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TERRI JETT

ROBERT CHESTER

ALEX LICHTENSTEIN

GLENN NORTH

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Preface

The following conversation was hosted at the Crispus Attucks Museum, facilitated by Aja Scarlato and Keondra Bills Freeman. Consent was given by the participants to have their conversation recorded and transcribed.

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START OF RECORDING

AJA SCARLATO: There we go. Okay. Just needed a little extra attention.

TERRI JETT: Okay.

ALEX LICHTENSTEIN: Okay, so we are recording at Table Three. I am Alex Lichtenstein. I am a professor of history and American Studies at Indiana University in Bloomington, so I know very little about Indianapolis and hope to learn. And I am one of the curators of the Unmasked exhibit now at the Crispus Attucks Museum.

TJ: Terri Jett. I'm a professor of political science, peace and conflict studies, and the faculty director of the Hub for Black Affairs and community engagement at Butler University.

GLENN NORTH: My name is Glenn North. I am from Kansas City, Missouri. I am the director of inclusive learning and creative impact at the Kansas City Museum. I'm an adjunct professor at Rockhurst University. And I am also a poet.

ROBERT CHESTER: I am Robert Chester, curator of the Crispus Attucks Museum. I also serve as a digital archivist, licensed, ordained minister, doctor of theology, and a few other things.

AL: All right. Here, here we go, I'm gonna turn over one of the cards. Ooh. *What monuments are in your neighborhood? Whose history do they represent?* And we can also talk about Kansas City as well as Indianapolis, as Glenn and I have been discussing over the last twenty-four hours. There are a lot of interesting parallels.

RC: Mhmm. Well, of course, being here at the Crispus Attucks museum, located on historic Dr. Martin Luther King, Jr street, uh, the school is an icon of the Black community. The neighborhood is, along with Lockefield Gardens, the first all-Black housing project in Indiana, which is a few hundred yards from here. Uh, it represents the Black community, the Black struggle, the Black challenges, the Black overcoming, and the triumph that we're now experiencing. And what is to come in our, uh, recent future and our distant future.

TJ: Well, I live in a fairly rural part of Indianapolis, so there's no monuments there—.

RC: [Laughs]

TJ: But I do [Laughs] know that we have one of the most war memorials, um, in the country. I think we are second or third for having, uh, monuments, um, too, that celebrate, um, I guess I would say the military, but war, in particular, which I found

fascinating. Um, but I'm originally from California, so moving here, um, to a place that is, uh, I would suggest, so hyper-patriotic [Laughs]--.

AL: [Laughs]

TJ: Was a fascinating experience for me. And also the American Legion headquarters is also based here. So I think that it is definitely in alignment with that. And also representational, just in a lot of the border challenges, I would suggest with Indiana in particular, um, because southern Indiana seems to be more southern-like than moving further central and north.

GN: So, um, in my neighborhood in Kansas City, um, there aren't any monuments. But if we talk about the greater Kansas City area, the big discussion that's taking place right now is actually the removal of the Andrew Jackson Statue in front of City Hall.

RC: Hmm.

AL: Hmm.

GN: Um, so, uh, at the Kansas City Museum, we just had a meeting with, uh, one of the, uh, city council people who was interested in having that removed and figuring out what the best process is so that it's not—obviously it's a controversial issue, but to do it with as little fallout as possible.

AL: So why is there an Andrew Jackson statue in front of the City, [GN laughs] because, last time I checked, y'all don't live in Tennessee.

GN: Yeah. No, no.

TJ: [Laughs]

RC: [Laughs]

AL: So—.

GN: So, Missouri was a slave state—.

TJ: Mhmm.

RC: Yeah, Confederate.

GN: Confederately aligned with the south.

RC: Mhmm.

TJ: Mhmm.

RC: So was Indiana.

GN: And I live in Jackson County, so, uh, yeah, Andrew Jackson, uh, was a huge influence on, uh, Kansas Citians who lived during that time, right? Um, and so it, um, after the murder of George Floyd, the conversation around memorials and, and what should be done, uh, it's really been interesting.

TJ: Mmm.

GN: Right after George Floyd got murdered, um, we had an area in Kansas City, the Plaza, which is, uh, noted for being the first outdoor mall that was geared towards cars and Kansas City becoming kind of a car town. And, uh, J.C. Nichols, who, uh, is one of Kansas City's um, gosh, very instrumental in how Kansas City evolved, but he was very instrumental in how Kansas City evolved. But he was, uh, just masterful in terms of red-lining and creating the suburbs and instigating white flight. Um, and had, uh, real estate codes that excluded Black people and Jewish people. Well, he built the Plaza.

TJ: Mmm.

GN: And so, um, the Plaza has become kind of the place where whenever there's a big protest, people gather around the J.C. Nichols Fountain in Kansas City. Um, and I was working for the Parks department at the time, a small Black cultural institution. And, uh, the protesters felt that it's really ironic, if that's the right word, that we're talking about all of these very, you know, tense racial issues in front of the J.C. Nichols Fountain. And so, uh, one of our parks' board members began a movement to remove the name from the fountain, which is really interesting because his descendants still live in Kansas City—.

TJ: Oh, wow.

GN: And they're very powerful.

TJ: Yeah.

GN: Um, but they were able to get his name removed from the fountain. And then, just really quickly, uh, working with The Community Remembers project of Missouri. We were able to get a historical marker, um, erected, um, in Case Park, which is the site where—uh, it wasn't Case Park then—but, um, where a gentleman named Levi Harrington was lynched in 1882. Falsely accused of shooting a police officer. So, we were successful in getting that, uh, historical marker erected. It's been vandalized, it's been, uh, sawed off and thrown over [inaudible 00:06:26].

AL: And this is how we found Glenn as someone to be involved in our, the advisory board of our exhibit, because we knew you had been instrumental in that. So I mean, in fact, Glenn and I were talking, so Glenn was telling me about a place in Kansas City called Kessler Park. And I said, 'Well, Kessler, who's that dude?' He said,

‘Oh, he was one of these city architects, part of the city. Beautiful movement who is also instrumental in segregating urban areas,’ and I said, ‘That’s interesting. Indianapolis has a Kessler boulevard. I wonder if it’s named after the same guy?’

GN: Lo and behold.

AL: Guess what?

TJ: [Gasps]

AL: Lo and behold!

TJ: Wow!

AL: We Googled it, same dude.

TJ: Wow.

AL: So, there’s a direct connection between the City Beautiful movement, Kansas City, Indianapolis, and segregated urban space in the early twentieth century. So, I was struck, you know, as Terri was pointing out, you know, Indianapolis is known as the city of monuments. I think that’s one of its, you know, nicknames. I’m not from Indianapolis, I live in Bloomington, sixty miles to the south, but I come up here a lot now. And yesterday, I went on a—yesterday meaning October 20th—I went on a walking tour led by a guy named Samson Livingston, I think his name is.

TJ: Yes, I’m familiar with his work.

AL: Of Indiana Avenue, as Robert Chester was saying, it’s sort of the famous now rather, you know, desolated strip which was the heart of the Black commercial and cultural area here. And, uh, Samson pointed out all these monuments. Buildings, memorial signs, uh, a monument to the jazz musicians who were absolutely crucial to

the, the, sort of the cultural efflorescence here. Uh, that monument to the jazz musicians, which is on the corner of Indiana Avenue and West Street, if I have this right. I've driven past that over the past year, coming up to the Attucks Museum, at least thirty times. I've never seen it. I never noticed it. And Samson kept saying the only way you're gonna see certain monuments, particularly the ones to African American life, is if you get out of your car and start walking around. And he was so totally right. So one of the things I keep thinking about—I'm very interested in monuments—is, there are lots of monuments, sometimes not even noted or marked.

TJ: Right.

AL: But if you walk around your neighborhood, or if you start asking people living in the neighborhood, there are monuments, right? They're just not the ones that are sort of put in the middle of the circle—

TJ: Right.

AL: —where everyone has to see them.

TJ: Yes.

AL: I'll bet you, Terri, there are even monuments in your neighborhood that you might not know of. Or that—

TJ: I don't think so [Laughs]

AL: [Laughs]

TJ: I am literally in a very rural, like the most rural zip code in Indianapolis.

AL: Yeah, but ever--.

TJ: I'm near Eagle Creek Park.

AL: Ah.

[AL intermittently agrees]

TJ: Um, and so it's, it's fairly protected there. Um, but I think the question is also posing a, you know, how does that reflect the culture of the community? And, you know, how do people feel about, you know, particular monument. Um, and, people have lived with these symbols for so long and maybe ignored them. Or just maybe it was a reminder of where they lived. Um, and so sometimes I think about that also, when I go to, you know, different places. Um, in Indiana. Um, but I'm like, okay. I'm reminded.

AL: So what's the most, I mean—

TJ: [Laughs]

AL: Glenn, you said very nicely right, that this Nichols thing—

GN: Mm-hmm.

AL: The Nichols fountain people found understandably offensive. So what's the most offensive monument from your perspective, Terri, in Indianapolis. Like, if you go to your students and you say, 'All right, I really want to show you something that actually deserves to be torn down or remarked.' Is there one? Do you have one?

TJ: I haven't seen one, myself, um, but you know, I don't, I haven't been all throughout Indiana. So, there could be some in some other locations that I just haven't gone. I will say that when I first moved to, um, Indianapolis, and I was teaching a class, just intro to US politics class of Butler students. Um, and I asked them to tell me about Indiana. And my class was predominantly white. Actually, all white. And they said to me, do not go to, uh, communities that end in 'ville' or 'woods.'

AL: [Laughs]

GN: [Laughs]

TJ: And so therefore, my twenty-plus years here, I have not gone to a lot of different, you know, communities, just because the way they said that. And of course they pointed out Martinsville, in particular.

AL: That's what they were thinking of this is the—.

TJ: They were thinking about Martinsville.

[TJ intermittently agrees]

AL: The discussion in Bloomington. Martinsville—since this is being taped—is a small community, halfway between Indianapolis the city's, you know, the, the state's biggest city. And Bloomington, which is, you know where the, the flagship campus is located at State University. Both blue areas, and everything in between, deep, deep red. And Martinsville, I guess, is notorious for being the hometown of, um—.

TJ: Yes, where Carol Jenkins, a young African American woman was killed—.

AL: Oh, I didn't know that.

TJ: Uh, in '64. And there was just a, a film done, uh, by—oh, I'm gonna die because I am forgetting the name [laughs] of, um, the woman who just did the film. Um, because her case—well, she was killed by the Klan.

AL: So wait, and this is something I didn't know, Terri. So, in 19—because—.

TJ: '64, I believe.

AL: Martinsville is notorious for being the Klan headquarters back in the 1920s. 'Cause that's where D.C. Stephenson, the head of the Klan which ran the state in the 1920s, lived. But there's a 1964 story, too? I didn't know this, sorry.

TJ: Yeah, it was a young Black woman that was—.

AL: Carol Jenkins.

TJ: Jenkins. That, and there's just a documentary was just done by, uh—I'll come up with the name in just a minute. Um, and where she was selling, uh, encyclopedias, um, and you know, she was dropped off there in Martinsville with one other, uh, young Black woman, who actually was very fair skinned. And so, they didn't know that she was also Black. But they ended up being separated. But anyway, Carol ended up being killed. And her case was, um, they caught one of the persons, but their case was like reopened as part of the Emmett Till legislation that just—.

AL: I had no idea—.

TJ: Came out.

AL: So, is there a memorial to her? Is the question—.

TJ: There is now in Roseville. I believe there's a park—.

AL: But it's also a ville.

TJ: Named after because that's where she's from. Yes, also 'ville.'

AL: But there's nothing in Martinsville?

TJ: They had some sort of gathering or something, but there's nothing, um, in Martinsville. And I was told, like, gas up before you go to Bloomington. And do not stop in Martinsville. [Laughs]

AL: Right. I mean, I-I've heard this from Black colleagues—.

TJ: And that's why [Laughs].

AL: In Bloomington who live up in Indy, and commute to Bloomington. And they always say, 'I try not to drive through that area after dark.' Uh, one of my colleagues, Black colleagues, once got a flat tire in that area. He was very, very nervous, understandably. But, uh, but I hadn't heard, I hadn't heard the Carol Jenkins story. So I'm gonna go look that up. But also—.

TJ: I have to look up the person.

AL: I hadn't heard this other sort of, I don't want to call it folklore, 'cause that's dismissive, 'cause this contains a lot of truth in it. But it's so don't go to anywhere that ends in 'ville.'

TJ: 'Ville' or 'woods.'

AL: Or 'woods.'

TJ: That's what they said, yes—.

AL: Wow.

TJ: And, and—.

AL: I've not heard that.

TJ: You know? There's Zionsville, Shelbyville—.

AL: There are a lot of 'villes.'

TJ: Noblesville—.

AL: Yep.

TJ: Crawfordsville. I mean, there's a lot.

AL: There's a long list. Right.

TJ: Um, and so when you're, you know, you're, you're Black and you're new to—.

AL: Oh, yeah.

TJ: A community and you have, you know, young white people telling you this, you pay attention.

AL: No kidding. Yeah.

TJ: Um, so, yeah. So I said all that to say, there could be some memorials. I haven't seen them.

AL: Right.

TJ: I haven't gone to the locations where they would exist [laughs].

AL: [Laughs] Right. Uh, shall we move onto another? Or, I mean, I'm deeply interested in these questions of memorials—.

TJ: Yes, I have to—.

AL: As, as you guys might know. But we we can move to another question. Alright.

TJ: We could move to another—I'm gonna get the name of the, I don't know why I'm forgetting her name.

AL: Here, you pick, Glenn.

GN: Okay, yeah. We'll take turns here. *What forms of self-segregation exist today?* So, first of all, we have to define the term, right? Self-segregation.

AL: Hmm.

TJ: Oh wow.

GN: Is that when I choose to separate myself from someone who doesn't look like me, or...?

TJ: Yes. Actually, the person was Sandra Chapman.

[Crosstalk begins]

GN: [Laughs]

TJ: That's who did the, that's who did a documentary—

GN: Right. Well, while you Googling—

TJ: I, I don't know why her name was—

AL: Okay.

TJ: I, I finished it, but, but—

GN: Google "self-segregation."

AL: And, and Carol Jenkins, self-segregation—

TJ: Self-segregation, I, I don't know if I would [Crosstalk ends] if I would, you know, that, that's really, um, a challenging concept, um, because are we talking about doing it by choice?

GN: Right.

TJ: Um, fo-and for what reason? You know? Like, is it for um, you know, safety, um, you know, protection, um, you know, that's how I would sort of think of it. Um, and I, I don't know if I would even say, like, "segregation" because it could be that you're just trying to connect with, you know, people that you relate to. You know? That are just more like you and your family. Or, um, but it doesn't mean that you're isolating yourself necessarily. And so it would be like, well what, in what context? You know, we're talking about the lunchroom, you know? I mean that's where it comes up a lot. Um, and they always say, 'why the Black kids sitting together?' Well, they're in a predominantly white

space, and so they're just trying to make some sort of familiar connection to probably release. Just to let down a little bit. Um, and so, um, but the-there's never the, you know, 'why are the white students,' [Laughs] You know?

AL: I mean, it's, it's—.

TJ: Doing that. [Laughs]

GN: Yeah. I was just gonna say, Terri, thank you for that. And you're right on the money. I just wanted to look it up just since we are recording—

AL: Look up self-segregation? All right.

TJ: Yes.

GN: So, it says, "Self-segregation or auto segregation is separation of a religious, ethnic, or racial group from other groups in the country by the group itself, naturally. This usually results in decreased social interactions between different ethnic, racial, or religious groups and can be classed as a form of social exclusion." So that's what Google tells us.

AL: So if I go to synagogue, that, which I don't, anyway, but you know, since I'm Jewish, if I go to synagogue or send my kids to Jewish schools, that's social exclusion, or is that, right, that would be. I mean, one of the things—.

TJ: I wouldn't see it that way.

AL: One of the things that I think a lot of white folks have a hard time understanding. Like, let's take this event. The People's Table, the morning event, is multiracial. The afternoon event, the Artist's Table, is actually for Black artists, or people who self-identify as Black—that doesn't count Rachel Dolezal, but everyone else.

GN: [Laughs]

AL: So, uh, but, so a lot of white people are like, 'But I don't understand. I thought you Black folks wanted integration. And now you're telling me I can't sit at the table with you, you know, in the afternoon.' I understand that. I'm not uncomfortable with that. I recognize what you're saying, Terri, which is that some of these Black people have to protect themselves and speak to just themselves, because that's just the way, you know, that's the way Jews do it too, sometimes, even though we might not admit it. Um, so, but I think a lot of white people have a hard time wrapping their head around that, unfortunately.

TJ: Yes.

GN: You know I was just, I was just gonna say, I have a friend who, um, I'm always inviting to go places and they don't come. And then, when I don't, then they get mad. And then I said—so she said, 'Well, I wanna be invited, I wanna be given the choice of whether or not I want to go.' So when you talk about integration, I think it's about access, right?

TJ: Yes.

GN: We wanted access. That didn't necessarily mean, you know, that we don't want to be able to celebrate our own culture, our own kind of, you know—we, we all have and seek culture. And are just naturally drawn to people who are interested in the things we're interested in. So, like, I'm a huge hiphop fan. One of my favorite DJs, DJ Scheme in Kansas City is a white guy, right? But we found each other because we loved this music and there's a culture. So, those of us who like hip hip find ourselves in

the same places, whatever color we are. So, it's just, I think you're just drawn to people who have a similar inclination or worldview or interest, you know?

[GN intermittently agrees]

TJ: Yeah. I mean, there's that, but then there's also the systemic, you know, racist, you know, conditions that people have been subjected to. And so they have to find, you know, safe spaces in order to just, you know, just be. Um, and when you're making a choice to move, especially if you're from, um, a, you know, underrepresented group and you're making the choice to move in a space where you're not fully represented, or you're going to see a lot of people that, you know, look like you. Um, then, you're walking into s-to a situation where you could be with people who, you know, you're just as, um foreign to them as they are to you. And so that, then, makes for a challenging encounter, especially if you are the underrepresented person. Um, and I remember I had this conversation with a white friend of mine that was talking about women. Um, and some of the challenges women collectively face and she said to me, um, "You know, I wish, you know, white and Black women, you know, we just kinda came together." Uh, and I said, "Well you all have some work to do."

GN: [Laughs]

TJ: [Laughs] I said, "It's not that easy." Um, and it's, and it's not going to be us carrying Black women, you know, sort of working with you and carrying that burden. You know? It's you get—you know, fix what you need to fix. [Laughs] to be able to be in a space with Black women without, you know, being, um, intrusive. Um, into who we are. Just accept us for who we are, without trying to change us, make us be like you, want us to talk a certain way. You know, um, you know, this whole notion, like, civility is also

this thing that comes up quite a bit. You know, you want to have these challenging conversations but you want them to be, you know, done in a certain way. Um, and so, all of that is, takes a lot of unpacking and so that's why, you know, people will find the spaces where they can just talk the way they want to talk, without being censored—.

AL: So, can—.

TJ: [Laughs]

AL: Let me, can I a-can I ask you since we're having a frank conversation, right? Let me ask you two an uncomfortable question. So, I'm sure you all know the, the, the white folks who just love Black people. And, you know, are very comfortable in integrated spaces, even if most of the people around them are Black. But then they also kinda like to pretend that they're Black.

GN: Hm.

AL: Is—have you encountered sort of white person—.

GN: Oh yeah, sure.

AL: In other words, so what do you do with that?

TJ: Yeah.

GN: Uh, so—.

AL: So, if you have a white person who has been invited into your space.

TJ: Yes.

AL: And is clearly comfortable there. But also maybe pretends that they're not white. Maybe that's a better way of putting it. And pretends that as soon as they move

into that space, 'oh yeah, I'm comfortable with Black people, so I'm just not white anymore.

TJ: [Laughs]

AL: How, how, how do you—and so, I, I hope I never convey that pretense—.

GN: [Laughs]

TJ: [Laughs]

AL: When I'm in a, in a predominantly Black space. But I'm like, yeah, I, I'm white, and that's, that's it. That's who I am. And, you know, so how do you, how do predominantly Black—I mean, this would be interesting, where you went to school, Glenn, when you were describing to me and blowing my mind. An HBCU that was eighty percent white.

GN: Yeah. So he, he, he's talking about—.

AL: [Laughing] That's where he went to school.

GN: Lincoln University. So, there, there's two kind of thing-strings of conversation here—.

TJ: Yes.

GN: But really quickly, Lincoln University in Jefferson City, Missouri a historically Black college, um, is now, and was in the eighties, when I attended—.

TJ: Yeah.

GN: School there. Predominantly—.

TJ: Yeah. My cousin went there. Mhmm.

GN: White. Um, and, and the reason is because we're located in a rural area, uh, they have a good agriculture program.

TJ: Mhmm.

GN: A lot of the students who live in, uh, Jefferson City, who are white, come during the day, but they're commuter students, so they're not allowed in the culture of the campus.

TJ: Oh wow.

GN: So at night, or, you know, whenever there's a football game, or whenever there's university related events, everybody's Black. So—.

AL: But I assume there were one or two white kids who are, like—.

GN: Yeah there was—.

AL: Willing to hang. Right?

GN: There was, there was, there was a young white woman who was a Delta. Uh, we called her Delta Red. She had red hair—.

TJ: [Laughs]

GN: So—the—Delta Sigma Theta is uh—,

TJ: Yeah.

GN: A sorority

TJ: Black sorority, mhmm.

GN: And, and she di—but, but she was very much accepted. But I think the difference is, I would argue, that she was raised in a Black community—.

TJ: Mmm.

AL: Mmm.

GN: Around Black people, and became a part of the culture as, as opposed to assuming—,

AL: Mhmm

GN: The culture. Or trying to pretend or use slang, you know, to fit in.

TJ: Yeah

GN: I think she was very natural in her, you know, the, her use of, you know, the, the way that she talked and the things that she liked to do, you know, I think that she just was raised around Black people and just picked it up. Um, but yeah, so, I just think that there's a, there's a, we'll call everything but the burden. [Laughs]

TJ: Yeah, we always say—.

AL: So right [inaudible 00:23:43] I've heard that before.

TJ: You want, you want, the rhy-you want the rhythm, but not the blues. [Laughs]

GN: Yeah you [laughs]

AL: Okay, see? So now you guys are, you guys are giving me some, some inside knowledge here that I didn't have. Right.

GN: Exactly.

TJ: Yeah, we can usually tell when s-when someone is authentic in their presentation.

AL: Yeah, yeah.

TJ: Um, and if not, or, you know, you know, offensive then you know—'cause I'm also hyper sensitive to this notion of what is representational of Black culture. And so if

someone is speaking in a particular way and thinking that they're representing Black culture, um, you know, I, I, I can be offended by that.

AL: 'Cause Black culture, like every culture, is incredibly diverse in and of itself.

TJ: Yeah, it's very diverse. Right. Exactly. Um, and so, yeah, and so I'm, I'm usually like, 'hmm.' You know, I'm thinking well where, you know, where are they coming from and, you know, what is it. But I'm not focused on that too much. Yeah.

GN: Mhmm. I just, I don't typically find myself drawn to wanting to interact with someone who is pretending. I just, so—.

AL: So you find me authentic [Laughs]

GN: I find you very authentic!

TJ: [Laughs]

GN: Yeah, yeah. You know—and one of the things you'll hear Black people say is, you know he's really cool and he don't try to act Black. You know what I mean?

AL: Okay. Right. Right. Yeah.

TJ: Well you know, the Black-Jewish relationship is quite different.

AL: That's another thing.

TJ: That's a whole 'nother thing. [Laughs]

AL: That's about the, that's about to go seriously south, I'm afraid. But—.

TJ: Oh I'm, I know, ju-challenged. You're right. [Laughs] That's a whole 'nother thing [Laughs] Although, James Baldwin wrote an interesting, oh, uh, article—.

AL: You name the topic, "You read an interesting article," Yeah.

TJ: Ah, well, no, it was called, um, I'm hesitant to say it, but, I found it in his archives in the Schaumburg Center, um, an essay he wrote called, "Why Black people don't like Jewish people."

AL: Mm.

TJ: And I was like, "Oh!" [Laughs]

AL: I'll have to go read that.

TJ: You need to go read that. Yeah. It wa-it was fascinating. But let's go to the next question!

AL: Okay.

TJ: *Discuss historical legacies defining race and class that are unique to this area.* Oooh!

AL: Well, we could start with the Black/Jewish question.

[Group laughter]

AL: *But not unique to this area*—what's interesting, when Samson did his tour yesterday, he's leading us down Indiana Avenue, was talking about you know, the residential neighborhood down closer to, to town. And he said, "Well, when this area was initially settled, it was mostly Eastern European. And I poked Glenn and said, [GN Laughs] "AKA Jewish."

[Group laughter]

AL: So, read that question again, though? Terri?

TJ: *Discuss historical legacies defining race and class that are unique to this area.*

AL: You've lived in Indy twenty-four years. Go for it.

TJ: Yeah, so I don't know if I would be so inclined to discuss the historical legacy, but I know that I have heard quite a bit about the red-lining. Um, and the, the changing, um, infrastructure. Um, and building like the highways through the Black communities that was, you know, so disruptive, um—.

AL: If only that were unique.

TJ: Yes, and I, and right, and I don't know if that's unique. And then even IUPY um, has this very difficult—.

AL: Right.

TJ: Legacy of harming, um, you know, Indiana Avenue, and, and the whole, and the Black community, just by its presence and development.

AL: So, again, not unique, unfortunately, right?

TJ: Right.

AL: The big, urban public university. Oh! There's a nice place near town we can lay our footprint. Tear up the Black neighborhood.

TJ: Right.

AL: And that's happened in almost every city in America.

TJ: Yes.

AL: So—.

TJ: Yeah, that's the question, the unique. It's—.

AL: I don't know what's unique

GN: So, unique, obviously, is not—I understand what they're saying. But, but the, the, uh, it's the same everywhere you go. What, what I was really struck by, being from Kansas City, Missouri, on the walking tour that we took yesterday, um, the Black part of town, during segregation in Kansas City was 18th and Vine. That's where all of the Black owned business were. Um, that's where Kansas City really, really, uh, began to develop a rep—gosh, can't even talk—a reputation for being an epicenter for jazz music—.

TJ: Yes.

GN: Neighborhood, Charlie Parker grew up in.

TJ: Yeah, here, here to, yes.

AL: Just like Indiana.

GN: So, so, uh, in, in the fifties and sixties, a lot of people kind of moved out of that neighborhood, um, started to decline, uh, then, you know, in terms of the broader Black community at that time built highway seventy one, right through the Black community. Bought a lot of people out, displaced a lot of people.

TJ: Mhmm.

GN: Um, you know, he was talking about the YMCA and how important that was to this neighborhood. In Kansas City—.

TJ: We had that here, too, yes [Laughs]

GN: The YMCA is where the Negro League actually started.

TJ: Ohhhh.

GN: So, all of these similarities—.

TJ: That's right.

GN: Were really striking to me but, but as Alex was saying and that you kind of intimated, anywhere you go, there's gonna be a very similar story about how the Black communities were impacted, through infrastructure and all these other divestment and all these [inaudible 00:28:40]. Yeah.

TJ: Yes.

AL: So, let me put on my hat as an oral historian for a minute. So, Terri, you said you grew up in Richmond, California.

TJ: Yes.

AL: That has a unique history.

TJ: It does, yes.

AL: Right? Which I know a little bit about, but I'd be curious to—so, Richmond is a place which, you know, had ten thousand people in 1940. And in 1943 it had a hundred thousand people because of the shipyards for the war. And a lot of those people were Black. I don't remember the percentage. But it had people from Oklahoma, white people from Oklahoma, and Black people from Louisiana and Arkansas. All moving into this community which held 10,000 people, and overnight it had a hundred thousand people. No room on the street cars, no housing. Everyone working together in the shipyards, this is a racially explosive, explosive community. So that's the history I know from the forties. But you grew up there, so what was the legacy.

TJ: Yeah, I wasn't there in the forties, but—

AL: But what was the legacy of that?

TJ: Um, it, so, my family migrated from Nachitoches Louisiana—.

AL: That would've been my guess.

TJ: To California. To Oakland. Yeah, exactly. Um, and Richmond. And so—

AL: To work in the war? In the war industries?

TJ: Um—.

AL: Or right after that?

TJ: Right after that.

AL: Right when they were laying all the Black folks off. Yeah.

TJ: It was right after that, yeah. And actually, there's a, a—.

AL: That's how Huey Newton got there, too, by the way.

TJ: Right. So, Newton s-came from the same location in Louisiana as my family. My mother went to [inaudible 00:29:53] High School with the Newton family. Um, and actually, their parents, um, started the Antioch Baptist church along with my grandfather, Rave Taylor. So, yeah, we know the, we know the Newtons. [GN Laughs] Um, but there's a picture of, I think, Langston Hughes did it—not Langston Hughes. Um, it was—.

AL: Dorothea Lange?

TJ: No, it's an, it's an exhibit.

AL: Oh, here?

TJ: What's the—? Yeah. I was thinking about the Langston Hughes poem.

AL: Oh, I see.

TJ: But it's, of, um, migration—.

GN: [inaudible 00:30:19]

TJ: It's a mi—.

AL: Oh, the Jacob Lawrence.

TJ: Jacob Lawrence! Yeah, exactly.

AL: And there were lynchings.

TJ: And there's lynchings. And it made me think of a story my grandfather told, um, in Sto-for Story Corps. Where he said, um—my cousin was interviewing him and asked why he left Louisiana. And he talked about how he was walking down the street and he saw his cousin, and then the next uh, you know, hour or so, he saw his cousin floating down the river.

GN: Oh.

AL: Mm.

TJ: Um, and so, he, um, and my grandfather was part of a very large family. You know, fifteen, sixteen brothers and sisters. They all moved from Louisiana to Oakland California.

AL: Mhmm.

TJ: I have a very extensive family [Laughs] in the Bay area.

AL: But carrying that historical trauma with them. Yeah. Yeah.

TJ: But carrying that with. Yeah. But discovered that California was not all that much better than Lou-Louisiana. Um, so, they did have some opportunities. My grandmother worked for Clorox, but we celebrated, um, carrying also the culture and the celebrations. So, Richmond, we had huge Juneteenth celebrations.

AL: Mm. That's interesting.

TJ: Happening. And so, when that became this, you know, sort of recognition type thing. I was like, "We been celebrating that!" 'Cause it was Texas, Louisiana, you know all coming to the West. You know? And bringing that. Um, but then also, ultimately assuming leadership positions, especially in Richmond. Um, and so, um, I would say that the, the racialized legacy, I guess, would be still, the housing, um, and, which ties to education. I mean, that's where these legacies kinda unfold, is to where people were living. I was living in in a predominantly Black neighborhood in Richmond. Now, I was bussed to school, to Kensington, uh, which is a predominantly white community, um, in the Berkeley Hills. Um, and so that's where things become a little more disruptive. Um, when we think about sort of, you know, going back to the other question, like segregation and, um, because even though we might have these housing and living, neighborhood arrangements, there's still other ways that we have to interact and live together. And when it came to the educational, public education, that was one way that, you know, this whole integration thing happening was really about moving Black children out of their neighborhoods into white schools, but not necessarily live there. They went to school there and bus right back down the hill. My own, um, community. And so, um—but that's not, you know, bussing was an issue here, too, in Indianapolis. And it was so, and it was late. And people don't realize how late these policies were unfolding in the '70s and '80s and so, when we talk about historical legacy, we're still living these legacies. Um, and these defining moments of, um, particularly we're talking about Black/white dyna-dynamics. And we talk about other, you know, various racial and ethnic groups then it becomes even a little more, you know, nuanced and, um, complex.

[TJ Intermittently agrees]

AL: I mean, that's what I liked about this walking tour we were on so much, is that he took the long view, right? And he said, "Okay, you have to understand how this neighborhood became this cultural and commercial hub of Black life." And he tied it precisely to the first Great Migration during World War I and the second Great Migration during World War II and the YMCA being this crucial institution of integration—not racial integration, but community integration as Black folks came up here from Mississippi, probably. And, and, you know, landed at the foot of Indiana Avenue and looked around like, 'Where am I gonna go to get help finding housing and a job?' Well, they'd go to the YMCA, which is, you know, right there. And the Madame Walker theatre and all that, right? So, and so, and then, of course, as you were describing, Terri, you know, and Kansas City, too, those neighbor—as someone described it yesterday at the Madame Walker event we went to, it's the, then there's disinvestment. Like, the city starts disinvesting from those neighborhoods. Removing, you know, companies move away, white people move away.

TJ: Banks.

AL: Banks move away. Grocery stores move away.

TJ: Right.

AL: And suddenly, you know, 'Oh, it's a slum.' And then it's a "slum," quote-unquote, and then it's time to build the highway, the hospital, and the university. 'Oh yeah, we're gonna revitalize the inner city. Let's build these institutions.' Destroying the remainder of the Black neighborhood. And then, it becomes, you know, sort of uh, a desert with nobody walking around, no grocery stores, no residences. And then everyone a generation later forgets why that is. And they're like, 'Oh wait! Look at all

that great real estate lying around there! We gotta get the developers all over that.' And then, as Samson said, 'And then you hire an outside firm to come do some redevelopment as if there wasn't a historical legacy for the reason this neighborhood seems to be empty now. Just magically empty. This is why I'm a historian. [TJ Laughs]. So we need monuments to those, but how do you monumentalize that sort of longue durée transformation. I don't know the answer to that. But—.

TJ: Yeah, I mean, but we need reparations, you know? [Laughs]

AL: Well, that might be the answer! But, but, but—.

TJ: I mean it's not the monuments. You know? It's the where's the revitalization, you know? Where's, where are those dollars going?

AL: And meanwhile, we're talking about this and I, I have to say this, I hope other tables are saying this. There's a very interesting sort of struggle brewing here, where there's a massive—maybe you know more about this than I do, Terri—massive re-commercial redevelopment of a plot of land on the White River, which runs through central Indianapolis, which happens to be sitting on top of an African American cemetery for the nineteenth century.

TJ: Oh, I don't, yeah I don't know about that.

AL: And so there are people in this community now trying to say, 'You know what? Before you dig that up, let's figure out who's buried there or what's buried there. How many people are there, let's, you know, let's monumentalize this. Let's memorialize this. Let's not just pave it over. So, I don't know how that's gonna go, but that's gonna be a big, big issue.

TJ: Well, there's also the, um, communities on the south-side of Indianapolis that were established by colored Union troops. Um, and those were, uh, some of the troops that were called up that ended up in Galveston.

AL: I didn't know that.

TJ: Um, and were largely responsible for notifying the enslaved people there that they were free. Kayla Austin has actually done a lot of research and history, uh, on that—.

AL: I didn't know that. She's gonna be—.

TJ: I'll have to send you the video.

AL: Kayla should be here this afternoon at one of the Artist tables.

TJ: Oh! Yeah, she'll talk about that, yeah.

AL: So, I hope someone will ask her that question.

TJ: Yeah, she can talk all about that.

AL: Are you gonna be here this afternoon?

TJ: No, I will not [Laughs].

AL: Alright. Glenn, you are! So, you tell Kayla to talk about that.

TJ: Oh, yes!

AL: This afternoon's Black only, so it's not gonna be me.

TJ: Well, I'm not an artist [Laughs]

GN: Oh, it's Black only?

AL: This aft—.

GN: I mean like, what I'm saying—.

AL: The Artist's is—.

GN: Yeah. I know it's the Black table, and it's a Black organization.

AL: No, the Artist's is Black only.

GN: That they want, they want, gotcha. Gotcha.

AL: And I'm not an artist either. So,

GN: Right, right, right.

TJ: Mhmm.

GN: No, I hear ya.

AL: You're an artist.

GN: I'm something [Laughs].

AL: I think you're an artist. Alright.

TJ: [Laughs] You're an artist. I'm not an artist.

AL: One last, one last question.

TJ: [Laughs]

AL: Ooh! Blank!

GN: Oh, it's a blank one. [Laughs]

TJ: [Gasps]

AL: Terri? I hate to put you on the spot, but you're the only person who knows Indianapolis—.

TJ: Oh!

AL: We're supposed to be Indianapolis-centric here.

TJ: Well, you know, I am always curious about the approach to violence. Um, especially that is, um, coming from our youth. Black youth, you know. Unfortunately, um, and, and from many different directions. And I interpret violence in a lot of different ways. And I feel that our youth are being violently harmed in, you know, edu-the educational process [Laughs]. I hate to keep harping on that, but I feel like there is something there that then is pushing them to, um, be very frustrated and have all of these, this anger and then, to unfortunately explode against one another because they are isolated in, you know, these communities. Who else are they going to?

AL: Right. The nearest target is the people they live next to.

TJ: The people they with, by. Yeah, exactly, so, I, you know, my question is, how do we—and I've been thinking a lot about this—how do we use the, our history. Um, our humanities, um and our arts to recapture our young people so that they can be more empowered, um, to, you know, they, they need to all be in here. You know? I mean if they were here—.

AL: Here meaning the Crispus Attucks.

TJ: In the Crispus Attucks, yeah. And the museum and really seeing, you know, and meeting people like Glenn. You know, like really, understanding their history and where they come from, the resilience of their people. Um, you know, how do we get that, uh, to be a vehicle for them to, um, handle conflict in a different, different way. And I relate to their anger.

AL: And how bad a problem as this in, in, Indy?

TJ: A huge problem.

AL: Yeah.

TJ: It's a huge problem, it's, it's heartbreaking every time, you know. I try not to watch the news too much, but, every time I turn on the TV it's some young, Black, you know, person, and it's not just men. Men and women who, you know, have unfortunately been killed. Um, and I been thinking—.

AL: By the police? By one another? Or both?

TJ: By one another. Um, some by the police, too. But, yeah. Largely by one another. And, and I've been thinking about what is the foundation and source of that, and thinking that the answer is the arts and the humanities, which has been largely stripped out of their educational process.

GN: So, you, you took the words right out of my mouth. I was at a conference that's called the, uh, the International Institute for Restorative Practices [inaudible 00:39:49] —.

TJ: Mmm.

[Intermittent agreement]

GN: I do, I, I gave my job title, but in most museums it would be the Director of Education. And so I've been doing museum education for a while, and I do believe and agree with you, that arts and culture are critical because it really helps young people understand who they are, it gives them an outlet, um, it, it is not necessarily, you know—so I do a lot of, uh, poetry programming with young people. And, and I've seen it be transformative. But I also know that there's sometimes students who need additional help. Like, poetry can be therapeutic, but it's not therapy, right?

TJ: Yes, right. Yes. That's right. That's real.

GN: [Laughs] So, but for what it can do, is look at what those students are writing about. Then, you can identify what other support they may need and either you can offer them that help or connect them with the people who can. So, um, but at the conference, is what I was trying to say, um, they were talking about moving outside of systems. You know what I mean? And, and, and finding grassroots approaches, uh, to, to deal with some of the issues and things that you know would be helpful but the system doesn't seem to be interested in it. And so for the past couple of weeks I've been thinking about like, how do you create spaces outside of the school where the kids can really learn about art, or learn more about their culture, because that was that will instill more of a sense of self-esteem. And hopefully, give them a stronger sense of empathy so that they're not, you know, as you say, exploding [inaudible 00:41:22].

TJ: Yeah.

[Intermittent agreement]

AL: I mean, the problem for, I think, for well-meaning white folks, liberal and leftist white folks is they—we—are afraid to say what you just said, Terri. That is, you know, we are reluctant to say, 'Yeah, you know, one of the problems, of course is police violence against people of color.' Lot of us are reluctant to say that. But there's a strong reluctance to say, 'You know, another problem is violence against one another.'

TJ: One another, right.

AL: Especially amongst youth. I mean look around, you see it. But you don't, as a white person, you don't want to say that, because it's taken as, with some reason, as blaming the victim. And e-especially since we know that the racist forces in this country,

that's the first place they go. 'Oh, stop talking about police violence. Black on Black crime is what it's all about.'

AL: So, That makes it hard—.

GN: I hate that term [Laughs].

AL: Well, of course.

TJ: I hate it, too.

AL: Right, no I understand that—.

TJ: Because it's about the systems, yeah.

AL: But, but you know that's what the right wing says.

GN: Sure, sure.

TJ: Right.

AL: And so that makes liberal and lefty whites reluctant to address that issue because they, we, don't want to be lumped with the people who say, 'Oh, man, it's all about Black on Black crime, stop talking about the police.'

TJ: Right.

AL: Which is a despicable position, but—.

GN: But it's what you said earlier but it, you know, crime, you commit crimes, uh to those who you're proximate to and we know that the poverty, you know what I mean? There are other things other than just being a Black person. But the implication that Black people are inherently more violent than other cultures is what's kind of the subtext of it. And that's what really bothers me.

TJ: Me too.

GN: Yeah, yeah, yeah, yeah.

AL: Well, as it should. I mean and this is why white people, you know, who know better are [Laughs] reluctant to say that.

TJ: Right.

AL: Right? So, um—.

TJ: Yeah, I mean, we can have the conversations but we do have to talk about the institutions and the structures that are feeding and informing and creating—.

AL: The school.

TJ: The schools, yeah.

AL: The prison. Or the juvenile justice system.

TJ: Right, exactly. All of these systems.

AL: We're returning people to the community. Right. Yep.

TJ: You know? The lack of parks and recreation, you know, the stripping away of these artistic programs in schools, you know, it's, it's hard—.

AL: The channeling of people into the criminal justice system very readily, which then has, uh, you know, knock off effects in terms of employment, in terms of all sorts of things. In terms of violence. I mean—.

TJ: Yeah, or ever participation in society. Voting, you know? All of that is tied to that.

AL: Tough questions. Yep, yep.

TJ: Yes. Good, good questions, uh...it's you have to think about.

AL: Anything to add, or should Table Three sign off?

GN: [Laughs]

TJ: I think we can sign off. I have noth-I have nothing to add.

AL: I, I have to say, this is—.

TJ: None of us are—.

AL: This was really—.

TJ: Actually native people to this place [Laughs]

AL: The, the, the, right, well, y-aw, come on, Terri. You've liv-I mean, I say I'm from Miami 'cause I lived in Miami twenty five years.

GN: [Laughs]

TJ: I always say I'm from California.

AL: Alright, well—.

TJ: I mean, I have, but I leave here a lot. You know? I mean, because this—.

GN: [Laughs] That seems like, 'don't put that on me.'

AL: Oh, I see. But you know this better than Glenn and I do.

[GN and TJ laugh]

AL: So, this has been good, 'cause I, you know, I, I know Glenn and I know some of Glenn's stories. We, we've talked. But Terri I've not met you and it's really great. I learned a lot about Indianapolis just in this half an hour.'

GN: I will say, though, my relationship with you, this is, well, I've been in Bloomington twice, this is my first time in Indianapolis. But, I feel, especially like last night, we went to the Madame CJ Walker legacy center for the unveiling of, uh, Madame CJ Walker Way—.

TJ: Avenue.

GN: Yeah, avenue, yeah.

TJ: Yes.

GN: And so, uh, then there was a reception, so I met one of your colleagues, uh, who's at Perue—.

AL: Matt Joseph. Yeah.

GN: Yeah, Matt. And, and, uh, so I've met some really cool people since I've been here and it sounds like there's conversations about me coming back—.

TJ: Oh, definitely.

AL: Oh yeah, for sure.

GN: And I see so many, um—.

TJ: Yeah.

GN: Parallels between Indianapolis and Bloomington—.

AL: So, 'cause you started out with sort of the 18th and Vine district.

GN: Yeah, exactly.

AL: Which is a revitalization offered around something that's very similar to Indiana Avenue.

GN: Yeah, I, uh, started hosting a poetry reading there, when there was the talk about we're gonna revitalize the 18th and Vine area. I had been thinking about hosting a poetry reading and I said, "well let me do it there," you know what I mean? Because it's gonna be up and coming.

AL: How long ago was that?

GN: That was in '97.

AL: So, has it worked? Has it been revitalized a quarter century later?

GN: It has, it, it, it is, it is better than it was, but it's still struggling.

AL: So all these great dreams of the Walker Center—.

GN: Yeah. [Laughs]

AL: And the mayor were laying out there last night were you sitting there thinking, 'just wait.'

GN: Uh, I, I, I was cautiously optimi- [Laughs]. No, I wish them the best. I hope, I hope that, that it works.

AL: But you heard the same speeches twenty five years ago. Right?

GN: Oh, absolutely. Absolutely.

AL: Is there a white mayor of Kansas City there?

GN: No, so actually—.

TJ: I mean and there's an election happening.

GN: It was a Black mayor—.

TJ: For a mayor.

GN: Yeah.

TJ: You know, here.

GN: Yeah.

AL: Hogsett's heart seems to be in the right place.

GN: Yeah.

TJ: Yeah.

AL: He was there. He gave a set of remarks.

TJ: I can't say anything negative about him because I'm appointed by him to the Bond Bank Board.

[Laughter]

TJ: So, I'm a mayoral appointee. So, yes, he's an excellent mayor [Laughs].

AL: Well, there you go. Exactly. So you, so you heard—but I assumed you were sitting there thinking—.

GN: I was

AL: I heard all these exact same speeches twenty five years ago at 18th and Vine.

GN: I can't lie, I was. I was. I was.

AL: So has it been a successful redevelopment project or not?

GN: I would have to say semi successful. I don't want to knock the efforts of people who have had businesses, you know, we got the, uh, we got the American Jazz Museum, we got the Negro League Baseball Museum, they're revitalizing the YMCA. It's gonna be the Buck O'Neil center for research so people can come learn more about the history of the Negro Leagues and kinda use that as a lens to study race-relations in America.

AL: That's very exciting.

GN: Um, we got the Black Archives there that's been newly refurbished and reopened like in 2013.

AL: But you haven't mentioned a single commercial thing yet.

GN: Uh, um. Well, we got a few restaurants, uh, that are in the area.

TJ: Ah, yeah that is important. Entrepreneurship, yeah.

GN: But, but it just hasn't, like, popped. You know what I mean? It hasn't all come together in a way, yeah.

AL: But you know what has? Montgomery. So, you've been to Montgomery. Right? Alabama.

TJ: Yeah.

GN: Mhmm.

[Intermittent agreement]

AL: That is totally—so, I went to Montgomery thirty-five years ago to do dissertation research. There was nothing in downtown Montgomery. It had been completely abandoned. It was just the state capital. But now, [inaudible 00:47:22-00:47:22].

GN: Well, see, to your point. So let me, yeah, yeah, I'm sorry—.

AL: Go ahead, go ahead.

GN: I was just gonna say. So, so the Kansas City Power and Light area, which is truly downtown, it was desolate, and about fifteen or so years ago they said, 'We're gonna revitalize downtown.' [claps hands] And it was done. You know what I mean? [Laughs]

TJ: Wow.

AL: But Montgomery has been—.

GN: But, but I'm saying, but it's very white is what I'm trying to get at.

AL: But Montgomery, not, not so.

GN: Yeah, yeah, yeah.

[Intermittent agreement]

AL: In other words, Montgomery's been revitalized by Bryan Stephenson and the Legacy Center. And, who's coming to spend money in the restaurants and hotels and bars there? It's a lot of African Americans coming on, on tours to the, the memorial and the Legacy Museum. Huge groups.

GN: But my point was that when the city decided to get behind that, it happened.

AL: Yep. Yep. Well, that was Samson's point.

GN: Yeah [Laughs]

AL: This is what's happened—.

TJ: Well—.

GN: But the city hasn't fully gotten behind, yeah.

AL: A mile to the East on Mass Ave. Yeah.

[Intermittent agreement]

TJ: I think also here that there's a, um, the, the Central Indiana Community Foundation has done a great job in cultivating Black philanthropy dollars. And so, there's a large, like a movement happening here with that. Um, an so, you know, with GANGGANG and with that whole, you know, sort of arts celebration.

AL: I invited them this afternoon. We'll see if they come or not.

TJ: Yeah. 'Cause they're—.

GN: What, what is GANGGANG?

AL: What is GANGGANG?

TJ: Oh, GANGGANG is just—.

GN: I'm always interested in the etymology of that slang. I hear people say
[Laughs].

AL: They're arts entrepreneurs, right? Is that fair to say?

TJ: Yeah.

GN: Yeah.

TJ: Yeah. I w-I would say it's an organization—.

GN: Okay.

TJ: Um, that has been, uh, Malia Jeffrees [Malina "Mali" Jeffers] and Alan Bacon, um, very instrumental in, um bringing Black art, visual art, especially, um into kind of the high-art arena, but making it accessible. Um, and so they've done these really fantastic, um, celebrations called Butter. Um, and, um, it's like this: over, I want to say Labor Day weekend, it's like kind of an elaborate celebration. They have a warehouse and all the exhibits—.

AL: It's in the Stutz building, right?

TJ: Yeah, the Stutz building.

GN: Okay, okay, okay.

AL: Yeah, that building we drove past yesterday.

TJ: Um, and they really showcase all of these, um, I think almost half are local Black artists.

AL: Some of whom I hope will be here this afternoon. Yeah.

TJ: Some are, yeah. And so they can talk a lot about how, um, amazing it is. And I, um, actually found an artist through kind of the, the art fair who then, um, I hired to do a mural in my space at Butler.

GN: Okay, wonderful!

TJ: Um—.

AL: Who was that?

TJ: Uh, Sh-Shadé Bell. Uh shadytheartlady. She has murals all over—.

GN: [Laughs]

AL: Oh, I invi-I invited her—

TJ: Do you know Shadé?

AL: To the artist table.

TJ: She's in DC.

AL: I don't know her, but again, I went through the list of all the Butter people and that's how I identified a lot of artists.

TJ: She lives in DC now, but she's, she has murals all over the community and she's young, self-taught.

GN: Yeah.

TJ: Amazing. So, I had to do a mural in my, um, suite. In my space that I have.

KEONDRA BILLS FREEMYN: Thank you.

AL: We're getting you introduced to the, the Artist table.

KF: Awesome! Perfect little intro happening.

AL: We're talking about Butter, arts festivals. So—.

TJ: Yes.

KF: We're gonna mix up the questions a little bit in the second session, so. Um, if you're staying.

TJ: I am not.

KF: Okay [Laughs].

TJ: I am not an artist. So I wouldn't dare.

KF: Okay [Laughs].

AL: Glenn's an artist. He may stick around. I don't know.

TJ: I would be so, I would be totally intimidated if I was sitting at a table with artists. I would be under the table.

AL: So, are, are the artists here yet?

KF: No, we put a little time between the two, so we have some time to turn over tables and everything.

AL: Alright, so are we done done?

KF: Yeah, I just have to add something to your recording.

AL: Uh, let me sort of figure out how long I have to stick around.

KF: This is—.

AL: Here, we can go at four though, for sure.

TJ: I think it's still recording.

KF: It is—.

TJ: It is.

KF: But it should be...that number seems wrong.

GN: Go at four?

AL: Yeah.

GN: Okay, alright.

AL: It's open til five, I'll pick you up at four.

GN: Why don't we just do that, then, so that then so that [inaudible 00:50:39]

AL: Alright. After.

KF: Oh, fifty. I'm reading it upside down, child.

AL: We're still being taped.

KF: Yes, I need to add some, uh, information.

AL: Good, great, thank you. This is—.

KF: This is Keondra Bills Freeman, reporting from People's Table number three, on October 21st, 2023, at Crispus Attucks museum.

END OF RECORDING

Transcribed by Aja Scarlato 05/9/2024

To be copyedited.