announcements, well, we'll give announcements as we go. And as we pitch for your support, we have a marathon line 5299440. I have a few things to give away during Wilde 'n' Stein marathon. I've been cleaning out my bookshelves. And I have duplicate copies of the few books that would be of interest to Wilde 'n' Stein listeners. For those who like Rita Mae Brown, a book that you probably haven't heard of her middle book called in her day. It's about two women one and that's establish college professor who falls in love with the young militant lesbian feminist activists, as in a number of Rita Mae Brown Books that are semi autobiographical. And it's an enjoyable book also, a couple of copies of the poetry journal mouth of the dragon. And those are for anyone who subscribes during Wilde 'n' Stein. And I'll have a few more planned for later. Right now I'm going to return to a little love the flute. That instrumental work that I was playing earlier, Kay Gardner, and this is from her most recent recording rituals and meditations for solo flute. And it's dedicated to Ray since most of K gardeners music is focused on healing the healing power of music. And this is for Ray. The whole show is for Ray, he's listening and he'll be calling in later. And one more announcement on Ray Hills birthday, which is this coming Tuesday, the 13th the Albion all day special at Mary's and they're supposed to be a quote unquote, I do at 10 in the evening, and I only know about it because I happen to go to the post office and on my walk from the station to Fairview, I saw that on the window and I didn't get much information. Maybe I can get some of that out of bright later this evening. You can I guess you could call Mary's and they could give me more details on that. Right now some K gardener to get us together and sue them all right, and we're back with the [inaudible] new play in the background a little bit. Oh, one announcement to interact Houston will be having their coffee house movie tomorrow night at 9pm. They are open between 730 and midnight. The Coffee House movie will be being there with Peter Sellers and seen previews and read reviews of it and it's supposed to be a very excellent film which I have not seen. So I'm looking forward to that. All activity so held At with interact Houston at 3405, mulberry unless otherwise indicated. And if you'd like more information you can call five to 81311. All right, the order of things this evening, just a moment, will our twill be on with his feature. After that, we'll go right on in to interview and reading with Lisa Finn interviewed by Clara Curran who did a fine job, as well as engineer Lee Calco. And I'll be pleased to bring you that, that'll be around 30 minutes. And after that, we'll be getting into the final reel of the West Coast women's music festival. And this real features alive. And right now I just feel real alive and real rush after getting back on the air. We are in Marathon and we do need your support. We've been off the air for two days. That's right. And we lost a great deal of support during that two days the number is 5299440. And there is someone here to answer the phones. And on occasion in between numbers not during numbers of alive will be interrupting to pitch for your

support of KPFT. For those of you who are faithful listeners of KPFT trying to remember what it's like not having us on the air for two days. All right. And in between all that time, sometime around 11 or so. We'll be hearing from Ray Hill. Right now. I'll turn it over to art.

A

Art Tomaszewski 16:58

Thank you, Mike. It's great to be here. I was afraid we never get back on the air again. Welcome to Uncle Art and Mr. Jack's neighborhood. Jack [inaudible], who most of you know as a showbiz writer for twit magazine. Can't be with us this week. He's in Washington, DC babysitting the State Department while General Haig is in Egypt. We hope that Jack will be with us next week. A couple of things going on at the on the movie scene that our listeners might be interested in. This week. Opening at the Greenway is a French film by director Michelle DeVille. Entitled voyage and Deuce it stars Dominique Sanda and Geraldine Chaplin. It's a wonderful film beautifully photographed, very sensuous and very French. It this is definitely a woman's film that the story completely centers and involves these two women and men are just kind of in the periphery. It's one of the most erotic movies I've ever seen. There's not much sex, but the there is such sexual undercurrents and everything that goes on in these women's lives and a lot of it is fantasy. It's just a marvelous movie. And I think women in particular would find this movie particularly sensitive. That's it, the Greenway, the opening this week, and also showing there is the trials of Oscar Wilde. If you haven't had a chance to see that go see it. It's a great film with Peter Finch in the title role. Class A movie making big budget, lots of costumes, and maybe not a little bit short on message, but it is an older film, but definitely worthwhile seeing. And of course, I think it'll be playing for a while there's the camp hit of the season, which is Mommy dearest, that endearing crooked motherhood Hollywood style. I think most of you know something about that. It's full of classic lines like Christina, get me the hatchet. And let me tell you after you see this movie, wire hangers will never be the same. So those are my recommendations for the week. You know, since Wilde 'n' Stein was off the air for two days, I got into a real depressed state I had nothing to listen to on the radio. I mean, who you're going to turn on K rock, KY 94, or whatever they are, and listen to that awful music they play all the time in those those awful awful commercials who are people across the street, who I heard making a few anti gay slurs on the air today. I meant to call them up immediately, but I was in my car. So I there's really no alternative. And we should be hearing all the phone's ringing out there. You haven't been able to call in in two days on 5299440. I hope there's a lot of people out there listening that are regular listeners that would like to show their support for this show. And if I have any fans out there and I hope that I do, or else I'll never speak to you again guys. I want you to call in and voice your support for Uncle Artie and Mr. Jack's neighborhood or else you I won't be around. I mean, if nobody has listened to me, they're not going to give me any time.

M

Mike Miesch 20:09

Or where else can you hear Betty Davis singing?

A

Art Tomaszewski 20:13

Or trying to sing or whatever, right? And where else can you hear such s&m Classics by Carole King, as a he hit me and it felt like a kiss. Or please hurt me by Little Eva. There's no other radio station in the country, I'd venture to say that they can come up with such top notch

material every week for our listeners. So that's my pitch for KPFT call 5299440. All we're asking is to give up one bar of poppers a week and send the money to us just once a month, \$5 a month. A lot of you guys, that's nothing you can afford that easily. And it's a good way to show the US and the community that you support gay radio. This is the only gay programming you will hear for a long time, I'm sure in the state of Texas unless Ray Hill has his way. So you need to let everybody know that you support it. Well, that's my pitch for the week. This week's show I was wasn't anticipating as being off the air so long. So it's kind of a serious set, decided. All the thinking I've had to do in the last couple of days, all this dreary weather, I started thinking about families and how we all have to in one way or another deal with our families. My mom used to say you can choose your friends, but you can't choose your relations. And we all know how true that is. And the first song is by Lou Reed, and it's called families. And I think Lou Reed says it all in this song a lot of us have felt this way. That was families by Lou Reed. I think that's one of his most Parkland songs that he's ever written. Alright, now, we're gonna go on to another song. This one by Bruce Springsteen. It's called Independence Day. This one is for all of our teenage listeners out there, that one day, you're going to have to go through that scene where you finally decide it's a time where you're going to have to leave home. That's the only way that you'll be able to live the life you want to lead. And that's, I think that's what Bruce is talking about here. Nothing we can say will change anything now. I know. I know what that's like. Every time I hear that song, I get shivers. Well, I got one more plug for KPFT before I leave this evening. I don't hear any Phone's ringing out there. Do you mind? No, not

M

Mike Miesch 23:00

at all want

A

Art Tomaszewski 23:01

you to call 5299440? You know, we've been off the air for two days solid. And we came on five minutes after the Wilde 'n' Stein show is scheduled. Now if that doesn't prove that God believes in fairies, nothing. Now I want all of your hair if you believe in fairies to call 5299440 and pledge your support. We're not asking for much. You know, it takes a lot of money to run this radio station. We don't run any dumb commercials. We don't have to put up with any kind of crap people telling us we have to play this song. We play whatever we want. We play what you want. You call us up and ask us to play something if we can find and we have the time we play it. Well, I guess that's it for tonight in my head. I have one more song to round it out. This is another Lou Reed song Who Yeah, I guess y'all can tell is one of my favorites, but he's also one of Rock and roll's geniuses and pretty openly gay. As although he did they did have an article in People Magazine about Lou marrying. And I think that meant to people that he had turned all of a sudden heterosexual overnight. I think we realize that gay men can be married and can have relationships with women too. Anyway, this is my old man by Lou Reed and it's a song is singing about his dad and how we realize that well are the best dad in the world always isn't. When I was Thank you, Lou Reed. That was off his growing up in public album. His most recent. We still don't hear any phones ringing here at KPFT at 5299440. We have four lovely Colt models out there answering the phone, no say just rang. I knew we could. We can Tai Chi one way or another. I all you guys that are into j o fantasies, just call them up and pledge your support to KPFA. Well, I guess my quote for the week came fell off and one of the Lou Reed songs you heard tonight, I think it's just wonderful that it says families that live out in the

suburbs often make each other cry that I'll leave you with that thought for this week. And we hope to be on our infinitum now, going off the air. They say lightning never strikes twice the same place except KPFT has been hit about what 300 times.

M

Mike Miesch 25:36

I don't know. Thank you all. Right. Now a couple of announcements. Unfortunately, Ray is feeling the after effects of his surgery. And you probably can guess what that is and but he will be on air next week. And he'll probably be feeling a lot better next week. But he had he appreciate any cards or letters that you may send into the station. We're at 419 Lovett, our zip is 77006. And our special marathon line is 5299440. I've got the rest of the announcements together. least those that are in front of me. Some events with like white men together. They have a rap group coming up Tuesday, the 13th, which also happens to be Ray Hill's birthday, we also would like you to maybe drop by Marius on the 13th they're supposed to be a benefit for Ray. And on the 16th will be a general meeting. And if you'd like more information on the general meeting, or any of the meetings or calendar events of blacklight men together, you can call 5295006. Coming up, let me see the dates on that. The Lesbian and Gay pocos of all People's Congress will sponsor a city wide speak out. And that will be in Detroit. I'll excuse me, it'll be in New York speakout Saturday, October 3 From one to 7pm at Hunter College. And then they'll develop some sort of strategy and what they'll be doing at the All People's Congress in Detroit, which is October 16 through 18th. All People's Congress is a vehicle to fight back against the cutbacks and all the other repressive aspects of veganism as well as to our calling and bring to the Congress those issues which affect us most as lesbian and gay men. And if you'd like more information, you can contact the lesbian and gay focus of all People's Congress at night teen West 21st Street, New York, New York, in the zip is 110 10010. And then they also have a number that you can call area code is 212. Number 7140613. Right now, since we just had some music, we'll wait just a little while to play the tape from last year's West Coast women's Music Festival which features alive. But right now we'll be hearing from an old friend. We hope to have back soon. Lisa Finn in interview with Clara Kern. This is an excerpt from a show a number of weeks ago with Clara from a woman's place in conversation with Lisa and Lisa will also be reading her collection I Sleep with Trains right now, Lisa [Finn?] and Clara Kern

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29:19

a lot of times to work and selected situations to to funnel my creative writing energies quite often into journalistic and an editorial spheres to talk about issues of importance to women to bring to light other women's works. In the last couple of years, I've come to the point of saying, Well, I still am going to do things for the community and for women. But I want to take a break and just do some things that I just want to do. And I think that when I do go back to doing a lot more journalism and a lot more collective type work, I will come to it with a fresher energy I think I will come to with some newfound skills. Like these business writing skills that I'm learning. I know that at some point, I'm going to be able to translate get into some good for women other than myself, I have a dream in the next 3, 5, 10 years, however long it takes to to start a women's press and to take those skills to be supportive to other women and to help other women feel competent and to get their work out. Because I feel that's happened for me. I feel I'm in a very exciting period of time, not that I wasn't in May I was I'm just going into another phase of the moon another cycle. And I feel real good, just as optimistic even about the political situation, if that's just stay in,



30:31

I don't know, how could we just have to, I've just decided if you put enough negative motion to almost anything, it will happen for the bad. So why not put the positive input in and say, you know, something good will happen? I know it will. And yet, I think, well, I've got to do something to make it happen. I guess that's what you're doing. You've had the energy and the desire and the belief that you could do well. And you're putting a lot of positive energy into making it happen, as long as believing it can happen. So you getting out of that dream world, a bit



30:58

of a real struggle place. And I think that part of the status of being women is the status of struggling. But there's unconscious struggling where one is just simply living from day to day and enduring. And that's very valid. And I think that's what most women do. But more and more women are coming to a point of conscious struggle, and realizing the value of being aware of our struggles. And I'm beginning to learn that sometimes adversity, sometimes a wall that's a little higher than you think you can get over it can be very good. That you can it can help push you to go even farther than you thought you could surprise yourself to find new skills, to find new sources of strength to find new sources of inspiration, which is what I think trains has come from is a recognition of walls a little too high to get over. That for some women that I knew in my life. For them, it was too high to get over. And that was an inspiration to me to have a sense of what struggle on a daily basis in terms of I not to put food on the table for myself and my children. I want to have a warm space to live in. I want to have a little joy. I want bread and I want roses, you know that those daily struggles. Poetry is not an ivory tower. Good poetry has to do with real life, the the guts, the nuts and bolts, the bread, the roses, and that's why I'm coming from that inspiration to me. That's what keeps me going every day. And that's what gets me to sit down at my desk with a pen on the DBQ daily



32:24

struggles. I mean, is it all Bread and Roses? Or is it is it? Is it sometimes nitty gritty or what's happening? What do you do every day when you're not writing? Well, in addition to writing poetry? Well,



32:36

I've had a lot of different kinds of jobs I've done everything from selling has to just about every fast food joint in existence, which I gave up about four years ago, when said never again, I've been a golfer at a at a date, a big daily newspaper, I've been a secretary, I've put together and torn down conventions, I put you joints together in a factory. I've done a lot of different kinds of things. Currently, I'm working at the Texas Medical Library. As a silver I've done library work before and I I like it because it's not very high pressure. It's very soothing. It leaves a lot of mental energy at work and afterward to do my writing. Even still, sometimes. And I'm feeling this very strongly right now, because I'm involved in writing this play. And it's a very concerted, ongoing effort, a poem you may work on for a few days. But a long work requires her to daily involvement that i have moments of feeling like you're taking so much of my time. And so

sometimes there's that struggle of saying, you know, I have to survive, I have to eat so I have to work a job. When I'd read, I have to get up and go when I want to stay home and ride all day. It's a mix. I like my job a lot of the time. I like doing research, I like helping people find information that often saves lives. But it's a struggle. And some days it you know, you make your compromises easily and other days. It's difficult. And I think that's true for everyone. You have to live and right now, I don't make enough money from my writing to simply do that. So I do other jobs. And I think that's very true. For everyone who is wants to do something other than the job that they're doing, whether they are going to law school at night, or they're writing poetry or, or whatever, you know, you have to do something else to survive. That's a fact.



34:25

I have a feeling Lisa, the two found one of the answers. As I heard you talking I heard you mentioning various jobs that drained you completely and I've been there. I've been to the jobs where no matter how much I wanted to write poetry or what I wanted to radio broadcasting. The very process of getting up in the morning, putting in the hours I had to put in in order to pay my rent and buy my food. By the time I was home. All my creative energy was gone. All I had left was you know the big decision Shall I eat before I sleep or sleep before I eat and all that was left and it's



34:59

the worst With children, I know that it's a much harder struggle. I'm lucky because I, at this point my life don't have children to take care



35:06

of themselves. You know? Well, Chris, we can say, look what it did to her. And I don't want to. But we don't always have that that kind of inner gumption that says, okay, when the kids are asleep, I'll get up two or three o'clock in the morning, and writing are put into three hours. And I don't think many women, I don't think many people, men or women can put in the hours of a full time job and set aside that time. Unless they found a job that in some ways, not draining major portion of their energy. And that's very,



35:37

that's very hard to do. And for different people, it means different things. For me, it means that I need a job that doesn't take a lot of my mind, and yet is busy enough that the time doesn't seem so long. So I'm not so aware that this is eight hours of my day where I could be writing different jobs provided different things, sometimes, I've had some tough, so I worked as a nurse's aide a few years ago. And while that Job was very draining, and very exhausting, is very inspiring. But the contact with the people was something that I could take and use in my work. A lot of times it's a matter of balances. And at one point in your life, what will work at another point won't. Right now I'm in a place where I need a job that does take very little from me. And my job with the library, doesn't it? Generally, you know, there are times when it does, it's a matter of balances. There are some times when I can get into a cycle where I do get up at 4am.

And I write till seven and then I go to work. Other times I can't do that. And I have to come home and rest for a couple hours and then work from seven until 11 at night on the writing. I try to be flexible. Because you change.



36:42

I think it's something I think, in addition to finding a job that doesn't drain you completely sometimes I've had to say this is my job. This is what will pay me. And so what can I bring to the job that'll drain me less. Have you have you discovered, for instance, when I teach school, sometimes my very attitude about this is not what I want to do with my day, I have this poem I'm writing or this program I want to produce or this this creative venture that's very important to me, I feel almost resentful that I cannot do these things. And then I have to turn myself around and say if I can bring to this day, sufficient patience and tranquility, to flow with what must go on during that day, I may have the energy to do some of that tonight. Is that within the library today?



37:29

Well, it depends. Somebody should mention that just yesterday, when I got to work, I spent 15 minutes, dodging my boss staying in the lounge, having coffee tearing my hair out saying I don't want to be here. You know, I want to go home and work and I do not want to be here and it took me a couple of hours to cycle into being comfortable. Sunday's what happens for me is that I can I can say to myself, you're going to have the entire evening to work and put your ideas in a very nice one little niche in your head and let them let them germinate. Let them do whatever they will a phrase that you say is it putting that in your unconscious, sometimes I find that I can do that. And I can say to myself periodically in the day, when I get home and I have rested, and I sit down to work, I won't have to spend an hour or two, you know, gnashing my teeth trying to find it because it has had all day to germinate and, and form itself in my mind when I sit down to write there will be so much there because I had the space to let it just work on itself that when I sit down to put it down, it will be there. And I've found in the last month, at least 50% of the time and quite often more. That is true that within 15 minutes of sitting down it is there. It feels real good. I think the main thing I would say is flexibility. Be flexible.



38:51

Every time I hear trains I think of the last dream, the last dreams many women and I think of the type of courage it takes for all of us to recognize that that next seed is still there. Below those bitter snows, I think of I feel there's someone listening right now who says hey you too, you're just crazy. I'm flat worn out. There's nothing I want to do that are going to be able to to there just isn't time there's no love in my life i i have too much to keep the food on my table shoes on the feet of my children in the roof over my head. And all those dreams I just have to let go. And I think perks such as your yours are written in celebration of all the women who really did have to give up and also in celebration of all the women who can read such works and say she felt it and she didn't give up



39:58

I think After I wrote trains right before, right after we already printed it up, and we were looking at going to a festival in New Orleans to kind of make its debut, I suddenly realized that there were no positive role models in trains other than the poet who was the first and last voice of the book, who does get on the train and go where she wants to go. And I said, How do I feel about that, because I do firmly feel that it's very important for us to so are still under the snow. Some women who died with their dreams still under the snow, and some women who have already given up their dreams. And I realized that up until I was like, 18 years old, those were the women I knew, and that those women inspired me to in their own way. My grandmother, my mother, friends, women friends in my family, I realized that those women, each one of them gave me a little more determination, a little more perseverance, a little more belief that not only for myself, but in some sense for them as well. I would not let my dreams go, and I would make them happen. And I feel like I had to write about these women, I had to say something to them, and that I think a lot of women who succeeded their dreams are coming from a root, coming from a foundation of a lot of other women's broken dreams. And I don't think that we can build a future without some sense of what our past has been. Both the successes and the triumphs and the joys and the pains and the dreams lost. I came to realize, after some time after transit that only about six weeks ago, a little something and that is women's accomplishments, women's abilities, women's skills, will never be appreciated until we understand that there is a great vast void, there is a loss, a tragic loss. When those dreams are not realized until we have our tragic, women figures are willing Romans are Stanley Kowalski is all our defeated people, all the roles that that Montgomery Clift and James Dean played are Eugene O'Neill characters, until we have those figures. And those are a tragic loss that makes us weep. Because they lost their dreams, we will never fully appreciate those accomplishments when they do happen.



42:33

And they no longer the slightly ridiculous, you neurotic woman who had this silly idea of doing something that women really shouldn't do or whatever. The women with valid contributions, who, through circumstances through their acculturation, through whatever reason, could not rise above all that was against them and say, you know, I'm both lucky and I'm strong. I mean, yes, they didn't feel lucky. They didn't feel strong, they felt very often defeated, I felt very often defeat.



43:09

And I don't want to paint myself as some kind of unrealistic Amazon, you know, because I was not me. I, for several weeks after we print the book, almost a month before we went to New Orleans, I was nauseous, I was terrified. I was just, I was, you know, it was a big risk, and I was very unconfident, very sick. And then a couple of days before we left, my confidence returned, and I, I still have those two long nights and to long roads. But I do feel that we need to appreciate those. I think that we're coming to a point of realizing those dreams weren't trivial. And realizing that they're just as essential as the dreams that men have always had. They just haven't been as realized.



43:54

THE END OF THE RECORDING. THIS IS A DRAFT COPY AND SHOULD NOT BE CIRCULATED.

The woman who nad plans tor life, but raises ner children and she's supposed to realize and through her children, is her life supposed to be set aside completely? Or Doesn't she have a right to some of her realizations to her dreams coming true? And I'm not talking about Prince Charming coming down in his white steed. I'm talking about the one poem that got published, the one song that got written and heard the one speech that was made for pro choice, whatever effective action she realized in her lifetime that she wanted to realize, I think she has a right to her space. And I think if none of that space is realized is a tragedy for all of us.



44:39

Yes. And I think I want to make that clear that it's not only a tragedy for women, but it is tragic for the culture as a whole. I guess I just really needed to write this book to say something about the women dreamers that I think were a part of my growing up and probably a lot of women's going on. and it doesn't on a hopeful note I think that we can be inspired and and I personally I feel that the trains was written for my grandmother who was is no longer alive and in some senses for my mother who still is in a sense of saying your dreams haven't happened but I'm going to make my dreams as well.



45:19

We have a song railroad wife it's an old folk song it's where women used to be not necessarily where we want them to be. And we're going to go out to that directly into trains



45:37

night gonna go back



45:53

to nine gonna be 529944



46:16

I float with trains I think we're trains got the same nightly dream. miles of boxcar Mr. Steam, driverless smoke, cities of steel and music reckless chances and hope haunted by a nightly whistled callings we calling low what my plus Windows seat reserved. Walk Fifth Avenue eat Chinese here Dez like it should be heard. I sleep with trains. i Dream Dream Dream. New York



47:08

I am the waitress gone fat on feet pasta. Gone bitter gone numb from greasy plates of furnished room. Loose hands on my ass. Homecoming Queen 55 Last month's dye job fades. Grable legs look alike. Designed to varicose veins. I sleep with trains for them have wheels on tracks. Need a side of bacon? One sort



47:47

I'm the black woman left down south my man packs in his suit grabbing and northbound freight checking the mail for my ticket. Sweating out the weight breathing silver polish to his guardians. Instant out rattling nylons to his snuggling with silk and skin. Putting butter on burns of dishwashing hands asleep with chains smoking and speeding nonstop high rise penthouse apartment String of Pearls coat of Fox more mending and scrub the pots.



49:07

I am the young Spanish mother dreading the fourth child in the fifth year of marriage. The priest my rosary beads, Bible and prayers before bed. Don't stop my husband seed. Swelling daily. No Madonna, belly distended like a [Biafran?] I live hunger, food can't feed. I sleep with trains on the Broadway stage. If I made it to the station, said no. One more time at 18 dreaming when the baby screams



50:06

I'm the prostitute sweaty was strange man as the whistle things looking into eyes shut mark by his new like a practice dancing giving the illusion of heat promptly bills and the money loves spent on the 245 Rumbling house one morning I'll be writing wails nobody's got my name I sleep with be a front desk girl taking dictation from an eligible lawyer Don Brown was old eyes. I know another burden before like the night's work from my phones



51:23

I'm the divorcee past 40 cast off like well worn pants and worthy of patching dismissed by birthday. Crucial beauty lacking Mrs. William foster no name of my own, no occupation the kids are grown. Your work history is required. diapers changed. And this inspired schedules arranged 1000s of dinners made tears comforted got out all conceivable stains. asleep with trains. Lighted single comes around the band stuck to all rules stayed within lines only live to serve. Supported, never strived. No job for laid off wives.



52:38

Stretching Social Security, like adding milk, eggs, like making one cup of rice last three days. Called head old which such are the medals for women's endurance. Mine is an ignored wisdom. Haven't I seen war close hand? War Against Poverty and fortune, poverty and chance. Poverty and love war between intimates lover and blood war on the spirit to keep the kids fed to cover my bruises buried in a house almost half a century. I have survived all this one master Master



53:35

last time producina great



53:46

trains for his business, our vacation trains for a Surfside honeymoon. The yearly sales convention trains I never caught so many many trains to meet the station



54:18

they say can't write universal way too much personal stuff. Don't ask the big three. Is God dead? What is the meaning of life? How do we stop war? Leave those two men it gives them something to live for a while we clean up their mess. Going for the essential. I write more in something less. See great meaning in the daily God irrelevant or something women had nothing to do with describing dreams. Is that not me out of bed recording these private histories, burned, buried or never said I create chains by making names. names for the invisible those without property ill used illegal I corner Reliv recycle my pain too much way too much personal stuff and I sleep with trains a whistle blows and blows razor blade shines like a full moon in the blood



56:05

generation ago this poem would have stopped there dead on the tracks. Not now. Not me. No academia, no locked ward, no panacea. No I won't be contained. This night and my constants are clear. I sleep at trains. Oh Pat for the station. New York rises like a prophet. And I want to know every single sensation recurring dream the Brady temple neons streets, shimmering urban smile.



56:57

I sleep with trains at the end



57:05

of the line.



57:13

I I'm Claire. And I'm



57:27

Lisa fit. And we want to tell you about a women's fall celebration, kicking off October 9, with Claris broadcast of a woman's place



57:34

my guests will be the women of Heidi's in the company who have invited us all to join with them at 1905, West Alabama, October 10 and 11th between 10 and six in the evening,



57:46

Claire and I will be there to do a little networking and bring you up to date on KPFT is October November marathon



57:52

and it's the highlight of the weekend. Sunday the 11th between two and three. Lisa will read from her recent publication.



57:59

I sleep with trains join us for women's fall celebration.



58:03

Listen, October 9 12. New to a woman's place dropped by Heidi's



58:07

October 10 and 11th 1905, West Alabama. And remember,



58:12

you are the listener who supports listener sponsored que PFT pledge your support this marathon to women's programming, dial five to six 4000



58:25

All right, we can think of no better way to end our first festival than to bring you the outstanding performance of.



Mike Miesch 58:53

Five to 994404 if you wish five to six 4000 Come on and subscribe KPFT. Come on. Five to 6005
2004404 is our email address. The email address is KPFT@kpft.org. But I don't want to do that.

299440 is our special marathon line. I won't interrupt again. But I must remind you that it is marathon. And that's our special subscription line for you to become a part of non commercial listener sponsored radio. We've got a great number of expenses coming up both repairs on the transmitter and whatnot. Help out Ray while he's in the hospital, et cetera, et cetera, et cetera. If you'd like you can call us You're at five to six courthouse and I can answer that line or someone else can answer 5299 440-526-4000 Coming up at midnight, Alan Watts and following Alan Watts at 1230 Now that now none other excuse me than George five to six 4000 or 52994405 to 99440 All right

1:00:52

thank you very much both of those songs are written by Janet small

1:01:04

we'd like to do one now for you written by Mary Watkins, and Carolyn brand dedicated to all of us. As we work through how to love each other in all the ways that we're learning to love each other. It's called step by step.

1:01:33

Country we'd like to dedicate it to the American Indian people who are living on the land, the traditional Indian people who are talking to prophecies.

M Mike Miesch 1:01:44

Unfortunately, our time is coming to an end. And I'd like to close with the song I chose. Since I got back from the gathering to be the closing song to song that speaks to everyone. It's from Meg home. No, it's from Chris Williamson. So change in the change. One of the songs you hear quite often waterfall, which is the theme song of a woman's place. But Well, Ben Stein's closing is Chris Williamson's the song of the soul. And right now I'd like to close with that, in this evening. Coming up in just five minutes is Alan Watts. He's back on the air. And he'll be on tonight. And following that will be George and I hope you give George a better reception than I received pledge wise, although I'm very happy to that we're back on the air right now. Our closing song, song of the soul by Chris Williamson. Welcome mine is that

1:02:57

I've got to strengthen my grandpa, who did let the stones in that land keep them from feeding 12 children. I've got the strength of my grandma who delivered 12 today with the help of her own daughters and midwives. I've got the strength of my father. There was nothing so bitter that he could dig even when he was near death. I think the last time I saw him he was dancing a jig in the sun. And I've got straight to my mother, who quietly when she didn't like the way the world was just walked inside of herself and said take part in this world and employ them all together. A new pastry coming from women looking at each other, helping each other and

moving on with what they got from the folks with the music and with their heritage. deep deep feelings for the hills and the valleys of the places where they were born. Five to six 4000 A Woman's Place with Clara Kern Fridays 12 noon till one support women's programming on listener sponsored que PFT call 526 4000 and subscribe