

Lori B - Frank Moore's Shaman's Den

Recorded January 16, 2005

Berkeley, California

Lori: Coming into this house is like being in an upside down world. Like Mrs. Piggie-Wiggle or something.

Frank: You should see the other house.

Linda: We have a house down the street.

Lori: Is it really an upside down house?

Linda: Well, this is a house that we got to build totally. We'll have to give you a tour after the show.

Lori: Yes. I have to check it out.

Linda: Mikee painted tiles for the bathrooms. Lots of naked people.

Lori: Wow!

Linda: ... taking showers and what not.

Laughter

Frank: Lamps.

Linda: Oh, he made the lamps. We got these big painted lamps that he made the shades for. And then this other artist made the actual lamps.

Frank: I ...

Linda: Frank picked all the paint colors, and there's a lot of paint colors!

Laughter

Lori: I can only imagine.

Lori: Wow, so, it's been some years since I was here last.

Linda: December 2000.

Lori: Right. And now it's January 2005. That's a lot of time.

Linda: Four years, right?

Lori: It feels like more to me. I mean, you got blackballed by the punk movement between now and then. And I sort of fell from grace with a lot of other people.

Frank: How?

Lori: Let's see ... the short answer is I made a sex mistake.

Silence.

Linda (to Frank): Want to hear the long answer?

Laughter

Frank: Like what?

Lori: Let's see ... like I had sex instead of making art.

Silence then some laughter.

Lori (to Frank): I know, that doesn't register for you.

Laughter.

Frank: Well, you can do both.

Lori: Here.

Linda: She added "here".

Lori: It was a situation where I wanted to get ... where I wanted to be close to people in some way. And I chose a way that was easy for me, which was sexual, but it wasn't the real thing.

Frank shakes his head yes.

Lori: The sex wasn't the real thing and the closeness wasn't the real thing.

Frank: That is a problem.

Lori: Yeah. You know I think all of us, well, many of us, have an easy way to do things. Or a comfortable, familiar path. Something called a rut. (Laughs) But for me, since I was little, I identified with my body, and with the way I look. So that's a comfortable, familiar place for me to activate from, or to initiate from. And it's been much less comfortable to trust some of my deeper qualities. So, in that instance I went with what was easy, which was being close quickly through sex.

Frank: Not intimate.

Lori: Not intimate at all. And it's so interesting how easy it is to mistake intimacy for sexuality.

Frank: Yes.

Lori: But sometimes it's about the furthest away from being close that a person can be.

Frank: Yes. They never show intimacy in movies or T.V. They show sex.

Lori: Yeah. And that's what everybody learns. I heard this great definition of intimacy a number of years ago. A woman, I always get her name wrong, so I'm not going to say it yet. And she said, intimacy is being willing to go to a place where I've never been in your presence. In other words, intimacy is not a report of all the shit that's going on for me. I think, again, at times in my life, it

seemed like, if I just tell you how terrible everything is, that that's intimacy. Like, I'm telling you all the worst things.

Frank: No. That is soap.

Lori: Soap opera, yeah. Can I just say, for people who have never seen the show before, is Frank's board evident?

Linda: Yes.

Lori: OK. Your people know. My people don't know maybe what you're doing with that stick. Other than waving it at me.

Giggles

Frank: That is why I am too hardcore for the punk scene.

Linda: The intimacy? Is that what you're talking about?

Frank: Yes. Not just punks.

Linda: Not just punks, too hardcore for just about anybody.

Lori: And when you say hardcore, do you mean too bold?

Frank looks at Linda.

Linda: Well, I think of it as kind of like, maybe saying "real" or something.

Lori: Authentic.

Linda: Yes, authentic. Like people, say, for example, will have a façade of whatever. Frank will actually be that, not just the façade. So that makes people uncomfortable. Like the people in the sex scene, for example. It's all like, you know, I'm open sexually, I'll have orgasms, dada dada da. But Frank will actually bring intimacy and humanity into that, and everybody gets really uncomfortable. So, whatever the scene is, it's like that.

Frank: Like when we tour.

Linda: Like, what happens when we tour is often the person that's booking us will try to get us people to be part of the cast, since we can't afford to bring everybody with us.

Lori: Right.

Linda: So, they'll typically go to the sex industry because they'll think, nudity, eroticism, and it's like so not true. Because we've actually had strippers say to us, "I would have sex with you, no problem, on stage but ...

Lori: Don't get too close.

Linda: ... sitting on your lap and rocking naked together ... I'd feel very uncomfortable with that". Because it's intimate.

Lori: Yeah.

Frank: Real.

Linda: And it's real.

Frank: Melting. Just wanting to be together. Not (makes instance orgasm sounds).

Lori: Right. For me, on a very simple level, when people say, how are you? And they expect me to say something false or simple, like "fine", which I'm unwilling to say. And I always treat a communication as real. How are you? Well, I'm a lot. How much time do you have?

Giggling

Lori: I had a German lover for years and he was very, very confused when people would say, "How are you?" It's not done in that way in Germany. Because, it's a complicated question.

Frank: Yes. And if you don't want to know, don't ask!

Lori: Exactly. But, it seems to me what people want is contact.

Frank: Yes.

Lori: People are starving.

Frank: Yes. Because they don't know how.

Lori: Yeah. And they don't even know what.

Frank: Yes.

Lori: Again, what's been substituted is pictures of sex, food, alcohol, and now prescription drugs like crazy. Yeah, I don't think people have a clue what goes all the way in. (Gestures to her heart area.)

Frank: And they don't know why they feel empty.

Lori: Yeah, yeah. (Sighs) And it's all been very successful. I'm not a conspiracy theorist, and in some ways I'm the least political person that I know, but it doesn't take a genius to figure out that what we've swallowed has choked us to death.

Frank: I have been talking ...

Linda: Frank's been talking about ... he called it the Combine Plot. This was when I first met him in the mid-1970s. He would describe it. He said ... Ken Kesey's *One Flew Over the Cuckoo's Nest* talked about the Combine. It was like the one character would say, everybody is hotwired. And so, when you do something that they don't want you to do, you have this physical jolt, and so people just don't do those things.

Lori: Right. And now nobody needs to get the jolt because the oppression has been so successful. And really, for me, what's been swallowed is the consumption. We've been choked to death ... we need something, but what's choked us is the goods, the things.

Frank: And the isolation from each other.

Lori: Right, right.

Frank: And the fear.

Lori: Right, right. The fear. It's so hard to figure out what came first.

Frank: It was programed in because when we are isolated and fearful, we are easy to control.

Lori: Yeah, yeah. I guess, I know that's true. I'm not sure who "they" are. I guess they are the people who have money and who wish to be in charge.

Frank: The power people.

Lori: Yeah.

Frank: The power addicts.

Lori: But we're them too.

Frank: No.

Lori: We're not and we are.

Frank: I think it is only 5% of people who are addicted to power.

Lori: I'm not sure I agree. I think a lot of people are addicted to power. I don't think a lot of people are very powerful or able to express their power. And what they settle for instead a sense of personal power. But, the other thing is, are we victims? I'm not sure that I believe that we're victims.

Frank: More duped than victims. Because on the personal level, most people are loving.

Lori: I think that that's the innate nature of the people, of the person beast, but I think that we're scared.

Frank: Yes.

Lori: The question is how the cycle gets broken. And part of it is art.

Frank: Like this.

Lori: Right, right.

Frank: Like in the 1970s, when I talked about the Combine ...

Linda: Nobody knew what he was talking about and they looked at him funny.

Laughter

Linda: And then as the years have gone on, you talk to people, especially the younger the people get, they just say, "yeah, right". As if this is just something they know. So that seemed like a change.

Frank: And now, most guests talk about ...

Linda: ... the Combine one way or another. They initiate it, we don't.

Frank: It don't matter what they're into.

Linda: Yeah, that's what we discovered quickly doing this show. No matter what walk of life the person was in. Even people that would just talk about living and renting a house, whatever. It always ended up on that subject, or however they identified it.

Lori: Of being controlled? Of being fearful?

Linda: Of being aware of how people are oppressed in some way and that there's something that's out there that's trying to do it.

Frank: And they are breaking out of it.

Lori: Well, in this way, nourishment is a form of subversion.

Frank: Yes.

Lori: So, part of what I'm here to do is to nourish people. So, I guess they could arrest me.

Frank: Well, the closest to being arrested that I ever got was for a poetry reading.

Lori laughs.

Frank: No nudity.

Linda: There was no nudity or eroticism in that. It was just us reading Frank's poems and the cops showed up and were ready to make arrests. We actually just watched it on TV last night because we had it videoed. Frank was scheduled to be a featured reader at a café in Oakland. And at the same time, the week that that was supposed to happen ... Did you see the East Bay Express article they did on us? That was since we last met. It's right there (gestures). It was a cover article. Lots of nudity in the article. And it was a very good article.

Erika pulls out the article and hands it to Lori.

Linda: And it was the East Bay Express, so it was everywhere.

Lori: Cool. (Looking at the cover photo) It's beautiful.

Linda: It's real nice. We were real pleased with it.

Lori: Can we show this?

Linda: Yeah.

Lori holds the cover up to the camera.

Lori: What a great cover photo.

Linda: Annie Sprinkle took that.

Lori: Perfect.

Linda: Yeah. The owner of the café saw that (the East Bay Express article). Actually the woman that ran the poetry reading thought that was cool. And it was a way to say, "These people are my featured readers." But the owner said, "What exactly is Frank going to do?" He wanted to know exactly what Frank was going to do. So, she emails Frank and Frank says, "I never know what I'm going to do, and I never tell people anyway. But I'll tell you this, I always get asked back." Well, she didn't get that. And she said, "OK, then you're canceled."

Lori: Oh, Jesus.

Linda: We got her email as we were walking out the door. We were on our way to the café. And so, Frank says, "Well, no way!" So we show up with the video camera.

Laughter

Linda: We got there before her. She walks in the door and says "What are you doing here! This is my café! Get out!" This is before even like, "Did you get my email?" Nothing like that. It was just "Get out of here!" She starts screaming at us. Frank says, "Hey, I want to talk about what's going on." She didn't want to talk. She didn't want to have anything to do with us. And so finally, she was just freaking, she called the owners, and finally she said, "I'm cancelling the reading tonight." Frank said, "Great. OK, well, who's here to read? We'll just read. There's no poetry reading here scheduled for the night." Meanwhile, all of the poets that have raved and applauded when Frank would read poems about going up against the system and he reads poems about the Nazi period and how nobody wanted to be involved, and the poets are all applauding and saying "Yeah, yeah, yeah!" Well, here we are and all of those poets moved to the back of the room and start looking down at their books and acting like they don't know us. And the few that stayed ... first there was a blind woman that read and then a seventy year old woman that read. And that's when the cops and the owner show up. And they physically just threw her out of the place! They dragged this seventy+ old woman out and (gestures tossing her out the door).

Lori: Wow.

Linda: And she's screaming and yelling. And nobody would talk to Frank. The owners wouldn't talk to him, the cops wouldn't talk to him. So finally Frank demanded that the police officer talk to him. Frank said, "I'm the one. You've got to talk to me!" So, the guy has to stop, he has to read the board (gesturing to Frank's letter board),

Lori: Oh, they love that!

Linda: Yeah!

Laughter

Linda: But meanwhile, at the end of that conversation, Frank said, "We're going to do the reading right out here on the sidewalk." And, at first it was "no", but after the cop finished talking to Frank, he said "OK". Because, it was like, well, it's not legal.

Frank: I asked, "Is it legal?"

Linda: And the cop said, "Well, it's not legal to sit on their bench." And so Frank said, "Well, if we don't sit on their bench, is it legal?" And the cop said, "Well, it's not legal to block their door." Frank said, "If we don't block their door, is it legal?" The cop answered, "Well, yeah, I guess so."

Frank laughs.

Linda: Frank said, "Great! Are you going to stay for the reading?" (Laughing) He said to the cop! Meanwhile, the owners had to stay there all night, because they didn't want to leave. They had come in, and now they had to stay there.

Frank laughs.

Lori: To make sure you didn't come in.

Linda: Right. The café was full. So you had a café full of people looking out (the window) wondering why is this guy in a wheelchair and all of these people out in front reading. And meanwhile, everybody started parading, right outside the front door they had the big rack of these (gesturing to copy of East Bay Express with Frank & Linda on the cover) because this was that week's issue. Everybody is sitting in the café, it was like a commercial, reading this trying to figure out what's going on. So, that was as close as we got to being arrested.

Lori: I haven't been arrested.

Frank: I have always hoped to be arrested.

Lori: But, you can't get arrested?

Frank: Laughing a "no".

Lori: That's amazing, Frank, really, considering what you've done.

Everyone laughs.

Frank: Yes. I love Weeping Over the ...

Linda: That's the name of a song? Weeping over the ... Is it on your new CD?

Lori: Weeping? There's good weeping to be had, but there's no song that's called weeping.

Linda, looking at the cd: Let's see, which one is it?

Linda: I'll read him the titles. We were listening to it last night. We played it on LUVeR.

Frank: And political.

Lori: Oh, My Country.

Frank: Yes!

Linda: Yeah, that one.

Lori: Yeah, me too. I love that song. I'd be very happy to play it.

Linda: Would you like to hear that?

Linda holds up Lori B's cd, Shadows of Love.

Speaker 1 [00:01:32] Yes.

Lori: Now?

Linda: Yeah.

Lori: Let me get ... I need to get out of this. Oh, no, actually, the piano is right here. I could probably do ... no, I'm going to have to get out of my guitar. Can I play another song first? While I have the guitar on.

Frank: Yes,

Lori: I'm going to play this song called Dark Dark Horse.

Lori sings song

Lori: I've been studying Qigong since I last was here and have a beautiful teacher in Oakland named Vicki Dello Joio called The Way of Joy, is her school of Qigong. And Qigong is a very thousands of year old movement form of which Tai Chi, for instance, is just a little baby offshoot. You know, part of ... Qigong is the grandmother umbrella of all these energy forms. And in this form that we were studying called the Lotus my teacher speaks about the heart having a front and a back. And the back of the heart is the cobra, because the heart needs protection sometimes. And the front of the heart is the lamb. And so I've been telling people at shows recently that if they're moved and they don't feel to clap, that they can just say, baa.

Giggling

Lori: And so I heard you kind humming when I was done. So, baa is an option.

Frank: I don't like clapping.

Lori: Yeah, yeah. Me neither. It's very, you know, once again, we might go into the repression theory. But it is very contained. Of course, it's difficult for a large audience to express themselves individually, you know, so clapping, I guess, became a convention about kind of this outburst of energy. But one of the things that we probably talked about before and I feel certain that you're a compadre in this way, is that I constantly search for ways that the audience can express themselves. And when I had my CD release for the new record, for Shadows of Love, which I called a birth party, in the middle of the show, I did a set, like a forty five minute set. And then I allowed people to take, I think, a 45 minute break to make art in the space. And so I set up these art areas. And all of it was about shadow. Because one of the things that you probably noticed is that there's almost no pictures of me in the whole book. And in fact, all the pictures are of strangers' shadows. Every photograph was selected because it has a shadow in it. And I don't know a single one of these people or dogs or horses or skirts. And so the people got to get up. And I had these huge pieces of

paper with a blank slide projector and so people could stand in front and people traced other people's shadows. I had some turf, some grass that I brought in for people to lay down on and write with little lamps in the place. And I had a confessional upstairs with a tape recorder going so people could tell stories, secrets about shadows of love. And, and then I had a huge, screen, a beautiful movie screen with projectors behind it so that people could dance between the projector and the screen so that people out front could just see the shadows of these dancing people. And you know, I had no idea whether people would feel good, excited, happy or even willing to make art because the number of baa sheep is so high of people paying their money and wanting, you know, I bought my seat, I'll be staying here. And so you face that constantly, I know in your shows. And so, but people responded incredibly, and adored making art.

Frank: They are hungry?

Lori: Yeah, exactly. And for me to stimulate art making is the highest is the highest form of applause. That people would want to make art back at me is thrilling. So how to create circumstances in which that can happen?

Frank: That is mainly what I do.

Lori: To create those circumstances. Yeah. Yeah, when I released her Hurricane Child, I had what I called a wishing well. And all these pieces of origami paper and thousands of little golf pencils so people could react. Write a poem or a prayer or a wish or a curse or something and drop it in the wishing well. Again, as a possibility of a moment of expression. Because if we're lucky and we're doing our work, people are stimulated to create something.

Frank: At UC Berkeley...

Linda: We had, for almost a year, we had a free space at UC Berkeley, so we did a performance every other week. What a luxury. So nobody had to pay to get in.

Lori: Wow.

Linda: It was just like, you know, the only thing it cost us was the posters. And Frank, we were able to invite, like all, anybody we could think of, all our creative friends, no matter what they did, dance, play music and word, just come. And then Frank would see who showed up.

Lori: Well, again, you know that it makes people very nervous, not to know what's going to happen.

Laughter

Lori: And that's the piece with the cafe kicking you out.

Linda & Frank: Right.

Lori: And it's the piece with people saying, you know, well, what do you do? Huh?

Frank: It developed...

Linda: It developed a community, is what happened. So you'd have people coming back and people would come the next time and bring their instrument with them or something like that. And by the

end of it, the room was just packed. And it was a lot of new people, a lot of people that had been there through the whole thing. And then we lost our sponsor. It was just it seemed like right at the point where it was just really powerful, the sponsor pulled out.

Lori: My training with the contact improvisation assisted me in *willingness* to explore disorientation.

Frank makes sounds.

Lori: And as you know, it's like very erotic, disorientation.

Linda & Frank: Yeah.

Lori: It also makes people incredibly nervous. Um, so doing something that's truly free ...

Frank: Even when the woman was a radical.

Linda: Oh, the woman who was our sponsor. Is that who you mean? Yeah, she was a political radical.

Frank: The energy ...

Linda: You think the energy was kind of too much for her? Yeah, yeah, yeah. I mean, it seemed like on the one hand, she thought that she should be OK with it because she had a picture of what she was like. But it seemed like it kind of made her crazy a little bit.

Lori: Well, once again, I mean, it seems like if things aren't set in some way, it's hard to commodifying them. And if you can't commodify them, then it really fucks with the system.

Frank: Yes.

Lori: So I'm going to get out of my contraption to approach my toy piano.

Linda: Do you need help?

Lori: I need help trying to figure out. I just I wish you know, what I can do, Mikee, is I'm going to unplug and take the strap. We thought exactly the same thing. Would you take this for one sec?

Lori hands her guitar to Erika.

Lori sets up her toy piano and sings a song, *My Country*.

Frank: Fucking powerful.

Lori: Thanks, Frank. I wrote it probably round the *Gulf War* and I never sang it out. And it was very private. And I recorded it in May of 2001. And then the airplanes hit the buildings. And I was scheduled to begin doing secondary recording on September 11th and a friend of mine called me from Washington, D.C. I was in Ohio, actually down south. I was going to go to L.A. the next day. It was the 10th. And then I woke up the morning of the 11th. A friend of mine called me and told me what was going on and. I didn't go to L.A. that day on the 11th, but I went on the 12th. And my producer, Andrew Williams, and I sat there and were devastated and I said, I can't think of anything better than to sing harmony now. And so, harmony vocals was what we did. And it was interesting because I was going to do some harmony on this song, *My Country*. I felt so confused. I

felt confused about ... the song's not confusing him, but living here and loving parts of my country and loving parts of being an American. And not loving my government, felt very confusing on September 12th. And I couldn't sing the harmony vocals on this song for a few days. And then it got clearer and clearer to me that the voice that sings this song is a voice that a lot of people need to hear because, again, the way in which art is able to stand forward in the not knowing. To be brave enough to not know. And, you know, once again, that's something that we're taught is dangerous, in a way, to not know. Laughs. Do you know what I mean?

Frank: Yes.

Lori: Yeah. So that's where that song came from.

Frank: And it keeps getting new dimensions.

Frank: The song.

Lori: Yeah, exactly, exactly. Right. Well, and I feel again, I feel really happy about that I chose not to do any harmony on it because, you know, for me, it keeps coming back to how brave am I willing to be. And for me, brave is not, sometimes not embroidering too much and letting myself be as simple as I am. And my mind tells me that something ought to be more complicated or more clever or more, you know, beautiful or more layered or something. And in this case, to use the toy piano again to be a counterpoint, to be the child's layer of questioning. The simple, silly sound of the piano behind the devastating questions about how it's possible to continue being here, I mean. I don't really think about leaving.

Frank: Where would you go?

Lori: I don't know. You know, I bought something on Craigslist recently. I bought a little computer thing, this WACOM tablet. And when I went to the guy's house to pick it up, I walked into this kind of penthouse. I mean, I didn't even know such things existed in San Francisco. But it was a high rise building. And he was a fairly young guy, clearly a tech guy. And I walked in and all the rooms were empty and he and his girlfriend were packing up. And I walked into the space that had been the, I guess, the living room and there was a poem painted on the wall in handwriting which shocked the shit out of me. You know, in this pristine penthouse. And it was a very political poem. And it turned out that he was kind of a poet I.T. guy. And I felt right away that something odd was happening and I said, where are you going? And he said, where am I going or why am I going? I said, well, if you tell me where, I can probably guess why. And he said, I'm going to New Zealand. I said, OK. And he wanted to leave before the election. You know, he was just really clear that he had reached his limit. And one thing that keeps coming up for me is what is my limit personally? And I think about what happened in Germany.

Frank: But I think now everywhere is Germany.

Lori: Sighs. I don't know, I'm not positive maybe. I don't know.

Frank: We thought about moving.

Linda: Yeah.

Lori: Where were you going to go?

Linda: France at one point.

Lori: Yeah, well, France is interesting. We're talking about degrees, I guess.

Frank: Yes.

Lori: And there is nothing pure right?

Frank: And the battle will always be there, no matter where you go.

Lori: Hmm. Oh, God. Mm hmm. I need something to blow my nose with. I'm afraid I've started crying. I'm not really afraid.

Frank: I will not use names, but I lost my theme song.

Linda: We had a theme song for a while for this show, and we lost it because the singer songwriter ...

Frank: F ...

Linda: Are you going to say with the name of the song?

Frank: Fuck the War.

Linda: It was called Fuck the War. That was the song. And it was right after 9/11 or shortly after that, the singer songwriter contacted us. She knew that we were using it. It was actually ... we used her singing it from when she was on the show.

Frank: She wrote it before all that.

Linda: Yeah, actually we started it as a theme song before all that too. And so at the point where all that started happening was like, oh, my God, the song is so ...

Lori: Why did she pull the song?

Linda: She was concerned that somebody would go after her for it.

Linda: She said, I'm sure you'll understand. And we said, no, we don't understand!

Lori: It's fascinating. Right when I was putting the record out. I have a good friend in Marin who said, "Don't. You know that's very dangerous." I said, "It's dangerous?!" "Oh, yeah, that's very dangerous. They could come after you for that." Nobody's come after me. And, I should be so lucky that they should noticed my song.

Laughter

Frank: Please, please do come after.

Lori: On the first record, there was a song that I wanted to release. No, it's actually I did a six song cassette that was called Lucky Seven, which was the first recording that I ever made. And

there were going to be seven songs on it. But right at the last minute, a song that I recorded right when we were going to mix. My producer said, "You know, Lo, I have to tell you this, but that is a Neil Young song. You can't do that." And I said, "What do you mean it's a Neil Young song?" She said, there are eight bars in it that are, you know, bar for bar, a Neil Young song". I said, "God!" She said, "You know, in Nashville, they say you're all over a song or you're on top of it. And you're on top of it. And, you know, Neil Young could sue you."

Lori: And I thought, well, you know, I should be so lucky that Neil Young would notice to sue me. But it didn't happen. I didn't put the song on it and I rewrote it and put it on Hurricane Child. And now it's not a Neil Young song. I mean, I love Neil Young, so I'm proud to have a Neil Young song, which I don't.

Frank: And now I just sing it.

Linda: Right. So now we actually stopped it when she asked us to stop it. But at a certain point, Frank said, you know, I'm just going to sing the song, we need to have it back. So it's him naked at a punk club singing the song. And that's the footage we use as the close of our cable show.

Lori: Oh, I love that. I'm going to need to watch it.

Frank: But she moved.

Linda: She was not native to the United States and she moved back to her native country.

Lori: I see.

Frank: Because ...

Linda: Probably from fear, I would imagine. I mean, the last we heard from her, it seemed like that's what she was involved in. Fear.

Lori: Oh my God. Fear.

Linda: Yeah.

Frank: By the way? She said ...

Linda: She said that you were a big influence to her, that she really admired you a lot.

Lori: That makes my heart go pitter pat. Truly I hope I was ... when she said I was a big influence, not around the fear obviously.

Linda: No, not around the fear!

Lori: I hope not. Running away the law ...

Linda: This was before the fear.

Lori: That makes me happy. I am happy when I have a good influence on people.

Frank: Yes.

Lori: Yeah. I think I do. I'm happy when I make people cry. That's one of my favorite and most happy things is making people cry. Not making them, but encouraging them, you know, because crying as we all know, is a big antidote to social or to social pressure?

Frank: Yes.

Lori: Shall I play some more music?

Frank: Yes.

Lori: Any special requests?

Linda: Oh, wow, I have some favorites ...

Lori: From the new record?

Linda: From both. Would you prefer to focus on the new stuff?

Lori: I'm happy to do either. I will say for those of you who don't know me, I made a record called *Shadows of Love*. (Holds up cd.)

Lori: And I made it as a little book. This is my other one, which has a plastic cover. (Holds up cd.) I feel like I'm on Ranco or something. (Laughs) I never did an infomercial and I've never even seen an infomercial. I know I'm probably the only person on Earth who hasn't seen an infomercial. But having stopped watching television 18 years ago, I'm somewhat immune to certain forms of cultural bullshit. However, I did use a jewel case on the first record, this last record I decided that I would make into a little book like, you know, did you ever have *Golden Books* when you were a kid?

Frank: Yes.

Lori: And so I just got a *Golden Book* at the thrift shop and I cut it down to size and I thought, well, this would be a good model to work from because I don't think that we need these plastic things. I think we need more books. So let's see. Right. So that's my new record. But I'm happy to play music from either one. Delighted. Am I to choose?

Linda: I'll pick one from here and then you pick on from there.

Lori: OK.

Linda: OK, I have to put my glasses on.

Lori: One from column A and one from column B. (Laughing)

Lori: I don't think you wore glasses last time.

Linda: Yeah, I probably didn't. But I like a lot of these songs. (Looking at the cd.) I like most of these songs.

Frank: I did.

Lori: You did what?

Frank: W ...

Linda: He did wear glasses and now he doesn't!

Lori: Wow!

Linda: His eyes have improved.

Lori: You're aging in the right way.

Laughter

Linda: Right.

Lori: You're aging in the positive way.

Linda: I would request the first two.

Lori: Yeah. OK, then there it is. I had a guitar. There it is. Mikee, not only are you a brilliant engineer, but now you have to be a roadie also. (Mikee hands Lori her guitar.)

Linda: Do you have your cord?

Lori: I think I have my cord if Frank didn't do something with it!

Laughter

Linda: I also like "Flesh and Bone".

Lori: Yeah, "Flesh and Bone" is a beauty. OK, I'm plugging in. OK, good.

Frank: One of the perks ...

Linda: ... of having your own station. We have Lori B come over and sit around and sing songs to us!

Laughter

Lori: Oh that's so sweet. I have a new love since I saw you last.

Frank makes a sound

Lori: Yeah, it's like that. And he said, "Well, you're just going to go over to their living room?"

Laughter

Lori: And he's playing music tonight. Otherwise he would have come too. He's a phenomenal jazz horn player. And I said, "Yeah." He said, "Well do they, I mean, do they have an engineer or anything?" And I said, "Yeah, they have everything." And it was hard for me to explain exactly what the situation was here.

Frank: But now we are on ...

Linda: ... On cable in public access in Berkeley, seven nights a week.

Lori: Wow! I had no idea. The empire has grown.

Linda: Yes, it really has.

Frank: Six ...

Linda: Sometimes six hours straight on Berkeley public access from 10:00 p.m. for six hours.

Lori laughs.

Lori: Look, I know ... it's a form of monopoly.

Frank: Yes.

Speaker 2 [00:37:20] Moore monopoly. Frank Moore monopoly.

Frank: Cultural Subversion.

Linda: Frank calls it Cultural Subversion.

Lori: Cultural Subversion!

Lori: OK, I think this is the right key for me. We'll find out.

Laughter

Lori sings "Hurricane Child".

Lori: I still love my songs. I'm still in love with my songs.

Frank: You are one of my favs.

Lori: Oh, Frank!

Linda: It's true.

Giggling. Lori lowers her head and "blushes".

Lori: It makes me feel like biting my dress. (As she bites her dress!)

Laughter

Lori: OK. And so that was then. What I want to sing now is a song, that is, kind of, for me the central song on the new record. So, the hurricane that I was born on was Hurricane Hazel in 1954. And, I always wanted people to call me Hazel.

Frank & Lori giggling.

Lori: Nobody would. And so, I started this song a number of years ago, and as is often the case, I thought it was about somebody else. (Laughs) And then it turned out, surprise, that it was about me again. But this is a song that I wrote the song and then I found out that there's this ritual in Bali, where if people have had a trauma, either physical or emotional, that when they're well enough, they or someone from their family returns to the scene of the accident with a priest or priestess,

And they go to call in the part of themselves that flew away at the moment of the accident, the trauma. And for every, you know, when I heard that, I thought, quick, get a map of the world.

Laughter

Lori: I'm going to get the push pins and plan a trip.

Laughter

Lori: So, you know, I think every one of us has all these parts of us that have flown away because things got too hard. And we have to because we have to protect ourselves in whatever ways we know how, you know. And some people protect themselves by not ever risking. And some of us risk a lot and have a lot of pieces fly away and need to collect them back. So it turns out that I wrote this song, Hazel, about that process of recollecting myself, pieces of myself. I'd like to sing that. Do we have to go, stop at any particular time?

Frank: No.

Linda repeats: No.

Lori, laughing: OK, that's clear.

Laughter

Lori: That's a clear word.

Frank: Another perk ...

Linda: ... of having your own station.

Lori: I'll say. That's so beautiful.

Frank: And the ...

Linda: ... TV show is two and a half hours.

Lori: Well, it's funny because it takes me ... it took me a while when we first started. I was thinking, "Well ... let's, you know ..." this is the whole piece with time and how mysterious and plastic it really is. But we think it's something that's definite and ...

Frank: Mm hmm.

Lori: ... reliable or something. But, so I was thinking, "Well, you know, let's, you know, what are we going to do?" Not, "What are we going to do" but, you know, "OK, let's get on with it!" And I forget that this is it.

Laughter

Frank: Yes.

Lori: Yeah, that there's no other it.

Linda: That's right.

Frank: That is why the shaman's cave, the Shaman's Den. (Laughs)

Lori: Ahhh, I get it now! I didn't get it.

Frank shrieking

Lori: Right. OK. The Shaman's Dan. I forgot the name of the show.

Laughter

Lori: No wonder I didn't know where I was, I forgot the name of the show. OK, got you.

Frank giggles.

Lori: You're a crack up. I forgot that too.

Laughter

Lori: So I'm guessing to sing "Hazel" about recollecting ourselves.

Lori sings "Hazel"

Lori: My heart makes art. (Patting her heart.) From dark bark I build the ark. (Gestures.) That's what I thought on the way over here. (Whispers) I build the ark.

Frank: That is what we are doing. (Giggles)

Lori: Building an ark?

Frank: Yes. And the flood is definitely coming.

Lori: Yeah, my socks are wet.

Laughter

Frank: So, we are busy

Speaker 4 [00:55:34] by us busting our asses on that ark.

Lori: What's that noise?

Erika gestures.

Lori: Oh, me?! Oh, my God. That was that was my technical device. Someone could be calling to say something important, but I hope it's not Noah.

Laughter

Lori: Yeah, building an ark. Mm. I feel like crying a lot. I also thought on the way over here, "Hormones are not just for whores." I turned 50 and those little devils, those hormones are just nutty. A trip.

Linda: I'm fifty two.

Lori: Yeah, so you know anything about all this?

Linda: I've experienced it as things getting intense, they are more intense than they used to be. Everything's very intense.

Lori: You're pretty intense to start with.

Linda: I'll think, like, "Oh, this is intense."

Lori: This is that's how it's going for you.

Linda: Yeah, that's how I'm experiencing it.

Lori: For me, let's see, could there be more crying!?

Laughter

Lori: There could be more crying. And I would say intense. Yeah, I would say big. Yeah, things have gotten bigger and more expansive. You know, the downs and the ups are pretty expansive. It's a kind of circus atmosphere ...

Laughter.

Lori: ... A lot of the time, this hormonal piece. And, you know, it's funny because nobody really talks ... I mean, people are talking about it more, but it used just "The Change".

Linda: Well, I asked as many people as I knew over 50, "So what was it like?" And nobody really said much to me. It was like that.

Lori: Yeah, it's The Change.

Linda: Yeah I read books.

Lori: Yeah. Books are good.

Linda: So when I started feeling things, I thought, "Oh ..." Actually, Mikee or Frank would say, "That's menopause." Right!

Lori: Forget it.

Lori: That's no problem. You know, it's just kind of having a place to put it.

Frank: She read the books ...

Linda: ... to Frank and Mikee. Because I figure I'll forget. I'll be in the middle of it.

Lori: I know the fog, right?

Linda: Yeah. Exactly

Lori: It's true. Yeah, it's true. It's better if the people around know what's happening.

Frank: In fact I was the first one.

Linda: Yeah. When I first started having my first intense thing, I can remember really clearly we were driving to a performance in San Francisco and I was sitting in the back of the car and I thought, I'm about to die. I'm going to die. I couldn't breathe. And no matter what I did, I couldn't breathe. And I was just like burning. And I thought, what's going on? I'm going to die. And I said, I can't breathe. And Frank said, "Oh that sounds like menopause." I said, "What?!" And then, you know, that was the beginning.

Lori: The hot flash thing is wild!

Linda: Yeah.

Lori: You can hear your whole life, oh, hot flash this, hot flash that. Oh, yeah, right. OK. That you're overreacting or not in good shape.

Linda: Yeah.

Lori: And it's not true. It's wild! So far, for me though, it's a little bit like hiccups. I enjoy them.

Linda: Right. Me too.

Lori: I don't feel like I'm dying.

Linda: Right. It's not a bad thing.

Lori: No. It's kind of like a storm. It's weather. It's weather inside my body.

Frank: Healthy.

Linda: It's healthy.

Lori: Yeah, it definitely is. It's definitely organic

Linda: Right

Lori: And, you know, there's some I guess ... there's some things are better ... more ... promote balance. Better than other things. You know, some foods and stuff like that, which I'm learning about slowly.

Linda shakes her head in agreement.

Lori: And you too, quickly.

Linda: Yeah, that's right.

Lori: I mean, you seem pretty healthy.

Linda: Uh, yeah, yeah. It's just adapting, I feel like my body is more like down in the earth than it used to be.

Lori: In a good way?

Linda: Yeah, yeah, yeah. It just kind of happened. I didn't do anything different.

Lori: A friend of mine in Ojai told me about a dynamite book called *Sex, Lies and Menopause* by a woman. I think her name is T.S. Wiley. And now she's writing a book on men's menopause, which is very cool

Frank: Too late!

Laughter

Lori: It's over for you? (To Frank)

Linda: I don't know (looking at Frank). When does it happen? What did you say you were? Fifty eight.

Lori: It could be too late. Do you think you're done?

Frank looks at Linda

Linda: (To Frank) Do you think you're done menopause?

Frank looks at Linda

Linda: It wasn't real obvious, whatever happened with you. I don't think.

Lori: No? Well, you may be a late bloomer.

Giggling

Linda: I think it's more like he's just, I mean, he's just always kind of a certain way.

Lori: A certain intensity.

Linda: Yeah, yeah. So he doesn't kind of get like this over things. (Gesturing being frazzled.)

Lori: Yeah. I get like that over things.

Laughter

Lori: I really I really spin my wheels, Frank.

Frank: Obviously.

Lori: Duh. That's what you meant to say.

Laughter

Frank: Hence the s song "Hurricane Child".

Lori: Yeah, exactly. There's a lot of wind still blowing.

Giggling

Lori: Still blowing after all these years.

Frank: But, you and I are real success.

Lori: Tell me how?

Frank: Don't you feel successful?

Lori: God, that word is so loaded for me, Frank. You know, and I want to talk to you about something else, too.

Laughter.

Linda: While I've got you here. (Laughing)

Lori: While I've got on the line. It's very loaded for me. The word success is very loaded. The word ambition is very loaded. I mean, some of it is familial, personal. Some of it is cultural, that I think the word is so twisted. And what it means. But what I wanted to talk to you about, I mean, to bring again. And I'm not done with success. We can return. I keep thinking that's my microphone. (Pointing to Frank's pointer)

Laughter

Lori: Lean a little closer to the stick. (As she leans into Frank's pointer tip.)

Laughter

Frank: Yes.

Laughter

Lori: So yes. Yeah. When I was here last, I think, off mic before we started, somehow we had a conversation about feeling free, about making art. And you said, you know, "Because of my disability, because of my physical state, I've never been ... nobody's ever expected anything of me. So I've been completely free to express myself in every way." And I started crying, as usual. (Giggles.) And you know, here I am with all my supposed gifts, you know, and looking fairly standard in a kind of slightly freaky way. And feel bound, you know, in some way.

Frank: Yes.

Lori: And imprisoned by the sense of what I'm supposed to be, in a way that you're free, because you're not supposed to be anything.

Frank: Yes.

Lori: And I was thinking about you recently because I have a very good friend of mine, who is my lover years ago, who was just sentenced to 20 years in prison. And he's writing the most extraordinary, extraordinary letters from prison. And part of it is that for the first time in his life, he doesn't think he's supposed to be anything. And the sense of absolute freedom. He is blossoming. So, uh, what about success? What is it?

Frank: You are effecting change.

Lori: Hmm, that's success effecting change, huh? That's interesting. That's beautiful. Well, and so therefore, the value is change. And then one is successful in relationship to it.

Frank: Humane change.

Lori: Um, you know, what I figured out is that I was playing this really mean game with myself. That I would go into something with thinking I had no expectations. Go into something, meaning commit myself to something, move into something, some kind of activity or art making and so on, thinking that I was writing my own rules. And then I would change right in the middle of it, unbeknownst to myself in an unconscious and invisible way. I would change the standards. And suddenly I would hold myself up to everybody else's standards after I let myself start in with none of those.

Frank: Yes.

Lori: And it was so cruel. And I thought to myself, and had a conversation with one of my dear friends, that the thing, the only hope for becoming a happy older person was if I could align those things. If I could allow myself to set my own standards for success.

Frank: And sucked back into...

Lori: ... The conventional standards. Yeah. I mean, it's so weird because I pretend to myself that I operate outside of convention all the time. But, it takes, even for someone like me, even for ... I'm not enlightened yet. I want to I want to say it here. (Looking into the camera.) I'm not I'm not enlightened yet. (Giggles, looking back to Frank.) That's probably a very enlightened thing to say, isn't it?

Linda, repeating for Frank: She said, "That's probably a very enlightened thing to say," that she's not enlightened yet.

Lori: It certainly is probably some part of a koan. But yeah, I have to be vigilant with myself not to get sucked back into the conventional standards.

Frank: Even to react to them is being sucked back into them.

Lori: Oh, God, man! (Sighs) Right. I guess you've brought me here for your weird form of therapy, and it's working.

Laughter.

Lori: Doctor! (To Frank)

Frank: Shaman ...

Lori: Shaman's Den.

Frank: ... not therapy. It is (giggling) direct experience of reality.

Lori: (Leaning over and giggling) Oh, God, yeah, yeah, right. Therapy. See, I have a very positive idea of therapy. I mean, I don't know if you do. Do you?

Frank, looking to Erika: Do I?

Lori: What, are you asking your therapist?

Laughter

Frank: She came to me when she was in graduate school for psychology

Erika: Well, actually, drama therapy.

Lori: Mm hmm.

Erika: But counseling, psychology.

Lori: Hmm. I'm a recovering psychotherapist. Do you know that?

Erika shakes her head "no".

Laughter

Erika: The drama therapy part of it ... there are parts of it that I still use in the work that I do today. But a lot of it, I just had to let go of it. It really doesn't fit in here. Yeah. More change happens naturally when I don't have any goals. I don't have any goals, I'm just going to go in and we're going to be playful. I work with older people.

Lori: Older than us?!

Laughter

Erika: Yeah. People in their 90s.

Lori: Wow.

Erika: And yeah, I just don't have any goals and I'm not analyzing them. You know, we're just being together.

Lori: Yeah.

Erika: It's deeper.

Lori: Yeah, well, I've had very, very positive experiences in therapy. I'm very fortunate, I think, because I know a lot of people have had very negative closed, smallening, not largening experiences in therapy.

Frank: Depends on if the person is happy.

Lori: The therapist?

Frank: Yes.

Lori: I think that's part of it. Happy may be one word. Oh, God, what is the word? It depends on if the therapist has done their own work in some way, I think.

Frank: Yes.

Lori: And if the therapist is awake. But maybe that's just another word for having done their own work.

Frank: And successful in their in their personal life.

Lori: Mm hmm, satisfied somehow.

Frank: Yes.

Lori: Mm hmm. Yeah.

Frank: You don't go to a car mechanic who ...

Lori: ...Hates cars?

Linda: Who has a car that doesn't work.

Lori: Yeah, it's true, but ... right. But you don't know those things. I mean, they don't bring their broken cars to work. (Laughing)

Linda: Right.

Frank: Not on the surface ...

Linda: ... but you can tell.

Lori: Right, something. Yeah, it's true, I mean, again, I've been very fortunate. But there are people who are very sad and want help very much and who are not able to read what's happening in a therapeutic situation, I think. I mean, you know, we all know people who have had bad therapy experiences. I do. I mean, but I didn't have one, I'm happy to say. I want to sing "Body Mind" for the assembled.

Linda: Good.

Lori: Let's see, where do I do this? How do I do this?

Linda: Frank just picked up a buzz.

Lori: Oh, yeah, yeah.

Lori: Over here, is it somebody else talking to you? Is it God, Frank?

Laughter

Lori: Is it gone?

Linda: It's gone, yeah.

Mikee: It's the mic.

Linda: Oh, it's the mic. Let's put it back over there.

Lori: You know, I want to just tune up briefly.

Frank giggles

Lori: That's funny, right? Hey, my guitar is 100 years old this year.

Linda: Wow.

Lori: Yeah, it's rock. And this is Delilah. This guitar's name is Delilah. Probably did it last time. I'll do it again. I'll show you her backside. Because it's beautiful. It's a Brazilian rosewood.

Linda: Oh, wow.

Lori: Yeah, uh, looks like looks like animal fur, huh. It's beautiful. I'll show it to Mikee too. This is Delilah's backside. Can you see it? Brazilian rosewood, very beautiful. And the guy told me ... it was probably the vintage instrument appraiser from Christie's east, said that he thought it was probably made in around 1905. So she's going to be 100 and I turned 50. And so I'm exactly half her age, which I said at a show recently. I said, I don't understand numbers, but that may be the only time that ever happens, and somebody called out. It depends how long you live.

Giggling

Lori: That's true. And I could be 100 and she could be 200. I guess that ... Wait, would that happen?

Linda: No. When you are 100, she would be 150.

Lori: So when would it happen again that I'd be half her age? When I'm 500 and she's 1000? See, I don't ... this is the kind of thing that I'm not ... if any of the viewers, listeners ...

Mikee: It can never happen again.

Lori: This is the only time?! See, that's what I thought. I thought it might be the only time. I was very ...

Mikee: She's only 50 years older than you, so this the only time.

Lori: Right.

Mikee: You're half of that.

Mikee: Right. Wow, Mikee, that's so great. Some guy was acting so how you know, some guy was acting so ...

Frank: How about when she was 25?

Mikee: When I was 25, was the guitar 50?

Mikee: The guitar was 75.

Linda: The guitar was 75 because it is 50 years older.

Lori: Jesus, it's incredible.

Linda: It's just this one time.

Lori: I know (to Frank), you tried to try to break the code but it's not working.

Laughter

Lori: It's just this one time. I think I want it to be, I you know, 500 and 1000. But no, that's not going to happen either. So I guess it is just this once.

Frank: Enjoy it.

Laughter

Lori: Yeah. OK. I was thinking of doing a centennial tour with the guitar this year, but we'll see what happens. But I just want to say, there was a guy at a house concert in Santa Cruz who was acting all like, whoa, I'm a mathematician, I'll work that out for you. You know, like there was a lot of other times it was going to happen. But no. I'm going to send him to Mikee.

Laughter

Frank: Hey, you never sent me house concert ...

Lori: A house concert thing?

Linda: Well actually she did. She did send us the house concert thing. And I contacted them and never heard back from them.

Lori: Oh my God, where?

Linda: That was a long time ago. I don't even remember anymore.

Lori: I wish you'd come to the CD release party. You guys must have been doing something. But it was it was an incredible space and accessible on everything. But I bet I'll do a house concert in Berkeley soon. I bet I will.

Linda: We had talked to you about Frank wanting to get in on the house concert thing.

Lori: Circuit. The circuit.

Linda: Yeah. Yeah. Well, I mean one ... it's a weird circuit. It's a closed circuit, largely. You know what, it's not even a circuit. It's people who love my music open their houses to me. And that's basically what has to happen.

Linda: Right.

Lori: There is a circuit, but they don't want me.

Laughter.

Lori: It's a little bit like the ... who was it? W.C. Fields. Any circuit that would have me is not a circuit I want to be in, or something.

Laughter.

Lori: You know, he said that about clubs. Shall I play on, Macbeth?

Linda: Yes.

Frank: Written by Hazel.

Lori: Mmmmm. Sweet.

Frank giggles

Lori: So sweet. I think Hazel wrote a lot of these.

Laughter.

Lori: Written by Hazel ... that's so great. (Giggling) I think they should have put them in the credits.

Giggling

Lori: Sung by me, written by Hazel. Oh boy. Wow. I feel like I'm tripping

Frank laughs. Everyone laughs

Frank: I am a shaman.

Lori laughs.

Lori: So, I'm in the right place. Woo boy. Yeah, you know that feeling like you're coming on to something?

Linda: Yeah.

Lori: It's much more powerful now that I'm not doing other drugs.

Frank: Yes.

Lori: Consciousness is much more powerful. Yeah, it's a trip. It is a trip. I just said that. No, but I feel that kind of squinty-eyed thing.

Laughter

Lori: You know, and the sort of I can't breathe thing.

Frank: Even people think in those terms ...

Linda: ... have that experience. Right. Yeah.

Lori: Of getting high?

Linda: Yeah. During the show. Yes.

Lori: You have people here who don't think in those terms?!

Linda: Oh, yeah. Yeah! (Looking at Frank) Who do you want to name as an example?

Frank: Kevin Danaher.

Linda: Right. He's a political activist. He started Global Exchange with his wife, Medea Benjamin. They're kind of high profile people.

Lori: Wow, yeah. They're very interesting.

Linda: Yeah.

Lori: So they wouldn't necessarily be thinking about drugs?

Linda: Or like shamanistic alteration kind of stuff. And he was more like, "Frank, two hours of talking heads. I can't see it!" You know, he was trying to weasel out of the two hours.

Lori: But he came over and he did it.

Linda: Frank just said, "Let's reschedule it to when you have two hours." you know, until he finally did it. And, you know, it too almost a year.

Lori: And how was it?

Linda: Oh, like two and a half hours into it, Frank said, "So are we having problems?" And he said, "I underestimated my ability to bullshit." But anyway, he experienced the altered time thing.

Lori: Mmm hmmm.

Frank: Carl Bryant.

Linda: He's a letter carrier. An African-American guy. A real sweet heart.

Frank: Labor activist.

Linda: Yeah, he felt pretty high at the end. He was all over Frank by the end of the show. (Putting her arms around Frank's shoulders to demonstrate.)

Lori: That's so sweet.

Linda: Yeah.

Lori: Well, it's working. But I'm easy Frank. You know that. I'm easy.

Frank makes sounds.

Frank: On some levels.

Linda: On some levels you're easy.

Lori: That's right, that's right. Maybe we could say easy, but not simple. Something like that. Or maybe it's simple, but not easy. I can't remember, um. Let's see, what about ... oh, so we already talk about success. It's about change, humane change.

Frank: And remaining outside in freedom.

Lori: Man, I mean, I guess I have a lot of success in those terms. I have to say that I fall asleep, every now and again. And I dream that I ... I dream that I fail at. All of the standard prescriptions. But when I wake up and go through the looking glass again, I guess that means I've succeeded.

Frank: Yes. Like I have a policy of never giving the control of the content of the art to any other outside... (Looks at Linda)

Linda: Force? Slash person slash whatever.

Frank: But last week ... (Looks at Linda)

Linda: Remind me.

Frank: B ...

Linda: Oh, Bob Madigan. He is our contact with the punk scene. He was kind of the one that brought us into it, really. He was a guest on the show with his record label. They had brought him along because he was the articulate one.

Frank: giggles.

Lori: Uh uh.

Frank: He was d ...

Linda: And he was drunk as a skunk and had a shopping bag full of beer. And we were like ... (horrified look) "Oh my God!" But I mean, it turned out he really was articulate and he really did make connections. And he ended up, you know, befriending us and getting us a whole bunch of gigs. Any time his band would play, he'd get us. And that's how we got involved in the punk scene. And that went on for, I don't know, two or three years or so. And then the guy that was the main booker at Kimo's, which was the place where like anything goes kind of place where we played. We were the Holiday Band at that point. So every holiday it was us.

Frank: We were busy.

Linda: We were busy. We're doing a lot of performing. And then the guy got fired from Kimo's. The booker.

Lori: Yeah.

Linda: And got a new job at the Cherry Lounge. And the Cherry Lounge had just ... I think it had been something and they were just turning it into this. So everybody there was pretty straight, the rest of the employees.

Mikee: The Covered Wagon.

Linda: It used to be the Covered Wagon. And so now, Boom, who's this really ... like tattoos and stuff all over his body.

Lori: The beer guy?

Linda: No, he's the booker.

Lori: Yeah.

Linda: And then all of his people, all the bands that he would normally book and we would.

Lori: Came in.

Linda: Yeah, we're all like populating this club. We were like one of the first things he did and he assured us, because we do nudity and erotic explicit stuff, he said this is no problem. I talk to them. You're still going to be the Holiday Band. Everything's cool.

Frank: I ...

Linda: Frank has his serious doubts. Especially when we got to the place and everybody there was talking about ... like the other bands ... like, we don't actually drink or even do drugs, but everybody else did. And it was uncool in this place and he had all these bands sitting in the green room getting drunk and smoking. And you could just feel ... And everybody was saying, oh, I give Boom a month here. And but anyway, we as we're getting ready to go on, he comes up to us and says, "Hey, no nudity tonight, OK?" Meanwhile, we're all standing there nude and we just kind of looked at him. He said, "Oh, OK, then no penetration."

Laughter

Linda: Whatever that is. And one of the people that was not like, you know, that was in another band but also plays with us said, "So if I stick my finger in my ear, is that, like, not OK?" And so, in other words, we just kind of did our regular show and disregarded him and everything was fine. "I'll see you next holiday." Dadadada. And that was the end of it. You know he lied and he kind of said, "Oh, you can't play here anymore because one of your band members brought a beer in from outside." Which everybody knew was bogus. And that wasn't what it was about. But he didn't want to admit that he was kind of compromising is what he was doing. And he didn't want to really say that. So now, Bob, who has changed his act to fit at the Cherry Lounge, calls us and says, "Hey, I'm doing a show, April Fool's Day at the Cherry Lounge and I really want you guys to be involved. The only thing is like there's no nudity now, you know."

Lori: Right.

Linda: As if we would say, "Oh, OK!"

Lori: So hence you saying that you always are in control of content.

Frank: Yes.

Lori: Well, it's one of the reasons why, I'm I mean, obviously what I do is less controversial on the surface than what you do. The degree to which I invite people to experience their own feeling is pretty subversive. And so I'm less and less interested in being in standard venues. Um, I feel separate from people and my values are all about intimacy. So, um. Yeah, I just so I've been doing house concerts pretty much exclusively. That and getting clean from drugs was a moment for me to

get ... to just sit still and to find out what it is that is wanted from the music. And I'm still finding out.

Frank: Yes.

Lori: Um, I haven't been writing at all since I've been clean and. You know, there's a kind of a pathway.

Frank: How long has that been?

Lori: I celebrated my three year clean anniversary on, last Tuesday, the 11th of January. And just thrilled with myself. But the pathway that I have known and understood to my creativity, which is not, wasn't, I don't want another, how can I say this? You know, it's some something that I did. I'd get high and then pick up a guitar. And then I kind of had permission from someplace inside myself that is still in charge of giving me permission.

Frank: Mm hmm.

Lori: I had permission to channel these things that I channel. These stories that are about us or me or. And I. And I. I'm not sure how to go there now. It's like I lost the door, I can't find the doorway or something. I don't think it's gone permanently.

Frank: No.

Lori: Yeah. And I've been very, I've just been very patient and very gentle with myself. In the meantime, I've been doing a shitload of photography, um, work that makes me very happy and.

Frank: Creativity is liquid. It don't have a form.

Lori: Right, it doesn't, and it needs to form in order to be visible. So it's a funny thing. The energy of it, the blood of it, that the juice doesn't have a form. I agree. And it's, um, uh. You know, again, the places where I've been stuck are about, probably about our ego places, about wanting to be recognized.

Frank: Yes.

Lori: And that gets in my way has gotten in my way again and again and again. And there's a song that I'd like to play that is about that, about some part of that, uh, shall I?

Frank: Yes.

Lori: OK, I'd like to unplug this, Mikee.

Frank: But you are recognized. But you want to know.

Linda repeats: You want to know that you're recognized. You are recognized, but you want to know that you're recognized.

Lori: Part of the part of the delusion, part of the dementia is occasionally having wanted to be recognized. Like the world recognizes recognition and in the F word, fame, uh, and it hasn't eaten me alive, but there have been times when there's been pain that comes from wanting that and being

a person who other people can project on to. Being big enough to be a screen for other people's projections. There are times when I have caught other people's need for me to be famous or for that to be my dream. And I've been, you know, again, it takes everything I have to wake up from that.

Frank sounds acknowledgement.

Lori: Uh. And (I'm going to unplug now) and remind myself to reconstruct my own dream.

Frank: Mm hmm.

Lori: Um, oops, oh, I got to do this. Thanks, Mikee. (Switches guitars)

Lori: So I would say probably, oh, so what did we say, we said December?

Linda: It was December 17th, 2000.

Lori: 2000. So a lot of, not a lot. This incident happened in December of ninety nine, um. No, in January of 2000. I have a little teeny tuner in my guitar, did you know that?

Frank: No.

Lori: Mm hmm. (tunes guitar)

Frank: I see it.

Lori: That's flashing lights, this guitar's name is Mary Louise. And she's a lesbian.

(Frank giggles)

Lori: This is called The Coyote, and it's a howl along at the end, so you'll know when your part is.

Lori sings The Coyote. All howl together at the end.

Lori: So that was the first, but that's part of it, I thought I wanted something and I got part of it and it was not what I thought it was. And. But I hurt myself a lot in the middle of it, so ...

Frank: How?

Lori: How is ... I said the sex mistake, but, you know, it's really not. But let's say it more clearly. Uh. I didn't make contact with what was true. I failed to make contact with what was true because I saw something glittering. You know, all these people who had been my heroes suddenly were available to me in some way. And I don't know whether it was my higher self that... Um, well, what I know is that I had some work to do that was very old about my value and my sexuality and, um, the intersection of those two things, uh, made me small in some way. And this coyote piece, what I was asked to learn, the way in which it became my teacher was, um, about making me so small, because there was a lie that was told about me. I got smaller and smaller and smaller inside this lie until finally I had to stop and and and and tell the truth. Um, and in in the three years since then, um, I had to unravel this very tight knot about where my value lies. So that's part of the how and the what.

Frank: I have to fight not to get famous.

Linda: Yeah, at different ... there have been cycles, you know, where it's like, you know, there's cycles when what we're doing is hot and they're the points that, you know, it seems like if Frank wasn't so kind of sharp about this, we could have gone to the fame place on a number of occasions. But he sees it coming and subverts it.

Frank: OBR

Linda: The Outrageous Beauty Revue is a real obvious one, because we were doing the show in San Francisco for three and a half years and it got a lot of press all over the world. It was in movies. We had TV people ... it was just everywhere. And there was such a push to, you know, to just kind of go in the direction it was leading. But it always kind of happens in little, tiny ways. It's like, well, if you just adjust this about the show. And Frank would ... At the time, you know, it wasn't obvious at the time that we shouldn't do it, to me. It was obvious to Frank we shouldn't. But it all seemed like. Oh yeah, right. And Frank would go, "No!" And, it's like, where is he coming from? What is he doing? But and then afterwards it became clear that these were all things ... I guess he's talking about changing, letting something outside change the content, although, you know, it didn't seem like that big of a deal at the time because it's so like it's so dominant, (laughs) you know, it's just so, oh, that's reality. And, you know, you have to keep this hold of this other reality.

Lori: Right. Yeah, well, vigilant.

Linda: Yeah, that's the word.

Lori: That's the word that comes up for me. It's very seductive. It's seductive. The dominant culture is very seductive.

Linda: Yes.

Frank: Because they control very little. They want you to think, they want us to think that very little is what matters. So that they can control it. But in in reality, they don't they don't control much.

Lori: Well, right, but once again, the oppression is so internalized that they don't need to control much.

Frank: Yes.

Lori: Yeah, we're doing it for them. We're controlling ourselves for them by buying all the bullshit.

Frank: Yes.

Lori: Both with our dollars, but also much more with our brains and our hearts and our imaginations.

Frank: Yes.

Frank: And that is why you and I are so as successful. We play in that much.

Linda: The much? Oh, I see. The much that they don't control! You play in that much. They control a little, that you and he are successful because you play in that much all the rest of it.

Lori: It's very challenging to redefine success in the way you're suggesting.

Frank: Yes.

Lori: But I guess that's why you have the pointer.

All laugh.

Frank: and which is why I freak ...

Linda: ... freak them out, freak people out.

Lori: Right, because you just don't fucking care.

Linda: Right.

Frank: It is not the nudity and the eroticism that freaks people out.

Lori: Right! But they think it is.

Linda: Yes.

Lori: They think it is. So it's telling the truth or being authentic and redefining the terms.

Frank: Yes, but that is art.

Lori: Hmm, yeah, I mean, we might say it's good art because there's a lot of art that's not that, right? There's a lot of art that doesn't redefine anything. It's pretty, you know, cream cheese or something, maybe it's cream cheese and not art.

Frank: Like, we are even freaking sex cults out.

Lori: You are now?

Linda: Yeah! Sex cults. They were guests on the show.

Frank: They came in all dressed up ...

Linda: Yeah, all dress up. The woman had high heels and a fancy black dress on and the guy was all dressed up. They were real professional.

Lori: And they came in here.

Linda: Yeah, they came in here and we were all thinking "Oh my God, what is this gonna be like?" And midway through the show Frank had the woman taking her bra off and giving it to Frank (gestures taking the bra off and handing it to Frank). And everything got ... really changed ... really changed by the end of the show, to the point where they were offering their space in San Francisco to Frank for free to do an ongoing series. (Frank shrieking) No, don't even charge money. We don't want any money. Just do it. You know, we're all doing the same thing. It's just like be there and do it.

Lori: That's great.

Linda: But, you know, and then once they left and went back to their space and their people and it was like, I think they must have gone, you know, what did we do?!

Laughter

Lori: What were we breathing over there?

Laughter

Linda: Yeah. It took a few days because the woman, you know, actually, Frank gave her a copy of his book and she read it and she just was writing about all this stuff. Oh, my God, you're addressing everything and just writing these emails and stuff. But then all of a sudden it's just like everything's stopped. And they canceled the first night of the event. We had three dates. And so we said, fine, we'll just go over and have dinner in your cafe instead then. And so they had to deal with that. We went over and we hung out with them and they had their attorney with them.

Laughter

Lori: Oh my God.

Linda: I don't know what they thought we were going to do.

Lori: Read poetry outside like you did last time.

Laughter

Linda: I don't even think we told them any of these stories. But, you know, Frank said he boxed them in. By the end of it they gave us back the second two dates to change it to a workshop rather than a performance. But we'll see

Lori: When is it?

Linda: The next one is it was two weeks from this past Friday will be the date. January twenty eighth, I think. Yeah.

Linda: I think how far we're probably way over the two and a half hour mark.

Mikee: 2:33

Linda: So do you want to wrap it up? It's already a two parter now because we went over the B-TV.

Speaker 2 I don't know if I'm down the middle or

Speaker 1 the center

Speaker 2 which parts

Speaker 4 [02:05:38] I can make the first show part of the part of the same

Frank: We need to do this

Lori: ... day?

Frank: Every year, not every four years.

Lori: Yeah, yeah. And forget it ... I don't need to have a record, right?

Linda: Right. Right. You don't need to have a record.

Lori: Maybe I could just have a piece of paper. I could make a new paper.

Giggles

Frank: Or jam.

Lori: Yeah, yeah, definitely.

Linda: Frank plays the piano.

Lori: Yeah, good. Or I could dance. And you could dance.

Linda: Yeah.

Frank: mmmm.

Laughter

Lori: Yeah, let's do it every year and ah so anything further that we wish to say?

Lori: Jesus, I'm trying to figure out if I have any performances ... Jesus, can see me perform.

Laughter

Lori: I ... you know, I don't have anything. Well, you know what I'm going to do? I'm going to go to a month, I think a month long yoga teacher training. I thought that that was a really good thing for me to do at the ripe age of 50. And so I think between the end of February and the end of March, I'm going to go to the East Coast and do an intensive yoga teacher training. Maybe I could come back and do a yoga class.

Linda: Yeah.

Lori: Why not? Yeah. And, um, so no, not right now. But my website, in case everybody doesn't know, is LORIB dot net or dot com. I think both will take you there. And so that and if you want to be on my mailing list so that I could tell you when my shows are, you can go to that website and speak with me, type with me personally. Yeah?

Linda: Yeah. Good.

Linda: Yeah.

Lori: OK, thank you very much.

Linda: Yes. OK.

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