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Participants:
KATHERINE LEITH
SCOTT PHILLIPS
ROBERT NEWMAN
SAMANTHA GREAVES
KIMBERLY JANNARONE
Length: 01:14:46

Preface

The following conversation was hosted at the National Humanities Center, facilitated by jina valentine. Consent was given by the participants to have their conversation recorded and transcribed.

Readers should keep in mind that they are reading a transcript of the spoken word and are encouraged to refer directly to the original audio if possible as some interactions and utterances may not have been transcribed due to the nature of unscripted group conversations. The views, thoughts, and opinions expressed in the text belong solely to the roundtable participants and do not necessarily reflect the views of Black Lunch Table.

START OF RECORDING

Unknown: It's now recording.

[Announcement from 00:00:01 to 00:01:06]

JINA VALENTINE: Hey, everybody. Real quick announcement here; it looks like everybody's kind of found their (inaudible - 00:00:06). Um, (inaudible - 00:00:09) are gonna be coming around and turning on the recorders at each table. Um, if you could, before you begin talking with each other, just, um, announce—. Just say, for the record, your full name. Um, and there's also a deck of cards on each table. Um, the deck of cards are conversation prompts, you can deal them out as you would at a poker game--.

[Laughter]

JV: You could pass them around, you can then trust one person at your table with them. Um, [Laughs] personally, I recommend just passing them around. Um, you don't have to stick to the conversation prompts, but they just give you a place to begin conversations about issues related to life here in North Carolina. Um, but yeah. So, again, the most important thing to remember is that, before you guys get into discussion, just say your full name. Um, it'll just help our transcribers to identify your voice while they're going through the audio. Thanks. Bon appetit.

[End of announcement]

KJ: Do you wanna pass it around in case anyone wants...?

SP: Anyone else?

RN: Oh, I'll take a piece of this. I can't resist.

KJ: It's really good.

[Pause]

KL: All right.

[Pause]

KJ: All right, you wanna deal one?

SP: Is that--? Deal one to everybody?

RN: I have no idea.

SP: I-I--.

KJ: I th- I think she said we were free to use them as prompts.

RN: Yeah, so I think we could do the one on the top.

KL: Mm-hmm.

RN: But I think she wants us to say our name too.

KJ: Mm-hmm.

[Speakers intermittently agree]

SCOTT PHILLIPS: So, I'm Scott Phillips. [Pause] And I'm old. *H-how is cultural memory passed down to younger generations? Discuss legacy, intergenerational advocacy and mentorship.* (inaudible - 00:01:47) [Pause] I actually- I think about this a lot, because, um, because of who I work with, but also my academic study was ethnic relations and identity politics, and categorization and stuff. And then, just growing up in the South because of storytelling. So, I think stories are one of the main ways it's done. Um, when I worked in Jordan, one of the things I really saw from the communities that I worked with was- was stories about home. And it was really interesting because it had been five, four or five generations since some of those people's family had moved from--. I was working with those Circassians, which is a minority group in Jordan. They had moved from the Caucasus Mountains during the Ottoman Empire, but even, like, the twenty-something year olds were talking about, 'Oh, yeah, home. Dadadadada, uh, in- is now part of Russia.' And I'm like, 'Have you been there?' And they're like, 'No, never been.' And the same thing with, um, the Palestinian community. When I would speak with them, they would be like, 'Oh, yeah, I'm from Bethlehem.' I'm like, 'Oh, I've never been there.' They're like, 'Yeah, me either.' And I thought about that-that idea of what it meant to be to be X: Circassian, Palestinian, whatever. Um, was something that they were related to by stories of their parents, grandparents, etc., that define the correct qualities — even if it was false. Like, Circassians always talked about, 'We never use nepotism in the way we deal with people to get jobs and everything.' But then they would proceed to tell me how their brother got them a job somewhere because it

was their brother. And I'm like, 'Okay.' So that idea of-of relating the-the goal cultural identity, within a context of-of difference, I think, was really important in some of the stuff I saw.

Unknown: That's fascinating.

SP: It was weird.

[Speakers intermittently agree]

KATHERINE LEITH: This is Katherine Leith. And I think Southerners do that a lot. In that- and you say, 'Well, who's your family?' And I remember my parents being in Cincinnati, and her friend's mother came from North Carolina, and they talked and found out they were related. And I said to my mother, 'Aren't you surprised?' 'Oh, no. If you talk to people long enough, you're all related from North Carolina.' And, you know, it's-as opposed to--. I grew up in Ohio and lived in Massachusetts. And it's more of an individualism and not who your family is. And when I first moved here, I almost had to claim my Southern heritage, so I wouldn't be rejected. [Laughs] Just say, 'Well, my mother went to UNC. My father, na na na.' [Coughs] Excuse me.

KIMBERLY JANNARONE: I guess I come in the--. Uh, this is Kimberly Jannarone. I come at the question a little differently because I d- I don't have a-a super strong family heritage or a cultural heritage. Um, and I've always been interested in how people talk about 'how home calls to you.' Um, but uh, my-my mother was actually Midwestern herself, from Ohio, and, um, just moved to northwest Florida, just because of her husband at the time. And then I grew up there. Um, so, I had no Southern connection at all, and-and went to, uh, military, like, base school for elementary school,

which was also, you know, not necessarily Southern. Um, and so even though I did grow up in the South, you know, I didn't feel like I was surrounded by — it wasn't a family thing. You know, it's like the landscape I love. I mean, I-I could talk to you with great longing about, like, the rattlesnakes, and, you know, the beaches, and the osprey. Um, but it's not a family thing. So it's kind of interesting, I have a connection to land, but no one in my family is a Southerner. So, I don't know. Does it make me Southern or not?

RN: Sort of.

KJ: [Laughs]

[Speakers intermittently agree]

KL: I remember when I first moved here — smells really brought back memories of the childhood the home visiting here and so forth. And I was surprised.

KJ: Yeah.

SP: It's funny that you bring up smells, because-- So, I lived in D.C. --after I left North Carolina the first time-- I lived in DC for five years, and then lived overseas for eight years before coming back here. And I was at a conference in Barcelona, and I was walking-- I've picked a-- You should always check out the hotel on the map before you pick a hotel, because as the crow flies, I was not that far from the venue, but I had to walk along the edge of a highway with no, like, walking area, and then through a field to get to the venue. But s- I cut through this field and all of a sudden, I was just hit with the smell of dirt and honeysuckle and sunshine that I was like-- I had to stop, because it smelled like eastern North Carolina. And so of course, me being me, I pulled out a map and started going, 'Well, Barcelona--.' You know? Trying to scientific-ize my experience. And, I mean, there's a little bit of geogra- geographical similarities, but it was just

that-that intense... And-and anyway, I-I think anytime you smell honeysuckles, for a-anybody who grew up from around here, especially, you immediately have that connection, but--. And so, I think smell is one of those really important things that we sometimes ignore.

[Speakers intermittently agree]

SAMANTHA GREAVES: Uh, this is Samantha Greaves. Um, I have a kind of a different relationship to like how cultural memory is passed down. I am a first generation, um, child of two, um, immigrants that came here. Um, but it was, I-I had, like, a pretty easy assimilation, because, you know, my mother's from Ireland and my dad's from England. Um, that said, uh, we--. The cultural identity of my parents and their histories of their family was almost sort of suppressed a little bit, just to be American. And so I grew up in the northeast of Brooklyn, Connecticut, and, um, so much of--. My parents so much wanted me to be American that-that we just, kind of, play --even though that they sounded different-- it was a big play, um, like just doing what everyone else does. And in high school, I was able to get away with a lot of things because I was able to say, 'Well, mom, dad--.'

Unknown: [Laughs]

SG: 'This is what the Americans do.'

[Laughter]

SG: And so, uh, a little bending of the rules there, but yeah. I think now, especially since they got their citizenship, there's actually a bit of more of that. And-and especially since my grandparents passed away, we're just sort of bringing that back now and kind of pass--. The stories are now coming and like kind of more of a strong need to

get back to our- the cultural identities that, I guess, they grew up with, uh, and their history. Um, and especially now that there's like grandchildren of kind of like drawing that all together. Kind of, putting it back together. But yeah, a lot of it was sort of like just- just blend in. [Laughs] I--.

[Speakers intermittently agree]

ROBERT NEWMAN: So, I'm R- I'm Robert Newman. So, I guess my experiences more, uh, cultural memories as an outsider continuously. Um, so I am third generation. Uh, grandparents immigrants, uh, from Eastern Europe and my sisters and I are the first generation college students. Uh, so, there's the gradual sort of moving from working class to middle class, the lower middle class. But, um, uh, they were also- like great grandparents were also Jewish immigrants. And I grew up in an Italian Ca-Catholic neighborhood in Philadelphia. Uh, so that was an interesting experience being--.

SG: What neighborhood was it?

RN: In, uh, upper Darby area.

SG: Okay, I used to live (inaudible - 00:10:38)

RN: Okay, yeah.

SG: In Philadelphia for nine years.

RN: So, there was a- there was a sense of being an outsider there, and being ostracized to some degree. And then, uh, I went to school in the south as an- as a Yankee.

KJ: [Laughs]

RN: And I--. The longest I've lived anywhere was prior to moving to North Carolina, I lived in Salt Lake City, Utah--.

KJ: Oh my goodness.

RN: For fourteen years, so--.

KJ: [Laughs]

RN: Where the dominant culture is, of course, very different. So, that kind of cultural memory experience is always kind of as a outsider, as an exile from another place, which is- which is interesting, but of course, yes, you do relate to smells, and sounds and, um, speech patterns and the music, uh, also, from particular regions. So, I've always- I found a lot of my life, kind of as an ethnographic experience. Um, and I, you know, I find it quite fascinating, but I am not deeply rooted to a particular place called home.

KJ: Yeah, that's very similar to my husband whose family moved between every one and six years, the whole time he was growing up. So, you know, Texas, Germany, uh, Cambridge, Ca-California, everywhere. So when people talk about things like, you know, memory of home, or even those security questions that you have to fill out, like, you know, 'What was your hometown, favorite--?' that--. And he's like, 'I--. When?' You know, because it changes, there's so many of them. So, there are some things that seem stable, for some people, like the name of the street you grew up on, which are absolutely meaningless to people like Eric, or people who have, you know, traveled around so much. There is no one block, you know, that they would call home or they would think about that. And actually, those questions make me angry.

SP: [Laughs]

KF: They-they presume some kind of, you know--.

RN: Right.

KF: Of background and stability

RN: They do.

KF: That a lot of people don't have.

RN: Exactly.

SP: I mean, even in my organization, we--. If you want to volunteer with us, you have to fill out a background check form, because you're dealing with a vulnerable population. And we asked for seven years of your last address. You know, first- past seven years, and we have a number of people that we resettled as refugees that are like four or five years old and they want to volunteer with us. We're like, 'Here, fill this out.' They're like, 'What do I want from the camp address?' And it's like, 'Just put the name of the camp.' You know? And that's the best--. And I'm like, 'How did you find stuff--?' And this is actually fascinating. How did you find things in the camp? 'Cause I have to have some marker, and they're like, 'Oh,' and we would be like, 'Oh, we're the third yellow tent next to this whatever.' And I think that-that was just like, we just actually had a la- that experience last week with helping somebody fill out an application form. And it was like, 'I don't really know what to put,' and so we had to basically figure it out. Because the background check company is not gonna call- they're not gonna call Kenya, you know? We know this, but we still have to fill out the form.

MULTIPLE SPEAKERS: Yeah.

[Pause]

SG: Should I grab another card?

RN: Yeah, grab another card.

SG: *The triangle is a blue bubble in a red state. Discuss the polarization of state politics.*

[Laughter]

SP: Yes, sir.

[Pause]

KJ: [Laughs] I can't. I'm new here.

[Pause]

KJ: I mean, we can go to another one, I guess if we don't feel motivated?

SP: [Laughs]

[Speakers intermittently agree]

RN: Well, I mean, this conference is-is talking about the state as a bellwether state for the country, and you know, it encapsulates most of the divisions and conflicts that you see across the country. Uh, and, you know, I think it was--. I don't think we--. There're probably times in our history where we've been more politically divided, but this is pretty extreme. [Laughs]

[Speakers intermittently agree]

SP: I mean, I feel like we've always been kind of a the-the purple of the southern states. Um, Virginia--.

RN: Yeah, Virginia is--.

SP: (inaudible - 00:14:49), I guess. But, um--. I mean, it is there's the- there's the triangle of Greensboro, Winston, Salem, Charlotte urban crescent of blue, and then you throw in Nashville (inaudible - 00:15:03). And then maybe Wilmington, sometimes yes, sometimes no. So, we are- I mean, it is a very divided state, and then if- there's the

fringe area like-- So, I'm from Johnston County. So, if you're in western Johnston County, you're kind of a suburb of Raleigh, but if you go any further, you're- you're down east. And it's- it's a very different place. But, that said, I think having conversations about certain issues, and not the politics of the issue, is a way that people can kind of get around it. So, my issue, refugee resettlement, it has definitely been politicized in the past three years. But, when I have conversations with people where we talk about human lives and people seeking safe haven and safety, that red state/blue state divide, kind of starts to fall down. And so... And I'd like to think that North Carolina as a welcoming state that everybody is generally good hearted. Um, I say that with some caution. But, this idea of going past the politics to dig into the-the topics may be a way that we can kind of break down some of the barriers. I still think there's gonna be a lot, but-- I'm kind of being an optimist, I think. But then I've also, you know, I've seen some crazy things in North Carolina that I'm just like, 'How--? How do you think that?' You know? My wife's great-grandmother in law is still alive. Bless her. She is the patriarch of a very large family in Benton. And we were at Thanksgiving dinner with them, and she dropped the N-word so many times in reference to Obama, and everybody in the room was just like, 'Oh, Grandma (inaudible - 00:17:17) please shut up.' But nobody dared-said anything to her. I walked out of the room.

KJ: She's a hundred?

SP: She's a little bit over.

KJ: So, she was born in--? What does that make, 1917?

MULTIPLE SPEAKERS: Yeah.

KJ: Wow.

SP: So, just fascinating, though, that it was--. And a lot of times you can get away- you-you can find that common ground, but then there's instances like that, where it's not going to happen. And in that situation at Thanksgiving dinner when she's the matriarch of the whole family, it's like- like it won't- it's just better to leave the room.

KJ: Well, also--. I mean, if over half of her life was spent, in a culture where nobody was getting angry with her for doing that, and it's the first half of her life, like, really formative years, you know? It's interesting. What do you do in that situation?

SP: Well, I mean, she was probably a grandmother by the civil rights movement.

KJ: Right.

RN: Oh, definitely. No question.

KJ: Yeah.

[Speakers intermittently agree]

KL: I was in Pinehurst this past weekend and went to a nice restaurant, and I noticed all the waiters and waitresses were white. All the people who were helping were Black. And that really hit home. And when I was in college, I had a job at the YMCA of the South, near Asheville, Blue Ridge. And I was the maid, but that meant, we made the beds and so forth. Black people came in to do the bathroom (inaudible - 00:18:53). And, you know, it's just- it's still too prevalent. Too, too prevalent.

RN: Well, it's also a great- in addition to class. So there's the issue of --in addition to race-- there's the issue of class, clearly, as well. And of course, they're intimately related. But, uh, the broadening inequalities in-in our country and out state are exacerbating the situation.

SP: Well, I mean, the Appalachian region in North Carolina.

RN: Right, it's poor white.

SP: Well, the poor Appalachian region. Is--. I--. Somebody--. When I was overseas, I was talking about poverty in the United States, and they immediately started talking about inner city poverty. And I was like, 'Yes, true. That exists. But you also can't forget that there's rural poverty, and hunger, and lack of access to internet, and lack of access to everything.'

RN: Anything.

KJ: Right. And that's not that's not visible to most people.

RN: Nope.

KJ: You know, because you would have to be in that rural community to see it.

SP: Or stereotyped as the hillbilly.

RN: Right.

KJ: Oh, yeah.

SP: Which, I have to say, I went to App State and I'm still- I'm very proud of going to App State, but I'm generally very offended by the mascot of App State.

MULTIPLE SPEAKERS: What is it?

SP: It's a hillbilly.

KJ: Oh, yeah.

SP: It's the mountaineer and he has a name, it's Yosef. Um, I don't know where Yosef came from, but, uh, he's — straw hat, tobacco pipe, moonshine jug, coveralls, you know.

KJ: Yeah.

SP: It's- should be offensive to everybody who lives in the mountain area, but...

[Pause]

KJ: Shall we flip?

KL: You know, I just wanted to say I've been watching the--.

KJ: Oh--.

[Speakers intermittently agree]

KL: That's alright. The Vietnam series with Ken Burns. And he made an interesting comment. He said, 'Vietnam was our second Civil War, because of how it divided the country.'

RN: Mm-hmm. I think it's true.

SG: Because of how it what?

MULTIPLE SPEAKERS: It divided the country.

KL: And last night, I saw the opera *Cold Mountain*, and of course that's about the Civil War.

RN: How was that?

KL: Oh, it's excellent.

RN: Is it really?

KL: Excellent.

RN: I love that novel.

SP: Yeah.

RN: I-I can't imagine how they make an opera out of it, but it's--. Yeah, interesting. Okay.

KL: Interesting set and- and it's in Chapel Hill (inaudible - 00:21:07)

SP: Where is it at in Chapel Hill? Is it at (inaudible - 00:21:11)

KL: No, Memorial Hall.

SP: Okay.

[Speakers intermittently agree]

KL: But you see our country divided over other issues, too. And when I first moved here, they said in Massachusetts --I worked in Boston-- the driving was so bad. But I thought, 'It's all these people were driving with their shotguns in the back.' And I thought, 'They should have the New Hampshire motto of 'Live, Die, or Free' — "Live Free or Die."' 'Cause, you know, just- 'I'm going my way and doin' it.'

RN: Well--.

KJ: You kn--.

RN: Do you know where that- do you know where that motto came from?

KL: From the Revolutionary War.

RN: No.

KL: Oh.

RN: It was- it wa- it started be- they adopted it and they put on license plates in reaction to the protest against the Vietnam War--.

KL: Oh, I didn't realize that.

RN: In the 60s. Yeah, uh-huh.

KJ: And another thing about those license plates, "Live Free or Die" is, you know who makes them?

MULTIPLE SPEAKERS: Prisoners.

RN: Right, precisely.

SP: And wasn't New Hampshire that allowed their members of their legislature to bring guns into the legislature?

RN: I don't know, that- that could very well be.

SP: I think it was because the guys are really pushed it apparently dropped his gun while giving a speech. It was like- it fell out of its holster. Oops.

KL: Well, the interesting thing is too, I go to a fairly large Methodist Church in-in Chapel Hill's (inaudible - 00:22:32). We had security guards with guns.

KJ: Oh, my goodness.

SG: Had what?

KL: Security guards with guns.

SG: Oh no.

KL: And there was a lot of protesting (inaudible - 00:22:41) now, but there's still security guards on Sunday morning.

RN: Wow.

KL: And that really --speaking of dividing-- it was--. And they said, 'Well, because we're open and we have all these people who come for E.S.L., and so forth and so on. And, you know, who knows who will wander in here and...' But it's- it's big.

RN: Huh.

KL: Right now and today. Our new minister's getting rid of that, though.

[Speakers intermittently agree]

SP: Seeing people with guns is always something that--. I mean, I grew up in a gun culture. I owned guns when I was little. I had my own shotgun, my own rifle. My dad had tons of guns, pistols, and everything, but it's not something I am in love with or

anything, but seeing them on the street, even for me growing up around guns. When I was in- I was in D.C. for 9/11, and in that immediate aftermath of that, walking out onto the street --I worked right near the White House-- and you get off the metro and there's, like, soldiers with machine guns standing there. It makes you --whether you were tense or not — and everybody was right then-- but it makes you that much more afraid. And it was really- it does not make you feel safe, 'cause I'm like, 'Oh, I don't really know what you're gonna do if a plane is coming that you have a machine gun.' But then living overseas where that was just--.

RN: Common, yeah.

SP: Well, I mean, Jordan, Israel, and Ukraine, definitely. And Britain, I got used to not seeing guns, which actually, when you saw a gun on a cop in Britain, something was happening, like--. But uh, yeah, it's- it's weird how se- people say guns are very prevalent in the US. They are, but then when you actually see them out and like, a common part carried by people in the open it- it really freaks you out.

KL: And in Israel. They were going-. Oh, excuse me, they'd be with school children. [Clears throat] Excuse me, my sinuses. And they've been- have machine guns. But yet, a school was bombed. It didn't prevent everything.

RN: Course not.

KJ: Yeah.

KL: So it's, uh...

KJ: Well, I don't- I'm trying to get a sense of what the culture is like in North Carolina, because where- I-I live in San Francisco, so I mean, nobody's for guns in my- in my little bubble. But, um, here, right when I moved in, and I got a magazine, I guess

for *The Last Tenant*, and it was gardens, and I was interested, and then it was- and guns, so it was gardens and guns. And [Laughs] I'm like, 'Okay, this isn't really quite me as the constituent here.' But as I've done some nature walks and things too, I've noticed that hunting is allowed six days a week, not on Sunday, although apparently that's in flux, people are petitioning to be able to hunt on-on Sunday. And it's interesting, 'cause I'll be out looking at-at the wildlife and you're stepping over shells and cartridges, um, which is really interesting. So I guess there's a- there must be a big gun culture--.

RN: Oh, yeah. There's a huge gun culture.

KJ: Here in the state in general?

RN: Oh, yeah. In the South in general.

KJ: Yeah, yeah. Yeah.

RN: Well, in the West in general, too. I mean, San Francisco is-is-is an isolated exception.

KJ: Yeah. No, the Bay Area is an isolated exception. For sure. Yeah, so Okay. Well, good to know. It's not just hunting.

RN: No, it's a- it's a gun culture for sure. But the country's a gun culture.

SG: It really is.

KJ: Mm-hmm.

RN: Generally speaking, so.

[Speaker intermittently agree]

KJ: Yeah. My-my brother and mother both have guns. They just have hand guns around the house, but they've only ever. They've only ever gone off in accidents, you know? And-and once somebody's house got broken into and-and my mom's house got

broken into and the guns were stolen. And I was like, Great, now you've armed the neighborhood.' You know? [Laughs] I mean, nothing- no one has ever saved a life because of it, but in fact has...

RN: Course not.

KJ: Yeah. Done--.

SP: Well, what's that--.

KJ: Bad things--.

SP: I'm gonna get the number wrong, but if you--. Or if you're holding a gun when somebody tries to rob you, you're actually five times more likely to be shot.

KJ: Wow.

SP: 'Cause--. Yeah, you're gonna try to pull it, they're gonna take it away from you and then they shoot you. Or you pull a gun, they're gonna pull a gun. It escalates the situation--.

KJ: Yeah.

SP: That much faster.

KJ: It's interesting. I mean, going back to culture, there's- there's--. I mean, I know, 'cause I'm related to them, as-as maybe many of you are, but people who think that having guns makes them safer, but there's no evidence that it does at all.

RN: No, there's evidence to the contrary.

KJ: Right, there's a lot of evidence to the contrary. And- and even in my family, where they've had guns robbed, they had gun go off, they've shot through windows, just accidents out the wazoo. What- how does that- how is that part of culture that people need to believe in? And, you know, how does that get handed down? Talk about

handing down culture, like the idea that we have to have guns to make us safe when there's never been any embodied evidence to support that. It's weird isn't it?

RN: Oh, it's very weird.

[Laughter]

[Speakers intermittently agree]

SP: And-and I don't know if it's, like, just rose tinted glasses kind of thing. But it's like, 'Oh, well, what was just a one off,' or, 'it th-that's--.' They're looking at their experiences as- as an outlier, but they're not really looking at the data. You know--.

SG: Right, because it goes back to the whole fake news--. Now, I've--. I mean, I-I-I think there-there's a creating the dialog that you need to like, 'protect your fundamentals right to protect yourself,' and this data thing here is just, 'whatever you say--.' I mean, like, you know, I think- I think that there is a comfort not to listening to the data. And I think that's a scary growing trend that's happening (inaudible - 00:28:41)

KJ: Yeah. And that's individualism. But it's also--. I mean, is it just fun? It's just fun to have guns and to shoot them?

[Speakers intermittently agree]

RN: Well, it's also a matter of-of the information that it had (inaudible - 00:28:52), but the N.R.A. is extremely powerful organization with a ton of money that, uh, controls a lot of communication. So, a lot of the mythology that's propagated by the A- N.R.A. is propagated because of its wealth. And of course, they own elections, so. And they- they owed a lot of our legislators. So, um, no matter what the data say, you have that, kind of, uh, explicit and implicit control, which is rather [Pause]--.

SP: And I--.

RN: Problematic.

[Speakers intermittently agree]

SP: And I- thinking about the idea of mythology, there is the American mythos of you know, ther- it was the John Wayne, you know, Western style. It was the Clint Eastwood, um, era and then--. I don't- I don't know who it is now, but, um--.

RN: Well, it's gangster now.

SP: Yeah.

RN: Yeah.

KL: Well, I grew up doing Roy Rogers and Dale Evans and I had a double holster. [Laughs]

RN: Of course you did. I had Davy Crockett.

MULTIPLE SPEAKERS: Yeah.

SP: I used to have *Bonanza* action figures.

RN: Yeah, *Bonanza* was good.

SG: Jack Bauer, that's maybe--.

SP: Jack Bauer.

SG: Right? (inaudible - 00:30:00)

RN: Jack Bauer, okay. Uh-huh, absolutely.

KJ: [Laughs]

RN: Yeah, yeah. No, it's- it's very much ingrained. It's ingrained in the literature and ingrained in film.

KJ: Yeah, I was just thinking I can't think of any real negative cultural representations of guns in America,

SP: Like popular ones.

RN: Yeah.

KJ: Yeah.

RN: Right, right. Yeah.

KJ: They can get in the wrong hands, but the guns thems--.

RN: They get in the wrong hands, but then the hero comes and--.

SP: 'Cause there's a good guy with a gun.

RN: Yeah, there's a good guy with a gun. Right.

SP: Even the shooting in Memphis the other day, um, they talked about how the, uh, usher, like, was able to tackle the guy and then ran out to the car where he grabbed his gun that he had and was able to come in and help somebody in the situation.

SG: And I bet you, like, the N.R.A. will use that story over and over again.

[Laughs]

SP: Maybe I don't know, 'cause that- that was a weird- that was odd--. I still haven't heard exactly what transpired and what caused it and--.

KJ: Well, just this morning, I read a story about a guy who was cleaning his gun and it went off, went through his ceiling, and shot his two year old in his stomach.

KL: Oh, my dear.

RN: Great.

KJ: That's just this morning.

KL: You know, they make purses for women that have a compartment for the gun so it's easy access.

KJ: And you've heard about the woman whose baby shot her--.

SP: Oh, no.

KJ: While grocery shopping. Yeah, her baby was in her-her grocery cart. And her mom had that personalized lady's pouch and the baby got into it and shot her mom and-and she died. That's it. That's how the baby gets to grow up. You know, 'I accidentally shot my mom to death in a grocery store when I was--.'

SP: Honestly--.

KJ: One.

SP: It sounds like it should be a book, but you know.

[Speakers intermittently agree]

KL: No. In the opera *Cold Mountain*, (inaudible - 00:31:44) there's a, um, boy who's been carefully taught to, um, hate and blah, blah, blah, and he kills somebody. And I knew it was coming, but I jumped and I had to apologize to the people next to me. [Laughs] And it just got to me. This child. [Pause] And so many places we do know that (inaudible - 00:32:08) children are taught to carefully hate, like South Pacific. They're not born that way.

[Pause]

SP: No, we have to have discussions with our- some of our clients about, 'You need to leave whatever racist, hate, ethnic hatred you had back home. You can't--.' We had one person who refused to share a bedroom with another client, because they were from another country that he didn't like, and we're like, 'th-that's--.'

RN: Wrong.

SP: 'We appreciate it, but let's talk about it, but you can just outright refuse here. It's different.' But, I mean, I grew up, I mean, being taught, I'm supposed to not be

friends with Black people. And I remember, my dad worked at a textile factory as a machinist.

KJ: Wait, you were taught not to be friends with white people?

SP: Black people.

KJ: Black people, okay. [Laugh]

SP: My dad worked at a textile factory. His machine is one of his best friends at work was John Henry — his name was John Henry, giant, bald Black man with a beard. It was kinda cool his name was John Henry. But he lived down the road from us. And at work, when I would go see dad at work, like, they would always hang out and be joking together. But when we would have a picnicking at home, John Henry couldn't come. But dad would- when the- when the hog finished cooking, he would chop off the head and load up a huge plate, like, platter of barbecue and drive it over to John Henry and his family and give it 'em and then come back, but they couldn't come to our house, even though John Henry helped build our house that we lived in. But it was just as bad--. Like, from I remember that from like, three years old and on up for most of my, like, youth. You know, it was this thing that they- they were friends but they couldn't cross the boundary outside of work, because at work you had to be friends, you know.

SG: Um, with your refugee work, how- how do those conversations go with trying to break down racism?

KJ: Yeah.

SG: I imagine it's really hard. So--.

SP: It--.

SG: You're just (inaudible - 00:34:26)

SP: We get to an acc--.

SG: Beyond saying, 'You can't be racist.'

SP: Right, we get to an acc--.

SG: Like, sort of like a reeducation.

[SG intermittently agrees]

SP: We'll get to an acceptable, like, where they're like, 'Okay, yes, I get it, I understand.' And- but we --and this is just normal human behavior, I think-- people root-like they look for their-their own and they have other other people. So, people group and network, um, together. And so, if they're in a situation where they have to interact with "the other," we are there to help facilitate, making sure that nothing really goes wrong. But then when they go back to their apartments, it's (inaudible - 00:35:05) separate. And I mean, some of it is, if it's like, if we have people s- that are in an active conflict, then we will actually try to avoid putting them together. Because just, you can't put them in the same house 'cause something may happen. Um, but sometimes we get- we just have to make them look past it. We had, uh, one client that refused to use one certain translator, because he was from an ethnic group he didn't like, even though the guy from the ethnic group spoke like twelve languages, and he's incredibly useful to us as a translator, and he was like, 'No, he's- he's- he's dirty, and we don't like his kind.' And I was like, 'He's the only person who speaks your language here besides you, so you need to--.' And it was just a practical, like, 'I'm not gonna get into, 'You need to like this person and you need to be his friend,' but you need to recognize that he's here to help you and blah, blah, blah, blah, blah.'

KJ: Right. You can't change the thinking, but you can like not enable or accept those behaviors when--.

SP: Right. So it's- it's a challenge. And we try and we do educational stuff, (inaudible - 00:36:17) orientation, and, um--. So, yeah. It's- it's- it's interesting. And then I also have to get my academic juices flowing when, 'Oh, yeah, I really want to understand this and that,' but I-I can't use my clients as research subjects.

RN: Mm-hmm.

KL: Right. In our county--.

RN: Well--.

[RN intermittently agrees]

KL: Northern counties, it's very different culturally, than like Chapel Hill and so forth. And I work for the Department of Aging, some people would not have any Black aides. Well, then if they're gonna discriminate (inaudible - 00:36:48)

KJ: Yeah.

KL: Sorry, Robert. Go ahead.

RN: No, no. I was just, uh, gonna say--.

SP: What--.

RN: What we were--.

SP: *What does solitary — solitary. Solidarity between white communities and communities of color look like?*

KJ: Oh, that's a good question.

[Pause]

KL: Would you read it again, please?

SP: *What does solidarity between white communities and communities of color look like?*

[Speakers intermittently agree]

KJ: You know, I think- I think the fact that the rass- the race and the class lines in this country are so — they overlap so much, in some places are identical, just makes it really hard. And I even think that focusing exclusively on race in conversations about this is-is hard, because, you know, when I went to-to graduate school, the students and professors are white, and the people who were the janitors were Black, you know? I mean, and it's like, how do I even begin? Because I-I-I literally don't share a big part of my life with-with people, but really more for economic reasons than anything else, you know, and it's--. Um, I think that's a really hard- it's a hard question to ask, especially if we, if we're not talking about, uh, class. That's all I have to say.

[KJ intermittently agrees]

RN: Well, it's a hard question, because it's hard to find points of commonality, and therefore, solidarity. The solidarity comes out of a sort of common experience. So, um, and you know, ec-economic divisions divide people. Um, but there are things that, for which we could all relate, int--. It-it- it requires personal conversation. So, you know, we all have intimate moments, moments of, uh, tragedy, moments of comedy, moments of love, moments of loss, etc. And-and, you know, we re- we--. I think we relate best around those kind of personal experiences that we all can kind of re-relate to and share. And that's how you build that kind of solidarity. But unless you can have that, um, that conversation or that interaction, and that interaction is bred by where you're going to

school, where you're working, uh, where you're shopping, things like that, and the- and therefore, the economic divides are insidious.

[Speakers intermittently agree]

SP: I think, uh, I wanna think about this in two different directions. One is the idea of solidar-solidarity in our community is we're talking about white communities and communities of color. I actually the question is flawed in the sense that it's talking about two communities. If we're talking about solidarity, we should be talking about a community working together. And one of the things with this, too, is, I think, kind of going on what you said is, you have to have this common interest, this common communication and this common value. There was, um, I think it was Tarboro?

RN: Sorry?

SP: I think it was down in Tarboro. Um, the- it was that one of the chicken factories down there where there was a union. And it actually, that Hispanic, Black, and white workers all kind of came together, not as three disparate communities working together, but a community of workers working the thing. Now, that's not to say when they left work and went home, that they didn't go their separate little enclaves and do that. But I think that idea of having a common goal and a common identified value is the best way to start to build solidarity as combined with conversations and-and understanding, because we're not- there's not going to be people that have the same experience. And- and I think there's a- a utopian ideal of a colorblind society that is out there. And I actually find the idea of when people go, 'I don't see color,' I'm like, 'Well, that's actually really dismissive of an entire experience that people have to deal with.'

So, when people are like, 'I don't see it,' my personal thing--. I'm like, 'But you have to see, because this person has experienced generations--.'

RN: I never believed anyways (inaudible - 00:41:32). Well, I mean, th-the best model, that successful model in this country of integration has been the military.

KJ: Ah.

[KJ intermittently agrees]

RN: Uh, so you have--. There's common purpose (inaudible - 00:41:45) out of all the other issues. Uh, there's common purpose. And unions had that as well, but the unions have all been busted, so...

SG: Right.

[Pause]

[Speakers intermittently agree]

KJ: Right, 'cause even churches seem to be divided. Um, yeah. I'm trying to think of other things. You're so- I mean, you're so right about the personal connection. I read a story about, um, uh, uh, candidates of people who are campaigning for, um, gay marriage, like, what, six years ago, maybe. And they actually ended up doing a study of their own door to door campaigns. And what they found was, if you could get somebody to the door, who didn't think that gay marriage was okay, and have a conversation and say, um, 'I know these two men, they've been together forty years, they're in love, they want to, you know, they want to make sure they can inherit, be at each other's bedside,' you know, all-all this stuff. And to really just make it a personal story, that that had a much greater effect at that moment, on somebody saying, 'Oh, maybe it's not so bad. I guess I see that.' But further, they found that if the person who was telling that story

himself said, 'I'm gay and this is about me. What about my-my-my partner, Fred?' They actually went back, and they-they followed up on this, and they found that even though a lot of people with that personal connection at the door would say, 'Oh, maybe it's not so bad,' they only held that position a month later if the person that they talked to had identified himself as gay. So, it was really interesting that, like, if I look you in the eye and find out something about you, and I think you're okay, and you're a human, you know, then 'Oh, maybe,' maybe things are different for me in the long term, as opposed to hearing about something that's a little abstracted, you know? Yeah. Isn't it fascinating?

RN: Yeah, it's a personal connection.

[Pause]

SG: *How is N.C. characterized in national media? How does this relate to our vision of the state's future?* It's interesting, our talks that we had yesterday. I-I don't know who was here yesterday. Um, it was a huge topic yesterday of just talking about how our country and the world is viewing, uh, what's happening in our state, and the negative press that we're getting as a result of some really bad decision making.

KJ: Yeah.

SG: It's very depressing. [Laughs]

SP: It is. I-it-it--. I, um, I- it-it--. Like, Governor Hans, like, definitely alluded to that idea of... I forget, he said it much better and now I won't be able to say it, but about us being- becoming the- becoming the better that we're envisioning for ourselves or something- something along those lines. And I think that is... Yeah, when you look at the media, we were a joke.

SG: (inaudible - 00:45:00)

SP: Hans is like--. Um, we wer-we were--.

KJ: What's that?

SP: We were a joke.

[Crosstalk]

RN: (inaudible - 00:45:04) during HB-2?

SP: Like, we were the punchline for a really long time.

RN: Yeah, yeah.

[Crosstalk ends]

SP: And--.

SG: And the (inaudible - 00:45:09)

SP: The only reason it-it's gotten better is because other crazy things are happening in the country, so people aren't paying attention. But, uh, Greg Myre who's the representative for Chapel Hill Durham area, um, actually got quoted--. I think it was USA Today picked up a quote from him were he stood up in the General Assembly and said, 'People are looking at us like we're a bunch of rednecks and hillbillies, so we need to stop,' basically, 'we need to stop talking about, like--.' It was a- they were discussing some bill about hunting while you're drunk or something.

KL: Oh, my.

SP: And he just basically called- called him out on it, and it got picked up by the national media, with him saying that--. Even the person in the General Assembly — and I mean, I'm friends with Greg, so, I mean, I've had conversations with him about this, but I think it's just fascinating that [Pause] we- we're-we're becoming Georgia in, you know,

the national media and the-and the- were there're some stereotypes about being from North Carolina.

RN: There's always a Mississippi.

SP: Yeah.

RN: [Laughs]

SP: I actually was at a meeting sometime where somebody says, 'As long as we're ahead of Mississippi, we're good. I'm--.'

[Crosstalk]

KL: What about Alabama?

RN: [Laughs] That's what people always say.

SP: Oh, yeah.

RN: And Alabama.

[Crosstalk]

KL: Golly gee. [Laughs]

[Speakers intermittently agree]

SP: I mean, the stereotypes of what it means to be from North Carolina, and from the South in general have always been there when I moved to D.C., um, a: this is not my real accent, 'cause I lost a lot of my real accent. Um, but people would be like, 'Oh, well, that means you're racist. That means you're not educated. That means da dada dada.'

KL: You're stupid.

SP: And, uh, honestly, I will say I used that sometimes, and people would say things in front of me that they probably didn't want to repeated, and later, I would call the

moment in a meeting and repeat exactly what they just said. And they're like, Oh.' But I think it's always been there, it's just in the recent two years, I guess? Three years?

When was Amendment 1? Three years ago? Four years ago?

RN: What was what?

SP: When was Amendment 1? Four years ago? Five?

KJ: What did Amendment 1 do?

SP: It was the same sex marriage.

SG: Marriage one.

KJ: Oh, that one.

SP: Um, that I think is what prompted us again, to go back into the, like, to highlight, 'Hey, look at stuff that North Carolina's doing.'

KJ: Right. [Pause] You know, North Carolina always seemed pretty glamorous to me. Uh, I was from Northwest Florida, and I had- I had a real drawl.

[Laughter]

[Speakers intermittently agree]

KJ: Real drawl under-under Mobile, Alabama, way up on the panhandle. And I thought North Carolina seemed like a very civilized and, you know, ad-advanced state. You know, again, we weren't Mississippi, but we were right next to it. [Laughs] So, it was- it wasn't great. And, uh, my drawl just went away naturally, when I moved to Atlanta to go to school. [Laughs]

SP: [Laughs]

KJ: But it's interesting.

SP: That is not something a lot of people could say, 'I moved to Georgia and I--.'

[Speakers intermittently agree]

KJ: I lost- I lost my accent. But I really- I really did, because Atlanta, I guess, was a cosmopolitan enough city, and the school I went to wasn't particularly Southern. But, so- I never actually had the experience of my drawl being something I was self conscious about because it was gone- it was gone so quickly. But I do know people who talk about the drawl and talk about wanting to lose it, because they feel like it would make them feel- like, seem not intelligent. You know, not cultured and--.

[Speakers intermittently agree]

SP: I had people tell me they didn't understand- they couldn't understand me. Mine is the, um, boil is boil, fire is fire, ice is ice, so that really deep long vowel North Carolina, eastern North Carolina drawl.

KJ: Yeah. Has anybody been to the Jack Daniels Distillery?

SP: No, but I wanna go.

RN: No, I have not.

KJ: In Tennessee?

RN: No, I know it's in Tennessee. I have not been.

KJ: There's, um, there's a movie that they show you before the tour starts. And I was really amazed, 'cause I thought I could understand any drawl. But the video was narrated by somebody with such an extraordinary accent, he's like, 'And Jack Daniel came down here and (inaudible - 00:49:14) did this and--.' That they actually had subtitles.

RN: Really?

KJ: Yeah.

RN: That's fabulous.

KJ: Talk about like cultural specificity that, like, even a southerner from [Laughs] northwest Florida had to read the subtitles in the Jack Daniels video.

RN: Maybe (inaudible - 00:49:29) had so much to drink that you needed subtitles (inaudible - 00:49:31). [Laughs]

SP: [Laughs]

KJ: No, it's a dry county.

SP: Really?

KJ: [Laughs] It's in Lynchburg, Tennessee.

RN: So they don't serve you when you finish the tour?

KJ: When you finish, yeah.

RN: Okay. Right.

KJ: Yeah. No, no, they don't.

RN: They don't?

KJ: You can buy--. You can- you can- you can either buy or have a sip, but not both. I think it was you could buy a bottle.

RN: I just finished- I was in Northern Ireland and did the Bushmills tour.

KJ: Oh.

RN: And they give you quite a bit at the end. [Laughs]

KJ: Yeah.

SG: Of course.

RN: Which is nice, different samples and, you know, then they assume you're going to stuff on their way out the door, which of course I did.

KJ: Of course you did.

RN: We are way off topic.

[Speakers intermittently agree]

SP: We were in, uh, Wales--. I'm going to stay off topic for a second. There's only one commercial distillery in Wales that's called Penderyn. They make amazingly good whiskey. But um, yeah, by the end of that tour you are, like, really tipsy. They're like, 'Here drink this.'

KJ: You couldn't do that in Tennessee.

RN: Right.

KL: Where is Wells?

SP: Wales, uh, England is near Wales by the--.

KL: Oh, okay. I thought you were saying W-E-L-L-S--.

RN: It's your accent again.

SP: Yeah.

KL: As opposed to W-A-L-E-S. [Laughs] Sorry.

RN: You're gonna choose?

KJ: I- yeah, because there's so many left. Um, that I just wanted to sort of--.

Okay, *Discuss your personal experiences with microaggressions.*

SG: Uh...

RN: So, define microaggression?

[Pause]

KJ: Let's- let's look to the youngest person.

SG: What?

[Laughter]

RN: 'Cause I think it's a really mysterious term.

SG: Yeah, I'm not quite sure.

KJ: Okay, well, being from the Bay area then I'm the second most qualified.

[Laughs]

RN: Right, you are the most qualified then.

KJ: So, microaggressions seem-seem to indicate, uh, when somebody is-is subtly implying that you are not, um, worthy of attention or the floor or capable of-of doing something. And that can be either by--.

SG: Mansplaining.

KJ: By mansplaining by not, um, listening to you by saying, 'I don't think that's true.' And then saying, 'Oh, when someone else says it,' you know, agreeing with that, those kinds of things. Microaggressions have been pointed out to me by my students about like, um, who gets called on in class, and who doesn't get called on. Who gets--.

SP: (inaudible - 00:51:53) in a shop when somebody serves somebody else first.

KJ: Right. Who-who's grouped with who in the- in the dressing rooms, you know, for-for theater shows. So, these- these kinds of things that, I think, are assumed to not be conscious decisions on the microaggressor's part, but then build up over a lifetime of having them happen to you as being part of somebody's psyche. Right?

RN: That's a very good explanation.

SP: There's a lot of good research out now that--.

KJ: I've learned from my students.

RN: But it also needs to be that our-our experiences, personal experiences, and interpersonal experiences are utterly replete with microaggression.

KJ: Utterly. Utterly. And--.

RN: So, I guess the question I would have is, 'All right, given that that's a cultural circumstance and an inevitable circumstance, how do you deal [Laughs] with it?' I mean, do you- and it gets into questions of victimization and, um, agency and so forth?

KJ: Yeah. It does. Because if you think about them, you would go crazy--.

RN: Right.

KJ: Because we're all experiencing them all the time.

RN: So- so your experience as a teacher, uh, for example, contemporary teacher, and you're asked to put a trigger warnings. So if you're really dig down into microaggression, do you need to trigger warning every- have a trigger warning for almost everything you do and say?

KJ: Yeah.

RN: [Laughs] In which case, how do you function?

KJ: Yeah. Yeah. It's- it's challenging. I know that sometimes I have talked to--. I feel like the, you know, the one time I, I probably really embody it just being a woman, right? I know that there's definitely times when- when I feel that there's what we would define as microaggressions. But, I feel like sometimes I talk to other women about them, I have a little sense of relief, like, 'Oh, it's not just me, okay'. Like, there's a sense of shared experience, but it doesn't go much beyond that, you know, there's not too much that I would want to-to dwell on. You know, I can talk about like, you know, salary inequality and things like that with real fervor. Also, because that's-that's tangible, and,

you know, representation and things like that. Um, but it would be it would be hard to be like, I don't know, 'He didn't- he didn't look at me when I was talking, you know, but he looked at Robert.' And I-I mean, that's, I feel like I don't want to live my life--.

RN: Precisely.

KJ: That way. I mean, I have them, but I don't really want to talk about them.

RN: So by talking too much about microaggression I mean, I could (inaudible - 00:54:36) the teacher student, sort of, uh, relationship. Are you really empowering people by getting them so entirely focused on microaggression or are you disempowering them?

[Pause]

KJ: It's a question a lot of us are asking. [Pause] The students are telling us, 'We want you to honor our discomfort.'

RN: And, you know, and guess, based on the last, we-we were talking about this in the last session, where we talk about the humanities being very much premised on the idea of discomfort. That's- that's our entry points into discovery.

KJ: I know, I know.

RN: So, you get rid of discomfort, you get a lot of the homogeneity.

[Pause]

Unknown: (inaudible - 00:55:39)

KJ: I don't know. [Laughs] I don't want to be somebody who's, like, over forty and doesn't understand the younger generation, but I have a hard time with that one and with trigger warnings. I mean, I'm teaching theater people, you know, have sexual

jealousy, they- they murder, you know, like, there's no, there's no nice play. There's no nice play. Everything in it is violent.

RN: If it is, it's boring.

KJ: Yeah.

RN: Who wants a nice play?

KJ: But even- but even comedies have conflicts until they're resolved at the end. So, there's no way to trigger warning my way through the syllabus, I couldn't even get to day one.

RN: I would refuse to do it.

KJ: [Laughs] It's hard. But now I have students who-who are super aware of this, and they and they say, this video that you're about to show, does it have a picture of- does it have an image of anybody holding a gun, does it have an image of somebody getting hit by a car that and that the last week, these super specific things, which I think are them, letting me know that this is a trigger for them, which is a way of sharing their traumatic experience, which is all hard to show the video and talk about the play.

RN: Well, and you know--.

KJ: What's up?

SG: In that situation, are you allowed to (inaudible - 00:57:01)

[SG intermittently agrees]

KJ: Well, my students would probably just leave if I said, 'yes,' and then they might come back when it was over. I have showed content sometimes that I- didn't even occur to me would be challenging and students have cried, or left or talked to me about how uncomfortable they were afterwards. Yeah,

RN: I guess my question again, is that a bad thing?

KJ: I know. I know. [Pause] But--.

[KJ intermittently agrees]

SP: That's a- that's a hard one, though. Because I mean, if somebody's just like, 'Oh, I would be a little bit uncomfortable,' or, you know, 'Yeah, I was- I was held up at gunpoint, somebody put a gun to my head. If I watch it again, I might have a- have a major, like, panic attack,' or something. Eh, it's kind of that degree in between. There's a spectrum there, what we're talking about. But you never... I mean, I think about like our- the clients I serve, every client I've served has some traumatic experience. And I actually try to avoid finding out their exact story most of the time, because you experienced trauma, and you're here (inaudible - 00:58:07) violence. Okay. I don't need to know because it would tear my heart out. Um, but I think about those kids, when they're going to school. And it's like, 'Okay, we're gonna discuss, you know, war and watch this film about, you know, World War II.' They're like, 'We'll show you *Saving Private Ryan*.' And some of these kids have been like, 'Well, I- I was in war. You know, I saw this. So--. But I don't think any of them would stand up before the class and be like, 'Hey, sorry, I can't watch this.' — Although probably, they-they might be better off not watching something like that.

KJ: Sometimes I've had students who say — this is my experience, like I had a vet, um, in a production of the *Odyssey* I did, where we were looking at the after effects of war. And I gave him the opportunity to engage at the level he wanted. And he ended up taking charge of one of the segments and directing it himself. Or I had a woman who was really upset about the minstrelsy segment. And I said, 'Take the class if you want it,'

you know, and she prepared her own presentation. So there are ways to say you don't have to avoid it. You can actually teach us from your experience choices, which is--.

RN: Engage.

KJ: Right, right.

RN: That's-that's the point that I always go back to you have to engage, engage.

Yeah, it's not okay to disengage.

[Speakers intermittently agree]

KL: We're currently facing the whole thing of the statues. Especially in the (inaudible - 00:59:32) Silent Sam on UNC campus. And Blacks saying (inaudible - 00:59:38) 'It means something different to me than it is to you. It means more than history.'

[Speakers intermittently agree]

SP: I think not even--. I mean, Silent Sam of course is on UNC campus is the big--. That's what draws everybody's attention. But, yeah, you mentioned Memorial Hall earlier, if you walk around Memorial Hall and look on the walls of all the plaques that are up there, it's like, 'Joe Smith, graduated from UNC in 18,' you know, '55. Was a U.S. Senator until 1961, and then became a Confederate senator until '65. And then became a U.S. Senator from '65 on.' I mean, all those plaques are up on the wall and alike. That's, you know, part of the Confederate history and UNC is deeply entrenched, socialist Confederate history. Um, so how does that also, like, it's kind of more contextualized, and it's kind of more individualized to that person, but it's still like, how does that factor in? It's fascinating to me growing up here where somebody asked me the other day, they said, 'Where's the, um, Confederate monument in Benson?' And I

was like, 'We don't have one?' but I asked it with a big question mark on the end because I'm like, 'I don't think we do, but I'm not sure. I don't kn--.' I mean, and they told me that we don't, and I actually, I haven't checked, but they were right or wrong, but I'm like, 'Okay, fair news.' But I- it was something I didn't know. I didn't know if we did or not. And I think it's interesting what was being said yesterday about the Confederate monuments that I knew where they were, because it was pointed out to me as a symbol of 'Don't go there, that's not a safe place.' And me, who's like, 'Yeah, I don't know. We may have had one, we maybe didn't when I was little,' it wasn't something that was important enough that anybody ever pointed out to me. So just that idea of a very different experience and cultural indoctrination of-of two people. I mean, South Carolina, North Carolina, growing up in kind of the same area--.

RN: But it's a very, you know, it's a very vexed issue. So, as you well know. So, I mean, is it okay to erase history is-is part of the issue. So I, you know, you think a lot about, for example, how the- how the, uh, German government dealt with the Ho- the Holocaust, they didn't erase the history.

SP: No.

RN: And so, all school children have to have this as part of their curriculum, the Holocaust memorials in the center of Berlin, and-and the Holocaust Museum is there and this is something that we remind ourselves of, and we contextualize it, and there are various narrative perspectives that are put upon it. So, it's troublesome to just remove history. Uh, and there are new things for teaching moments, also, and they haven't been. And I think we're struggling with how we--.

KJ: Ah.

RN: How we deal with that.

[RN intermittently agrees]

KJ: Yeah, it's true. You know, in Paris, you walk around Paris and there's plaques everywhere you know, 'on this day, this many Jewish children were deported.' You know, 'from this po- from this bridge, this many people were taken off in boats, um, to camps,' and so they're- they're teaching the whole time. But, France is also interesting, because that's a place that during the revolution, they tore down all their statues of the monarchy, and then they put up new ones of, like, Danton and Robespierre, and then when they fall out of favor, they took theirs down, they put up Napoleon, when he fell out of favor, they took that down, they put it up. I mean, there is- there is kind of like a cycle of history to this, that-that it's-it's not uncommon for people to go in and say, 'No, you can't represent,' you know, and scratch the faces off, you know, um, figures in churches, and, you know, during the Protestant Catholic wars. I mean, there's a- there's a history of-of people sort of, um, trying to change the actual, you know, physical symbols in their world to match the current, um, ones that are- that are popular. But yeah, that's- that's also a little primitive.

[Speakers intermittently agree]

SP: Like, so I lived in Ukraine, and the- one of the towns we lived in, they left their Lenin statue, but not the name of the front. But you can still see it in the, like, you can still see the vague outline of where it said "Lenin." But it was just generic worker, because they were still like, 'Workers' rights. Yay.' But it's not Lenin. And we're like, 'It's obviously Lenin.' But then one of the other towns I lived in, they had their Lenin statue and said, "Lenin." I worked with a- the place I worked was on Red Student Street. I lived

on Moscow Avenue. Our favorite pizza place was called Pizza Lenina. You know, they-they were like, 'Yeah, we're not-. They're not a poli--.' They're like, 'No, we're part of the Soviet Union.' That's- that's just history. But then you get to Bucharest, and Bucharest, they actually tore down--. They have, um, the statute graveyard. Like, outside of town, you go there and there's all these, like, thirty foot tall statues just laying in a field--.

KJ: Isn't that something.

KL: Interesting.

SP: It's kind of really fascinating for the statues laying there. But I don't think you can pretend that communism didn't happen. I mean, but it was--.

RN: No, slavery was the original sin of this country. So, you can't just say, 'Oh--.'

KJ: Yeah, no--.

RN: 'We can't represent that anymore.'

[Crosstalk]

SP: And I think one of the interesting things about Germany, though, is that--.

KJ: I think that's right to make a teachable moment out of it.

[Crosstalk ends]

[KJ intermittently agrees]

SP: How they talk about, like, the Neo-Nazi in Germany now is so, like, to say that or to, like, draw a swastika is illegal. You know, to do the stuff it's, 'No, you can't do that.' It's a active part of 'No. That's bad. We know, that's bad, because we lived through this.' And I think there, it's part of the cost of a reminder. And I've heard Germans say that, 'Sometimes it gets a little bit depressing that we're always reminded of-of World

War II, but we're happy that we're reminded of that, because we know that we're gonna move on from that.' So, it's a- it's a- it's a challenge. It's hugely challenging.

KJ: Let's get one more.

RN: One more.

KJ: You wanna pick?

[Pause]

KJ: *Discuss the varied responses of local administrators and legislators to civic calls for the dismantling of Confederate monuments.*

[Laughter]

SG: We did it.

KJ: We jumped the gun.

KL: Yes, surprise, surprise.

KJ: Anything new to add? Alright, you pick. *Discuss spiritual, physical, mental wellbeing in terms of race and gender.* And we have four minutes.

[Laughter]

SP: Yes.

KJ: Yes, I am in favor of all of that wellbeing.

[Laughter]

SP: For everybody.

KJ: For everybody.

SP: For all.

KJ: Regardless of race, and gender, and class, and nationality.

SP: And age.

KJ: And age. [Pause] Do you have something more profound to add?

SG: No, not really. I mean, it's- I think it is that we should be for those things of wellbeing, but the discussion just needs to be happening. We just need to keep talking about these things. And, like you said, like, there is no such thing as color blindness or just trying to move forward not addressing these things.

KJ: Yeah, I agree. It's about conversations.

KL: Mm-hmm.

SP: I think access and stigma are two important--. Well, the thing about the physical and mental wellbeing side--.

KJ: Right.

SP: Er--.

[Speakers intermittently agree]

KJ: You know, gender is--. I just started educating my husband, I've been with him, like, seventeen years and it didn't occur to me, there were some things he simply didn't know. Like, what it's like to walk through the world as a woman, you know? And the last few years, I was like, 'Oh, no, I don't jog that way, because there's always, you know, this thing on the street that upsets me, and you know, there's people there that, you know, make me uncomfortable, so I go around.' He said, 'I jog that way all the time.' So, I was like, 'I'll show you.' And then I realized, I couldn't. I couldn't show him, because if he was walking with me--.

SG: It wouldn't happen.

RN: It would be different, right.

KJ: It would be different. So then I just had this revelation of he do- literally does not see my experience of walking through the world as a woman, and he and he absolutely can't. So--.

RN: Yeah, there are differences. [Laughs]

KJ: Yeah, yeah. [Laughs] And it's interesting, because how would he know if I didn't start telling him?

RN: Well, that's the educational part of it, yeah.

KJ: Exactly, that's the conversation

RN: Yeah, yeah, right.

SP: And I would actually say on the physical and mental health side, there's definitely a stigma for men not to own up to depression, or own up to stuff like that, or even to own up to being sick or being injured or, you know--. I-I grew up with the phrase, 'Cowboy up.' And you just--.

KJ: Yeah.

KL: Oh, interesting, yeah.

SP: And you just move on and ignore the fact that you're bleeding.

RN: Uh-huh. Right.

KL: You know, put some mud on it, it'll heal up fine.

KJ: Right.

KL: And for women, [Clears throat] 'I don't want to bother people.'

SP: Oh, yeah.

RN: That's right.

KJ: Oh.

[KJ intermittently agrees]

SP: We run into stuff around mental health a lot. When, um, I worked with Irish travelers in the U.K., um, the men in the Irish traveller community have the highest rate of suicide on any minority ethnic group in Britain. And it's basically because they are told they can not [Pause] be depressed. They can not. You're-you're not a man if you're upset about this. And then you combine that with, you're supposed to take care of your family and provide everything for your family, but you're shoved into [Pause] poor socioeconomic conditions. And so, yeah. But it was like I was working with them around this idea of getting them mental health provision and they own up to like, 'Yeah, it's sometimes really hard, but no, no, we don't want anybody.' And it was just trying to figure out how do you--? 'Cause we-we could facilitate the access. But it was- access is only half of that battle. People have to be willing to--.

KJ: To take them up on it.

SP: Yeah.

KJ: Yeah.

RN: Well--.

SG: I'm the mother of, like, an almost four year old boy, and the idea of gender and just kind of education that happens when they're young, it's-it's been an interesting exploration, 'cause I don't want to limit or constrict his--. Or give him preconceived notions of how he should be progressing through this world, and-and-and-and approaching the situation. And so, my husband and I we're-we're--. We're coming--. He's, like, as I mean, he's three now, my-my son, and he's almost four, but he's like, been going through this exploration of-of noticing how different he is from someone of

the opposite sex. And-and then- and then realizing that there's like--. And-and-and he actually started phrasing this question, 'Are you--? Is that a boy or a girl?' kind of questions. (inaudible - 01:11:12) And then we started this approach of, 'Well, that person is a boy.' 'Why is a boy?' 'Because that's how he identifies.' And I'm like, 'Oh, my God, this is getting so confusing.' I'm this, like, overly confusing for somebody who's just like, 'I just want a simple answer.' It's like trying to broaden my field here.

KJ: [Laughs]

SG: Um, but it's--.

KL: Tune into Mr. Rogers.

SP: [Laughs]

SG: (inaudible - 01:11:41) I don't know. I think- I mean it's interesting. I think that-that-that I do notice things at his preschool that there isn't--. Like, I remember in my preschool --I don't remember, I've been told by my mother-- we were segregated, like, with-within gender. Um, and so girls couldn't play with boys and boys couldn't play with a girl--.

RN: Really?

KL: Interesting.

[Speakers intermittently agree]

SG: And, um, and my mom was always really frustrated with that. And now I see, like, kids, boys and girls, kind of, like, gender flip flop stigma. You know, like, the boys are getting dressed up in-in the dresses and painting their fingernails, and there's a lot of exploration. And girls are being empowered by, like, being a superhero, and it's not like--. I'm open that there's this new future where, like, these lines are more and more

blurred. And like, we're not getting--. I mean, there's always a difference. There's always going to be that difference, but, um, it's just interesting to see, like, maybe there--. It's--. I--.

KJ: Yeah.

SG: I don't know.

[SG intermittently agrees]

KJ: I-I'm so glad you said that. I had never thought about it, but I think my- my recess must have been segregated, too, because I can't think of anything I did with- with, like, boys. I remember, like, jumping rope and running races and doing things with other girls in school. But I actually- I can't remember any activities. Like, recess was a time when I hung out with girls--.

RN: I think recess was very much sort of self segregated.

SP: I was about to say, we were kind of self segregated.

RN: Yeah, I don't think it was, like, imposed segregation, the gender segregation. I think the boys played with boy things, and the girls played girl things.

KJ: Oh.

RN: Typically.

SG: Yeah.

RN: And then there will be occasional crossover.

KJ: Yeah, but you would've had to be brave, huh, to do that?

RN: Yeah, sort of. I mean, it depends on how little you are. I mean, I think, you know, when you're really little, that was just the kind of occasional crossover--.

KJ: Oh.

RN: Just gonna happen. Um, as you got older, you became more self conscious of those kinds of things.

KJ: Uh-huh.

[Speakers intermittently agree]

RN: But- based on my experience. But I- I think, you know, I-I-I'm very hopeful I thi--. I see much more gender playfulness, uh, in the younger generations. And, yeah, they- the acceptance of, um, the kind of under thirty people is just for different lifestyles and different gender preferences is, I think, so much more liberating [Laughs] than what I grew up with. So, yeah, I think we should be optimistic.

SG: Yeah.

KL: It's interesting--.

KJ: I think so.

KL: I was emailing somebody, a boy, who remembered me from elementary school. And I haven't seen him in some years. And I said, 'I'm amazed to remember me 'cause I'm a girl and you're a boy.' He said he had two categories: nice and not nice.

SP: [Laughs]

KJ: Oh.

RN: Really?

KL: Apparently, I was in the 'nice.'

RN: That's great, that's good.

KL: I just thought that was interesting, he, uh, he did that.

RN: Well, I think we've solved the problems of the world.

KJ: All done. Let's have more conversations.

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RN: Thank you.

KJ: [Laughs] Thank you all very much. Thank you for sharing.

SG: Should I hit stop?

KL: Absolutely.

SG: Um...

Unknown: You know, this--.

END OF RECORDING

Transcribed by Miwa Lee 4/10/21

To be copyedited.