

YOUNGSTOWN STATE UNIVERSITY

ORAL HISTORY PROGRAM

Women's Herstory Project

Personal Experiences

O. H. 705

JANENE DELFRAINO

Interviewed

by

Joyce Segreto

on

January 4, 1988

YOUNGSTOWN STATE UNIVERSITY

ORAL HISTORY PROGRAM

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INTERVIEWEE: JANENE DELFRAINO

INTERVIEWER: Joyce Segreto

SUBJECT: art, women artists, poetry, creative process

DATE: January 4, 1988

S: This is an interview with Janene DelFraino on Women's Herstory for the Women's Resource Center in conjunction with the Youngstown State University Oral History Program, by Joyce Segreto. This interview is being conducted on January 4, 1988, at approximately 8:00 p.m.

Janene, can you tell me about the first job that you had?

D: It was at Kent State in 1982 at a snack bar. I ran the cash register and made sandwiches and sold snacks.

S: How did you get that job?

D: I applied at the career services at Kent State. They had a job opportunity day where the students could go up before school started in the Fall.

S: Do you remember when you got your first paycheck?

D: I think it was two weeks after I got the job which was in the Fall of 1982.

S: How did you feel when you got your check?

D: I felt pretty good, like I earned it.

S: Do you remember how much you made?

D: I worked three days a week, so I think maybe sixty dollars or something like that.

S: What did you do with your first paycheck?

D: I used it for spending money.

S: How long did you work at that job?

D: I think I worked there maybe six months.

S: Then what happened?

D: Then that Summer I got a job. It was painting on campus, painting houses and cleaning. I made more money with that job because it was full-time. I liked doing that kind of work because it was outside and the weather was nice.

S: Can you tell me something about your family?

D: There are three girls; I am the middle one. My mom works full-time at a bank in downtown Youngstown. My sister, Kathy-- she is the oldest--graduated from YSU a year ago. She works for an insurance company. My sister Nancy is married and just had a baby. Her husband works and of course she stays home with the baby. Right now I am unemployed although I am going to beauty school.

S: When did your mother start working?

D: My mother started working about a year ago.

S: Did your mother work when you were a kid?

D: My mother worked part-time at different places. Before that she was an elementary schoolteacher. Then she quit that and stayed home with us and then just had odd jobs.

S: Do you remember how old you were when she got her first part-time job?

D: I was in seventh or eighth grade.

S: How did you feel about her working?

D: I felt good that it was helping her and keeping her busy and she felt good about herself.

S: Can you tell me when you first started getting interested in art?

D: When I was about five years old I was always working with crayons and pencils and cutting out paper. I would always take my mother's makeup and play with it and stuff like that.

S: Did you take art in school?

- D: We always had art courses in school, but I took outside art classes at the Butler Art Institute. They offered it for children. I took some classes there, but it was more just draw and learn on your own. They really did not teach you.
- S: Have you had formal training?
- D: I went to Kent State University for two years and I took art classes there. I had several classes at YSU.
- S: Your paintings have been in shows?
- D: Right.
- S: Tell me about the first show that you had something in.
- D: That was at the Women's Resource Center up at YSU and it was titled "Women and Violence Show." The piece that I did was a portrait of a woman who was supposed to be very angry. The title was "Mad Woman."
- S: Can you tell me about the portrait, what it looked like?
- D: It has an expressionistic mood. There contains a lot of energy, positive or negative I do not know, but there is just a lot of feeling into it. I guess the woman did look kind of pissed off. I liked the bright colors.
- S: What do you think she was pissed off at?
- D: Oh, I guess how men try to run the world. Maybe she was trying to take a stand for herself.
- S: Tell me about some of your other work.
- D: Most of my work does not really have a consistent style. I am not real interested in making a style right now. That is now my concern. I just go along with my feeling of what is going on in me and I just express it on the paper. Maybe I am in the mood to do still lifes, maybe I am in the mood to do figures. I am not trying to plan out anything. I just try to go with my feelings.
- S: Are there artists that you really admire?
- D: Yes. Chiam Soutine, he was an expressionistic painter. It just seemed like the madness, the inner turmoil inside him just came out kind of like Van Gogh. He was a follower of Van Gogh with the particular style. His paintings contain very violent strokes. I like that. It just seems like that is in me. No matter what I do, it just seems that comes out. Sometimes it is not even though I take effort to create some-

thing. It just comes out anyway.

S: Who else?

D: Van Gogh and Rembrandt. I like Rembrandt's usage of dark shades, yet he used seven colors on the palette, developed a darkness, but yet had the light come out. It was like two extremes. I just like that a lot. It was not as though one was domineering the other. There was a balance. I think that is really hard for an artist to achieve, is that strong balance, which he did. His colors were so intense. I like Van Gogh because of the usage of paint, texture, bright to drab colors, the high energy level of emotion from the brush strokes stemming in all different directions. It certainly wasn't tight, detailed or confined paintings. He let loose and smacked his emotions on the canvas. He was a true and honest artist. I like Monet. I like the colors that he did on the water lilies. I like the pastels of Mary Cassatt and her subject matter. I really think that it was very sensitive and sentimental of the mother and child. There was always something down-to-earth and always something that was everyday situations. That is what I like. She seemed sincere about the whole thing.

S: Why do you think Mary Cassatt did not get the recognition that some other artists of that period got?

D: Because she was a woman. Sometimes I think because of her subject matter being with women and children. The viewers maybe think that it is not as strong as the other artists that I have mentioned. They have strong emotions, maybe her's was too flowery as a woman. I do not know. That is a possibility.

S: What about more contemporary artists now?

D: Paul Klee, I like his stuff. It is very childlike. I like Henry Moore. He is a sculptor. He does very smooth reclining figures. His composition is a flowing style. I like that a lot. Klaus Oldenburg, a sculptor, does things like taking a tube of toothpaste and making a big sculptor piece out of it or a clothespin and it will be in the middle of Chicago. He takes everyday objects we use and makes art out of them. Andy Warhol did the same thing with the Campbell soup can label and stuff like that.

S: Who are the most prominent women artists at this time?

D: Lori Anderson is a performance artist. She has done songs and lyrics with Peter Gabriel who is a songwriter and musician. She has had movies out in New York. She is pretty popular as far as performance art goes. I think Georgia O'Keeffe had the gall enough to put genitals on a canvas. That was pretty good. I can think of Diane Arbus who is in photography. There also

is Carol Wald who is into collages and is an illustrator and also a fine artist. Barbara Nessin is into computer graphics with advertising agencies. I know local women artists, but to tell you the truth, I know more men artists than women who seem to get more fame.

S: Do you think it is more difficult for a woman to be an artist?

D: I think that she has to prove herself more, just like in anything else.

S: Have you encountered discrimination as a woman artist?

D: No, I do not feel that I have at all. I am not real far in my career as an artist though. I am just beginning, but so far it has been pretty good to me.

S: Have you sold any of your work?

D: In the past I have sold some pieces.

S: Where do you see yourself say five years from now and then ten years from now with your art?

D: Five years from now I see myself with a degree, a BFA in studio art, and a licensed beautician. I will have my own place and my own studio probably away from Youngstown, who knows maybe in Portland, Maine. Maybe I will be doing hair while I am doing my artwork. I will be entering shows being disciplined and working up to my potential. I will also be seeking an agent to line me up for shows and for people who would like to purchase my work.

S: What about ten years from now?

D: Maybe work for a graphic company and send out my work to magazines and to papers and to people who need illustrations in books while working for some company. I might still be doing my artwork in my studio or maybe still doing hair. Who knows? There are all kinds of options. Things are going to always be coming and new things are always going to be happening.

S: What made you decide to go to beauty school?

D: Mostly because that is an art. I like doing stuff like that. I think it is fun and interesting to be artistic with hair and with makeup and making people feel good, artsy, and creative. It makes them feel good and it makes me feel good that I made someone feel that way. I want to make them look better than they looked before. I would like to build a clientele. That would make me feel good.

- S: Do you think it would be possible to have a beauty salon and also have time to do art?
- D: I work part-time doing hair and then doing my artwork. I think it is possible. If I would work full-time doing hair I could probably still have time for my artwork. With determination it can be done.
- S: Do you know people now who are supporting themselves, people here in Youngstown supporting themselves now with their art?
- D: Yes, I do. They have agents though and they have their own studios and some have families. That is something that is pushing them because they have to. I'm sure there is a strong desire there.
- S: What is the local art scene like here in Youngstown?
- D: Right now there is a group, artists, "Four, Four, Four," I think that is what they call themselves. They just got this established. It is combined of artists around the local area here. I have a friend who is involved in it. They talk about the whole scene that is going on here and what they can do to help people who are in the art field. The Oakland Arts Center is getting to be popular in the art scene here at Youngstown. Plus there is the Youngstown Symphony and Youngstown Playhouse. There is a lot in the community with art. There is also the Youngstown Writers Group. I think the arts in Youngstown is what is holding the town together.
- S: Do you see yourself staying in Youngstown?
- D: No. I will get finished and get my degree and probably leave.
- S: Why?
- D: Maybe it is a geological cure, I do not know. I really feel that there could be more motivation here. I've lived in Youngstown all my life and I would like to travel and see what is going on in other areas. I may stay here a bit longer to get established, then move somewhere where there is more going on, more competition and opportunities.
- S: Can you talk about creating something? Take some piece of something you like, a painting of something you have done and talk about how it happened. How did you do it? How did you get the idea? What is it like creating it?
- D: A piece that was just recently in the Butler and was in the Forty-Ninth Area Artist's Annual Show, this was one of my most recent piece. It was an old sketch of a still life conjured out of my head that I just did. It was three fish on a plate with utensils and a crooked wine bottle on the

table. I got the sketch the way I wanted it and then I just began putting the colors in. It is a very abstract piece. It has abstract expressions. It is very feeling and colorful. It is not realism at all, but you can tell what it is. When people look at it, they know what it is. I was happy with that piece because a lot of times I am influenced by other artists. It goes into my subconscious. I am not even aware of it. I like Pablo Picasso and I read about him four or five months ago. I have not looked at any of his work since then, since I started drawing his piece. I did not realize it, but after I had done the piece it reminded me of his work which was taking an object and distorting it. That is what I had done. Then it occurred to me what had happened. It is good to be influenced by other artists, but not consciously always being aware of that. I feel I should put my own feeling into it too where I can say, "I have learned and this is my own stuff too. I have added my own individuality to it." When I was doing that piece all kinds of emotions were going through me. They were very angry thoughts. Some of the thoughts were that I was on a high. I was very energetic and motivated. It was the anger that did that, but it was a healthy anger that made me feel good. I had to get all of that out. It was like I knew what I was doing and I was on an emotional roll.

S: Where was that anger coming from?

D: A lot of it I think is just through my whole life. It has always been in me and maybe it reached a climax at that certain hour of the day. I can always psyche myself out to do that.

S: Do you think a lot of your work is motivated by anger?

D: Yes. It is either depression, anger, or just apathy. When I feel a joy or peace it isn't as strong or "good" as when I am angry. When I am apathetic nothing seems to go right. It seems everything is tranquil and just subtle. There is really not any strong emotion. It is just like uncaring work.

S: Where did the idea of the three fish come from? That is kind of unusual.

D: When I was working with clay I wanted to do a still life. I made a crooked wine bottle and I liked how it came out. I painted it blue. I just stuck three, flat fish on a plate I had made out of clay. I liked how it looked. The fish were abstract; they were childlike fish. From that piece I made a sketch of it and I just kind of made them more abstract from what I had done before.

S: What are some of the things that you are angry about?



- D: I am angry with men, people, their attitudes, myself, how men treat women at times, how we women sometimes put up with it, my father, a lot of personal things, a lot of negative stuff.
- S: You talked about some of the anger you felt. One of the things that you mentioned was the way men treat women. Can you elaborate on that?
- D: My personal experience . . . First of all, a lot of men before they know me underestimate my artwork. Then after they know me for awhile they have respect. It is just that first precognition that they have; I have to be impressed-- is what they think. A lot of them have come up to me and have even said, "Gee, I did not think that your work was really that good." They told me that they like my stuff, which was a compliment.
- S: Do you think that was because you were a women?
- D: Yes.
- S: So you have a harder time impressing people and getting respect?
- D: Yes.
- S: How does a woman artist get respect?
- D: She has to take her artwork seriously. She has to know the art field and has to be very professional as far as how she presents herself when talking about her work, when presenting it. She has to prove herself extra.
- S: I know in addition to doing visual art you write poetry. Can you talk some about this?
- D: I was a member of the Kent Quarterly a couple of years ago. That was a publication that the creative writing staff put out. At YSU it is called the Penguin Review. What we did was take submissions of anyone who was a student around the Youngstown area who would submit short stories, poems, artwork, photography, and sketches of anything. The staff would read it through; we would state our opinions, discuss it, and then pick out the work that we all agreed on. Since I was in high school I always wrote. I got more interested in it from being on the staffs of the Penguin Review and the Kent Quarterly. From there I took poetry classes at YSU and went to poetry readings at Kent, at YSU, and at other places around the area, and also I just do my own reading and writing.
- S: I have read some of your poetry. It is very interesting and very intense. Can you talk about one of your favorite poems?

D: One of my favorite poems is not serious at all. I think it is one that you did not read yet. It deals with an ethnic family, Italian people. It is funny because I am the viewer. I am viewing all of those people who are making fools out of themselves. I titled it "A Bugnare Reception." Bugnare means a small group of Italian people in Southern Italy. They are all drinking. The women are falling on their butts. I am throwing some overcooked, greasy chicken on the floor as the women slide and slip on it. I am drinking my Scotch and I am thinking--Why are these absurd fools doing all of this? I am getting disgusted because I see the varicose veins and the nibbling on pizzelles and smoking cigars. It made me depressed viewing the whole scene. I saw people being old and making fools of themselves. That is why I got depressed. I ended the poem by saying, "I want to leave this Italian scene. I cannot stand the thudding woman on the dance floor, the varicose veins." It was dealing with age, but yet it was humorous the way I wrote it.

S: Are you going to continue writing poetry?

D: I think I have a personal need to write poetry and to do artwork. That is me. I have to; it is inside of me. It has to come out. It is my therapy. I feel that is what keeps me going. I love to do it. I have to do it. When there are times that I do not, that is okay too because I am thinking and nothing has been wasted because it is all going to come back up anyway.

S: I notice every time that I see you, you have very interesting clothes on. You have a unique style, a style all your own. Can you talk about how that style developed and when?

D: When I was in high school I was very conservative in the way I dressed, kind of preppy, but when I went to Kent State--everything seems to center around Kent--I started hanging around a gang of artists. We would go to a bar called JB's. It was a punk bar. A lot of the artists went there. They had poetry readings there. It was JB's downstairs. Upstairs would be jazz bands and your normal type people would go there, but JB's downstairs was pretty wild. People would be on tables, slam dancing, throwing beer at the bands and throwing popcorn. People would be dressed in high-top tennis shoes, trench coats, hair spiked up. My one friend was a beautician. I had real long hair. I said, "Go ahead, cut it." I told my mother right before I left Kent, "I am never cutting my hair. I want it long. I want to keep it long." My friend cut my hair and I mailed my mother the hair home in an envelope. That was like telling her, "Well, I guess I cut my hair." It is kind of like Van Gogh cutting his ear off and sending it to his girlfriend. That was like sending my mother my hair. That was telling my mother, "Yes, I am a crazy artist." It was cut really short. I just started wearing black trench coats

and high-top black tennis shoes and big shirts, men's shirts. I felt really good. I did not feel that I was even making a fashion statement, but like this is my individuality and just felt kind of rebellious. Maybe not even that, "I am an artist," that was my official statement.

S: Is that how you think of yourself--I am an artist?

D: Yes. I have to be creative. I want to be. I have to allow the color to come out. It is me. I want to be unique in how I dress and look. I feel like there is so much in me, why not bring it out? Life is too short to be dull. Go wild, go crazy, and be what you want to be.

S: Do you remember the first time you said to yourself, "I am an artist"?

D: Yes. When I was at Kent State and when I was going to JB's. My girlfriend, Judy, came up to me; it was outside by this big hall called the Bunker Hill at Kent where they have the victory bell. She said to me, "Janene, you are an artist." I said, "What do you mean?" She said, "The way you just walk around and look at everything." I thought--Yes, I guess she is right.

S: Was that a turning point for you do you think?

D: I guess then it was like I was different. Yes.

S: How does your mother feel about you being an artist?

D: She thinks I am nuts.

S: What does she say?

D: She says, "You always beat your own drum. Why don't you wear nice clothes? Why don't you be feminine? Why don't you be like your sisters? Why are you so weird?"

S: Does she support you though in your art or do you think she is really serious when she says those things, "Why don't you do this and why don't you go that?"

D: Yes, she is serious. She does not understand my art. She is happy when I am in shows and stuff. She goes to them. I guess that makes her proud.

S: You mentioned she says, "Why don't you be feminine?" What do you think the difference is between when she says, "Why don't you be feminine," and how she thinks feminine is and how you think feminine is?

- D: She thinks feminine is Chantilly lace, makeup, having your hair just right, not wearing goofy jewelry, meaning not usually what everybody wears, and being somewhat conservative. That is what she wants, someone who wears Liz Claiborne clothes, dresses, skirts, nylons, and pumps. I hardly ever wear dresses; once in awhile if I go to openings I will wear dresses, but I feel good the way I look. I am comfortable in jeans, big coats, boots. Being feminine is what is inside. It is not what is on the outside.
- S: What is inside that makes a person feminine?
- D: The sensitivity, being sentimental, perceptive, appreciating maybe as I do nature, people, art, literature, and stuff like that.
- S: Who are the people who have influenced you the most in your life?
- D: Teachers, maybe people I had worked for, my grandfather, my mother's father; we had a close relationship all of our life and we still do. I learned a lot from my mother. Mostly teachers though when I got to college. That is when I started being influenced and some close friends that I have that are now in different states.
- S: What did you learn from your mother?
- D: I learned good things, manners. She laughs a lot and she is really funny. She is like Lucille Ball in a way. She laughs at herself a lot when she does stupid things. I laugh with her. I guess when I do stupid things I laugh at myself too. Maybe she developed a different sense of humor of how to laugh at things when everything is going bad and you just sit and laugh at it all. I learned from her how to not give up. That is what I really learned from her, how to just hang in there because I watched her go through a lot. I watched her be strong.
- S: Can you talk about what she went through and how she was strong?
- D: Her mother died when I was in second grade. My mother and her were very close. I saw my mother go through a divorce. She was married twenty-two years. I saw how she struggled through my father's death. He died about a year and a half ago, just how she struggles every day and deals every day.
- S: Was that an inspiration to you?
- D: Watching her going through traumatic events like that and I saw her when she was very down and I saw her when she was very happy. So the change and growth that took place made me proud of her and I keep that in mind. I learned from that.

S: What were some of the important milestones in your life starting from when you were a kid?

D: Graduating and going to college. Traveling with my family, celebrating holidays together and just being together.

S: You mentioned your grandfather earlier. Can you tell me about your grandfather?

D: He was a welder in the steel mill. He was born and raised in Youngstown. He lived here all of his life. He is retired now; he has been for quite some years. He raised three children. He is a good carpenter. He is good with cars. He can do anything that needs to be done practically. He is pretty good with things like plumbing and things around the house. He is very creative as far as making things out of wood. He makes wild birdhouses, castles, and all types of things. We have them in our backyard and you can see them from the freeway because they are real high up on pipe. So many people have jumped over the fence and asked us who did them because they liked them so much. We started taking orders from these people and he started making them. We told him to put a garage in the backyard so he can start doing that stuff. He makes doll houses and everything. He can sell them for seven hundred dollars apiece. That is what they are going for now. It does not even cost him one hundred dollars to make it. He really enjoys doing that stuff. He is a pretty wise man. He knows what is going on in the world today. He is pretty up on politics. Just talking with him, he is very wise. I listen to him.

S: How does he feel about you being an artist?

D: He looks at my work and says, "What are you, drunk?" He is happy when I am in shows. He says, "If they like it, go ahead and do it, and if you like it too. I do not know what they see in it."

S: Are you the only person in your family who went into art?

D: I am the only one who pursued it. My father had a talent. He never took the time to develop it or use it, but toward the end of his life the stuff he had done I thought was very good. He was more tight and his subject matter was scenery and still lifes. My work is a lot different from his. He is about the only one in the family.

S: Did he do that as a hobby?

D: It was a hobby. He was a mortician, a funeral director.

S: Did he enter his stuff in shows?

D: He entered some of his stuff in local shows and sold a lot of his stuff. A lot of people like his things and they asked him to do stuff. Toward the end of his life, he started doing a lot of painting. I liked a lot of his work.

S: How did he feel about you being an artist?

D: I think he was supportive of that. He did not understand a lot of my art. He was critical of it. He wanted me to paint the way he painted.

S: What is the most satisfying things about being an artist?

D: You could be yourself. You have an excuse for being weird.

S: So you think artists are weird?

D: Of course.

S: What is the most difficult thing about being an artist?

D: For me, dealing with those crazy emotions, trying to achieve a balance in my emotions as far as my artwork, and being very disciplined having a balance. As far as realism is concerned, getting that discipline in that area. Then being very loose with expressions and being abstract, being disciplined in both of those areas, trying to achieve a balance where I can fool around with both of those areas to form a whole, a balance of gray, not of just black and white. Black and white are okay, but first I would like to have both areas mastered. Then I can fool around knowing consciously what I am doing and not having my emotions control me. I want to be disciplined with my art and my emotions where I can control them, but I can also get crazy when I want.

S: Do you see changes in your art over time?

D: In the future or have I?

S: In the past and also in the future?

D: I am constantly changing. I think my artwork is constantly changing. I am always learning new things. Yes, I think my work is definitely going to change. I hope so. I do not want things to stay the same. I want to learn, to grow, and experience the new.

S: If you were not going to be an artist, if you had not gone into art, what else would you have been and what would you have done with your life?

- D: I would have joined a motorcycle gang and had tattoos all over my body.
- S: You have talked about your family a lot and how close you are with your grandfather. Your mother has been an influence on you, and your father. Do you see yourself having a family some day?
- D: No. That is how I feel right now. Maybe an hour from now I will feel differently. I am not real worried about that. I want to get to know myself more and satisfy what I want and pay attention to myself right now. When I am ready, I will know that. Right now I think that I owe myself some time.
- S: Do you see currently, right now, discrimination that women face in the arts?
- D: I am sure it exists. I cannot really pinpoint anything in particular. Not as much recognition that men are receiving today.
- S: If there was someone you knew, say ten, eleven, or twelve years old, a girl came to you and said that she wanted to be an artist, what would you tell her? What advice would you give her?
- D: I would tell her do the best that you can by being all you can be. You should feel and get in touch with your feelings and think a lot about social issues, what is going on, how it affects you. Why does it make you angry? Why does it make you happy, or why does it make you sad? Think about people. How do you feel about people? How do you feel about you? How do you feel about the objects that you are going to paint? Get in touch with nature. Know what is going on in the seasons. Know what nature is doing. Always be looking around you. Always be going to shows. Always know what you are up against. Always know the people in the art field, what they are doing. Always remember that there is going to be someone out there who is always going to be better than you. That is okay because you can do better. Enjoy and love what you do. Put love into it. Respect what you do.
- S: What if this young girl decided to go into art. Say she decided to become a visual artist. She grows up and now she is a woman. She decided that she wants to get married and have kids. Do you think that she could do that and do art too?
- D: I do not see why not. I know an artist right now doing that and she is doing quite well. She may be slow on the road, but she is doing it. That is the important thing. If there is a will, if she is ambitious enough, I know she can make it.

That is up to her. If I want something bad enough, I am going to get it. I am going to live for it. It is up to me to make it happen.

S: Many people who study artists say that in order to do truly creative art, truly lasting art, that it comes from suffering artists. The artists have to had suffered. Do you agree with that?

D: There is some truth to that, that a lot of artists in the past who had miserable lives just like a lot of writers who were alcoholics and had miserable lives, a lot of their work that was considered precious came out of those emotions. If you take a look at Monet, he was very wealthy and had a happy childhood, he was a happy person. Look at the fame and success he had. There are many artists today, instructors who I know, and people I read about in American Artist Magazine who are very successful, content, and happy with life. They are not suffering. There are a lot of things that I think were not negative that made them introspective and that made them be sensitive. Maybe a lot of people are born with that. It may be hereditary. There are a lot of reasons why we do art, some more so than others. There is so much more to look at, but I think there is a motivation to do work and to have to get your work out by suffering. It is a therapy, but when you are happy that is also positive energy coming out. You are high on life, you are in tune with nature and you are on a harmonious wavelength. It has to come out too.

S: Is there anything else that you want to talk about that I have not asked you?

D: Well, because I am a woman I just know something, but I cannot explain it. I can, but it is difficult to find the words. It is there, but I have to have a canvas to express it maybe. I know that women are being discriminated [against]. I do not know how, I do not know where, and I do not know who they are, but I feel that way at times, not all of the time. I said that it has been good to me so far. Who knows what is in the future though, what I may be up against? I think that I have to be ready for that. I want to tell women to be prepared and know your shit because you are stupid if you do not know that women are being discriminated against. It is going on.

END OF INTERVIEW