File Name: BNA_032219_PPL19
Event Date: March 22, 2019
Location: Nashville, TN, USA
Participants:
BRIANA BURTSELL
BRITTANY COOPER
DANIELA PETERSON
ADAM KAELIN SCHOENBACHLER
Length: 01:04:59

Preface

The following conversation was hosted at Vanderbilt University, 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 RECORDING

JINA VALENTINE: Okay, the most important is, um, make sure you state your names so the transcribers can recognize your voice while listening to the audio.

ADAM KAELIN SCHOENBACHLER: Okay.

BRIANA BURTSELL: What are we talking about?

BRITTANY COOPER: The cards.

BB: Oh.

AKS: Oh. We need to go through and like clearly state our names or something first?

Unknown: Yeah.

BC: Just our name?

AKS: I guess, yeah.

BC: Brittany Cooper.

BB: Briana Burtsell.

DANIELA PETERSON: Daniela Peterson.

AKS: Adam Schoenbachler.

BC: So our first card says: *Discuss real estate development and gentrification in Nashville.*

AKS: Ooh, fun.

BC: Well, two of you live in Nashville so I feel like you probably know a little bit more than the two of us who don't, but as somebody who, um, was here ten years ago and seeing the changes that have happened, it's very clear that uh, Nashville is booming and it's growing. And a lot of people are moving here and a lot of buildings are coming up. Um, but I'm interested to see what you guys have to say about the gentrification part of it.

BB: As an educator I've seen it affect the schools in a tremendous way, particularly the James Cayce housing projects over here in East Nashville. Um, it's unfortunate because, um, I think a lot of history is being lost in the process. And families, not only families who can't afford to stay, but it affects the diversity in our school systems as well.

AKS: Mm-hmm.

BB: Um, because a large percentage of, uh, the people in those houses are African American and low income. And it's just um, it's driving them further out to places like Madison where I teach. Um, it's creating a disjustice to those students, but to all students to not have a more diverse school system.

AKS: Well, I think… What I'm—um, I work with artists and um, like probably like most people here. Like [laughs]. But, uh, I'm interested in seeing like kind of how gentrification is pushing the culture creators out of like a cultural mecca which is [inaudible: 00:02:24.01] Nashville. And so, uh, at least in my experience it's not just, uh, necessarily, it's like minority populations and like low income people. But it's also a lot of those who, the artists who fall into those categories also get pushed out. It's sort of like a Soho effect or whatever. Like, similar to like the neighborhood in New York. Uh, and so, like right now Madison and, and um, Hermitage are really big sites of where artists are getting pushed out, but then very quickly they're getting gentrified as well and so it's this, it's this infinite—it's infinitely expanding exodus of creating like hip, cool spaces, and then all of a sudden it's too much for them to, uh, afford to live there anymore. So, East Nashville's already like awful. So. But--[inaudible: 00:03:22.14].

BC: Next one?

AKS: Sure.

BC: Um, *Vanderbilt campus was desegregated in 1953. How is Vanderbilt University's history visible on campus?*

AKS: Hmm. Well—[Laughs]

DP: I have no idea. Daniela speaking. You have to say your name first. I have no idea.

AKS: Oh, every time you speak you have to say it?

DP: Yeah, because they want to do a transcription. So, when you're doing transcription it's really hard to identify voices.

AKS: Oh, okay. I thought it was just the very beginning.

DP: Yeah, yeah.

BC: We should do it every time?

AKS: Yeah, sure.

DP: Yeah.

BC: Okay.

DP: I don't think you're going to have a problem. My accents going to have a problem.

BC: Us too, probably.

AKS: [Laughs]

[Pause]

BB: Um, I mean, do you have thoughts?

AKS: Did either of you go to Vanderbilt?

BC: I did go to Vanderbilt, actually. But, the only thing I can really think about is the Commodore that is like on campus when you drive in. And that is kind of a problem be--, and they are the Commodores, but like historically with the Commodores—Oh, and this is Brittany by the way. Brittany Cooper. [laughs] Um, you know, I mean bringing slaves over on ships and things like that. So that's not really a great mascot to have. Um, which historically was [inaudible: 00:04:58.12] I'm not really quite sure. It's one of

those campus that tries to look more historic than it is. As new buildings are coming up, they look historic. You know? But that's really, I think the mascot's really the big, the big issue.

AKS: Um, well, I got here like in August. I'm a graduate student.

DP: Okay.

AKS: Um, and—but this is Adam Schoenbachler. May not [inaudible: 00:05:22.10]. So, the, but the um, but I, uh, and there, there are several people in my department. I'm in Sociology. We have a lot of historical sociologists who study movements and they study a lot of the Nashville civil rights movement and what not. But it was the original desegregator of the school was, um—gosh, I can't remember his name right now. But he, um, I want to say James Meredith, but that's Ole Miss. Um, but uh, he's actually come back to teach on campus more recently, within the past ten years or so. Uh, he was in the Divinity school and he was originally kicked out when he started participating in the civil rights movement [James Lawson].

BC: Oh, I know who you're talking about.

AKS: What is his name? Um, I feel like I should know.

BC: I feel like this is the thing transcribers love to listen to.

BB: Is it Magruder? It's not Magruder?

DP: I'm like [inaudible: 00:06:16.23].

AKS: No [Laughs]

BC: Okay, transcriber, just look it up and put the right name in there.

DP: [Laughs]

AKS: There you go. [Laughs] Um, yeah, well, anyway, um… James something [Lawson].

BC: I'll look it up; you keep talking.

AKS: Thanks. But anyway, uh, and he, he came back they offered him a, uh, professorship here to teach for just a year or so, and he actually got to um, uh, work on a number of papers with some of the faculty here. Um, and so it's like, well, they endowed a professorship for him and gave him an honorary degree, and, you know, and all that. And so I guess by having him come back to teach, you can still see the remnants of that maybe like, uh, more of a, you know, reckoning with the history and what's going on. Otherwise, I know that the, it was relatively easy, uh, integration here. Like, it wasn't quite Alabama or, you know, University of Mississippi or whatever with the--,

BB: Maybe not at Vanderbilt, but is was in the Nashville public schools.

AKS: Yes, yes. No, I'm not -- I'm just saying--,

Unknown: Yeah.

AKS: You know, the Vanderbilt campus.

BC: So, Joseph Johnson was the first Black student to attend Vanderbilt University.

AKS: This is the Divinity School, as a graduate student. He was the first in '53? [Pause] I didn't mean to just shut you down.

BC: You're good.

AKS: [Laughs]

BC: I just [inaudible: 00:07:37.26] now. Let's just move on. [Pause] Oh, Dean Beaton? Dean of the Divinity School.

AKS: [inaudible: 00:07:55.23]

BC: He opened the doors to a great university, qualified--,

AKS: We can just move on beyond that. It's okay.

BC: *Discuss the historical and contemporary significance of HBCUs* [Historically Black Colleges and Universities].

AKS: *Historical and contemporary significance.*

[Laughter]

BB: All right. Briana Burtsell. Um, I recently just did my Master's thesis on Aaron Douglas. And I did a lot of research work at Fisk. And that was really my first time learning about HBCUs.

AKS: Okay.

BB: Um, what I, the little bit that I'll say that I know, um, is that Fisk particularly opened right after the, uh, Civil War. And it was opened as a place of education. Um, I think that in that moment of it just happening, just the Civil War just ended, the significance of an HBCU is to offer a way for African Americans to take ownership of creating their future and to have a place as a newly free American. Um, but I think like in a way, even though it was founded by um, white men, it actually ended up being a place for all ages and all um, races to connect to African American history. I wish that I knew more about it. Um, I really just know very specifically about Aaron Douglas' relationship and connection and how he started the art department there.

AKS: Yeah.

BB: [Laughs] That was my focus. But, um, anybody else?

AKS: I mean, um, I think HBCUs kind of occupy a very weird space out of [inaudible: 00:10:00.14]. Sorry. [Laughs] Just looking out for the transcribers.

DP: You're fine, you're fine.

AKS: No, the, um, but the, I feel like—uh, or that HBCUs create or function in safe spaces as sort of places where, um, Black intellectuals, Black students, uh, can foster these sorts of like intellectual creative zones away from um, like white hegemony in a lot of ways. Um, in a sense that they can, you know, it's a place where they can, uh, foster ideas that are, um, where they don't have to quite worry about the, uh, as many of overwhelming Western structures that deny them a voice in a lot of other places. Um, but at the same time, because they are historically Black they have been denied a number of resources, and so it's still, it's still in some ways very much recreating a system of oppression just in the sense that they're not getting the same resources that be, you know, PWIs [predominantly white institutions] and the public universities, and private universities are getting, um, just in the relation to power and the relation to the white people who go to those kinds of schools. Be, um, giving back into the system and giving back in—and which there's just not the, uh, wealth in the Black communities to give back into the HBCUs. So, they have, I think, a mixed sort of purpose. I think they're a good thing, but they need more resources. That's really, I think, a simpler way to put that.

BB: *Money talks. Do you boycott unethical businesses and do you support Black owned businesses?*

DP: Yes. Daniela speaking.

AKS: [Laughs]

DP: Yeah, when I-I—in Chattanooga we have this kind of like local embracement. And I think when we talk about local, you exclude a lot of people. And in an immigrant perspective, we have policies in place for our market that if you bring your stuff from your own country, you are not allowed to sell because it's not local. So, it's kind of like, what is the balance there? So, that old concept, I think, it's really problematic in some places, in specifically our city. And then, when I know like it's a bad practice in a local business, I just don't go there. And I'm really vocal about it. Um, and then, yes, I try to support Black businesses, but we don't have the infrastructure to actually identify whites and Black business. Because it's like sometimes we see a Black vendor, but you don't know the source. So it's kind of like how—? You know, where it's like… I don't know. Here, like we just, like around the cor—not around the corner, but close to the coffee shop—it's a store that says "South American finds." So I walk in. I'm from South America, and I'm like, 'You're just reselling, like, all our stuff.' But I walk into like trying to, like maybe it's actually a South American person that is like doing a business. And I don't have a problem with that. But what I found was like two white women selling, you know, from Ecuador, Peru, like all our countries. And I really appreciate that you appreciate our stuff, but I don't think like making bus—I… Yeah, I think it's like the whole conversation of like what isn't right, you know. I—yeah. It's problematic.

AKS: Mm-hmm.

DP: Do you boycott?

BB: Uh, Briana Burtsell. Um, yes, I definitely do. Um, it's like, businesses like Chick-fil-A, they're giving so much money to groups that oppose, um, gay rights. And, um, supporting Black owned businesses, definitely here in Nashville there have been more and more—I mean, I've only been here for not even four years yet. So, I'm still—and there's like ten new restaurants every week. So, it's just, or you know, there's other businesses and restaurants, but I like food. So, I like Slim and Husky's. And uh, The Horn coffee shop.

AKS: Mm-hmm.

BB: Um, and I love to go to places that are a little bit, not in the downtown, not in the mainstream, but are the local businesses. But I, I mean I'm going to be honest. I don't really think about… I think about supporting local businesses. I don't really think about who's necessarily—sometimes I do. I think when someone has these more because they're very involved in the community but, uh, it's just more I want to support local--,

AKS: Yeah.

BC: Um, Brittany Cooper. Um, Chick-fil-A is an interesting one for me because uh, yes, I'm very opposed to supporting them because of how they give money. But I also, um, manage a camp for children who've lost a parent and uh, we have a-a Chick-fil-A General Manager in South Haven who every year donates tens of thousands of food to our camp for these children. Which is a huge donor, um, for a camp that we don't have many funders for. So it's tricky and I actually listened to a, um, a news story because I felt weird about the whole thing. Um, and he said that, you know, Chick-fil-A as a corporation doesn't tell him which charities he can and can't donate to. And so it

was kind of one of those like, ‘Well, I hate your hate chicken but um, you’re also doing a good thing with it this time.’ So, like we let the donation happen. You know, it’s kind of a weird thing. Um, but then, yeah, me personally, not from an organizational standpoint, I definitely try to shop local as much as possible. Um, Memphis being a majority Black town, I do see some lists of which businesses are Black owned. Um, but I think it would be great to have more of that as a resource for, um, consumers to know. Because I-I think that, sometimes, it’s hard to, like you said, there’s not really a knowledge of who is behind the business overall. So, I think that would be a great network for us to probably start having in all of the major cities in the US.

AKS: Mm-hmm, yeah. Funny, I, yeah I don’t—I boycott businesses but the businesses mostly that I-I try and stay away from like WalMart and Amazon and um--, and I tried to boycott Spotify for a little bit cause they weren’t compensating songwriters well enough. But then, I don’t know. Like, I got weak. And the, uh, access was too easy. But the, uh, but I think that, in particular with patronizing Black businesses, I definitely do my best to try and go out and the community and find businesses that are owned by not just Black people but min-minorities and by, um, you know, that are doing --- like oftentimes a non-profits and what not will always go to the, you know -- there’s a nonprofit coffee shop, I can’t remember the name of it. Uh, The Well? I’ll go over there occasionally ‘cause they do give money. Um, but I try and like—I, personally, I just try and be a smarter consumer, um, because I like my money to stay in like ,uh, community. But like you were saying, but I understand that like just because something is local doesn’t necessarily mean that it’s better than something that’s been imported. I just try

and stay away from corporate structures rather than like specifically local businesses. So, anyway.

BC: *Discuss gerrymandering and recent changes in Tennessee voting laws.*

Unknown: [inaudible: 00:18:15.28]

AKS: Yeah.

BC: We don't feel educated enough to speak on this so we are pressing skip.

AKS: No worries.

BC: Or don't want to. Just too tired.

AKS: Just don't want to.

DP: Yeah, [inaudible: 00:18:25.24].

BC: Just mad at the world.

AKS: Just low energy.

DP: Can we talk about ice cream or something?

BC: No, no questions on ice cream. *How is cultural memory passed down to younger generations? Discuss legacy, intergenerational advocacy and mentorship.* [Pause] *How is cultural memory passed down to younger generations?* And we've got one [inaudible: 00:18:51.11]

AKS: [Laughs]

DP: Abort mission. Uh, Daniela speaking. I think, uh, do we like intentional and non intentional? So, I think an informal and no formal? Like, every type of system, so, I don't know, like family history, oral history, and depending on or like actually a culture. Some cultures are more like vocal and like oral. So, just [inaudible: 00:19:19.22] she

was talking about Hollywood and all the movies. It's kind of like, I think we are like, this Spanish guy that said, like, we are daughters or son of our time. So, it's like we are now on social media. Like we don't know how many generations are just going to pass or who is gonna see, or like listening what we are saying, you know? So it's like -- I don't, I think it's not as intentional I see. We are passing something. Whatever it is, we are pass.

AKS: Yeah. I mean I-I don't know. I, my-my family—I, like I come from a very like poor, Southern, rural family. Um, from Alabama for the most part. Um, and um, I think the direct, directly, like we, we… Or have been, uh, transmitting that sort of generational knowledge through church and through like going to the same Baptist church that your grandmother and your great-grandmother and your great-great-grandmother went to in the same part of Alabama. And I think, in a lot of ways, like in the sense that I've like rejected a lot of that. And I'm, not to say that I'm not religious but a lot of, a lot of like what has been passed down to them. And like a lot of my own generational memory which involves slave owners and um, and, and plantation owners and what not. And I just to have to like, um—and in a sense I think sometimes it's a good idea to just, you kind of have to cut some of your generational memory when it's, when, when we, as our speaker earlier was talking about, it'd be painful to reckon with some of your, um, your past and your history. And so, uh, you know, maybe there's a good—maybe like you know, cause I think, I think this is less to the question, but like I guess with arts and culture there are the devices by which we mostly, like our culture is passed down through several institutions. But, like sometimes there's a prescient. You have to like

reinvent a new culture, reinvent a new legacy to pass onto new people. So, you know. I don't know.

BC: I need to Ancestry.com 'cause I know nothing about my.

DP: I ask, so -- Daniela. I did this DNA test for like breast cancer. [inaudible: 00:21:36.10] in my family. So I wasn't, I wasn't like a genetic PhD woman that is like in a national blah blah blah. And I was like 'hey.' So I've been in this study for like three years where they, if they have like, if they found some like a new whatever, chromosome, like, kind of like relate to breast cancer like they call me or they like ask for more blood. So I was like, 'hey, like I'm, I'm thinking to do like the whatever, 23?' What is--?

AKS: 23andMe?

DP: Yeah, 23andMe. And she was like, I would say is this helpful, like, when I like help something. And she was like, 'We actually are in like, in the DNA kind of field. We don't know what they're doing with all the samples.' Because it's like yes, you have the results, but they have a bank of like thousand of people with all the DNA, and we just don't know what they're doing. So you basically paying to give them your blood to get a result. But like they are doing much more. And you're paying them to do it.

BC: That's terrifying.

DP: But you don't know what they're doing.

BC: Never mind.

DP: Yeah, yeah, no, I was about to do it. And I was like, and she's like, is kind of like really high level person and like, yeah. So, I was like 'Wow. That's terrifying.

AKS: Now, here, here's one.

DP: Yeah.

AKS: The, the -- Vanderbilt is the largest DNA bank in the world. We have the largest, uh, amount of samples of people's bio tissue, biological tissue than, of any other place. Because I think whenever you come here, it's not a requirement, but it's one of the little things that you sign off on. Is like if you give up, if you take a DNA test when you come in, if you take a blood test and you see this. And they log all of your results and everything. And I mean of course it goes in your medical record but--,

Unknown: Yeah.

AKS: Where most hospitals it's kept to your chart. Here, we have--,

Unknown: [inaudible: 00:23:35.14]

AKS: It's in a repository because we're researching [inaudible: 00:23:39.08].

DP: Yeah. But that's kind of, I think it's still tricky, but it's different. Some, like--,

BC: Well, at least you know it's for research versus--,

DP: Yeah.

AKS: God knows what. Yeah.

DP: Yeah. And then, I was like you know, like a Black friend saying like 'yes, you kind of like erased my story and I have to pay you to actually find out where I'm from.' So it's kind of like all of like, all of that dynamic, too. Yeah.

AKS: Yeah. [inaudible: 00:24:04.06]

BC: So I need people from Nashville to help with this one, 'cause I'm not really sure. *What kind of public art do you find valuable in this city?* I'm from Memphis, so I can answer it for my city, but I don't think I could answer it for Nashville.

BB: Um, so I am a big fan of the mural scene that's been booming in Nashville and um, particularly North Studios. They are North Nashville based.

AKS: Yeah.

BB: Um, art group. And, um, a lot of their work is on social justice themes. They have a civil rights mural on the McGruder Center of local Nashville civil rights leaders. And they've done a lot of work with, uh, immigrant rights, workers rights, worker's dignity. Um, and so for me—um, and I think that the murals get people's attention in a way that the sculptures do not, especially the abstract sculptures. 'Cause I talk to obviously my students a lot. Uh, but then other friends of mine that are not particularly focused in the arts and like they'll make fun of a lot of this [inaudible: 00:25:10.10] city. They don't understand them.

AKS: Yeah, yeah.

BB: And even when I try to tell them a little bit about it, it doesn't seem to make much of an impact the way that a mural does. It seems to, people seem to be able to relate to it in a different way. Um, and so I find that the murals are the most valuable part of public art in the city right now.

AKS: Hmm, I--it's definitely good for tourism. I mean you know, you can't go through -- I don't know, it's, people, when I was at home everyone's profile picture on Facebook was with the Wing--,

BB: The Wings.

AKS: On The Wings. Um, but The Wings.

BB: The [inaudible: 00:25:51.10] What lifts you.

AKS: Yeah.

BC: What's her name?

BB: Kelsey Montague.

AKS: Uh, okay. I didn't know. But, yeah, there's, there's lots of -- you know, the mural, there are mural tours that are interesting. But then, also there's like the other public art. There's like the statues on the roundabouts. And, I'm trying to think. You'd think there'd be more in Nashville I guess. But--,

BB: It is interesting to talk about the way that people photograph themselves with the murals, particularly if they've been made interactive like What Lifts You. Because I've done it with my students. I taught elementary here in Nashville the last two years and one of the things we did for the art show was we made our own version of it. And every student designed a feather. And it had a theme about, you know, what lifts them. And then we put it together. We made the wings and with the art show they could come and take a picture. The way they could take a picture in the Gulch.

AKS: Nice.

BB: Um, and so it, it does influence I think other areas outside of just tourism. But it helps for them to recognize what it is. When I bring it into the classroom they're like, 'oh yeah, I've seen that before.' And like 'great, we're going to make our own version of it.' And they get more excited because it's like oh, this is like what's here in our city.

AKS: And [inaudible: 00:27:00.19] engagement.

BC: Yeah, and the thing that I love, and this is not just speaking to—Brittany Cooper here—not just speaking to Nashville but public art everywhere and so, you know, I've been seeing a lot more murals in Memphis as well. Not only does it, um, beautify the city. It might be a dilapidated building is now a huge piece of art. But it's

also becoming available to anybody. So you don't have to have transportation or money to go to an art gallery and see art. Anybody off the street is experiencing art in their everyday life and appreciating it which I think is a really beautiful thing. Public art. *Discuss and debate around dismantling Confederate monuments.*

AKS: Well…

BC: Take em, hashtag take em down.

[Laughter]

AKS: I don't think there's going to be much dis--, uh, you know.

DP: Daniela. Like, as an outsider, sometimes can play that card. It's like just amazes me like how long it's going to take, it's taking everything down. Like, it's just… I-I see, I don't think it's an unintentional. Like, uh, many like of those things, like I don't believe you that you don't know and you don't want that there. Like, actually, you know what it is and you want it there and then you know what it's called. So it's like, I think that like symbols of like still fights that people has to fight. The thing is like, in, it's your fight. It's like it's a people of color fight, it's like white people fight. Like, and I think kind of like attaching like, what they were saying, before like intergenerational, when we pass. Something I've been thinking about is like what we own, you know? You gotta own your shit, like--,

AKS: Mm-hmm.

DP: Like if you can just this is, this is me or this is like all my generations behind… I, yeah. Why should be like uh, people of color fight again? It's kind of like it's kind of this constant battle. That she was also talking. It's just a constant battle and symbolisms. Yeah.

BC: Um, Brittany Cooper. The argument that I've heard on the flip side—which I'll tell you why I don't agree with it, but I'll tell you what it is. Um, 'cause we had a lot of statues taken down in Memphis as well. And um, I've heard people say, 'Shouldn't we remember history? And these statues are helping us to remember history even if it was wrong.' And I thought about it for a second, because, you know, I think about Germany and you know, they talk about, um, Nazi Germany and the Holocaust and remembering all that. But that's a very solemn, like, plaque that's in your city to constantly make you remember. Or like the Lorraine Motel in Memphis. We've kept it there to remember, but it's a very solemn place. The first time you see it you kind of can't breathe, and you're just kind of stunned at it.

Unknown: Yeah.

BC: It's a very sad memory. So my flip argument to them is, 'Well, okay, but this is glorifying this person.' And that's where I'm like, 'I can't agree with you because it's not a plaque, it's not a condemning what they did. It's a statue. It's a monument. This is something you're looking up to as a hero.' And so, that's where I-I just stand on my convictions.

AKS: I mean, I think, you have to look in the context in which they were put up. You have to look at what people are saying. And I don't think, and I don't think today people—A lot of people who want to keep them up, I don't think they're thinking 'oh, this is a racist symbol, and because I'm a racist I want this to stay up.' I think a lot of the conversation is more around like there has been a rebranding of these statues of, and like, and, when they were put up it was about heritage. But heritage back then, I think in many cases had served a dual purpose. Like, okay, well we're, we, uh, you know, had

family members in the Civil War, and so we want to put up a statue commemorating them or whatever. But then the statues were going up in 1904. The statues were going up around the time that civil rights was—or, not civil rights, around the time that like there were, uh, insurgent Black politics and like, and the idea around uh, voting rights and what not became—and the sixties [inaudible 00:31:50] So, like you have to say, 'You cannot omit the power of these statues to send a message to Black populations.' And so, like they're, they were put up as a racist symbol. But now people have like redrawn the narrative and now they think, 'Okay, well, you know, my great, great, great grandaddy fought in the Civil War. And I want to honor him.' But like that's not what that's for. You can remember this thing—And even if you like glorify the Civil War, whatever, I don't know. But, you know, put it in a museum if you want to remember it that badly. We have places for remembering things. We have spaces for remembering terrible things that happened. We have a Holocaust Museum. We don't, we didn't leave, you know—uh, well, we look at several aspects. I don't know.

DP: They have it here or the one in D.C.?

AKS: I, the, no, the one in D.C.

DP: Yeah. Yeah. But the one in D.C. is like, but the point is like, it's like not about the oppressor. Like it's about the victim.

AKS: Yeah.

DP: So, yeah, it's kind of like you can remember in so many ways. Like, but, yeah.

AKS: But like we don't have statues of Nazis like in Germany. We don't have, you know, we don't glorify Himmler or whatever.

BB: It's interesting because I don't if you—you're probably familiar. You are, but the Nathan Bedford Forrest Statue off of 65.

AKS: Yeah.

BB: That was vandalized a couple years ago.

AKS: Yeah.

BB: At the beginning of like the Me Too movement. And it was, uh, pink paint was thrown at it. And it's still there. Nobody has—the owner hasn't taken it down. But he also hasn't had the paint removed. Um, but that was a more recent statue, too. It wasn't put up a long time ago. It was put up in 1998.

AKS: Mm-hmm.

BB: And it's private land. And so, the owner -- but it's on the highway. And so you just see it, like this giant--,

DP: Ohh.

BB: You know, memorial.

BC: That was the argument I was going to make. Brittany Cooper. Is, I had this -- I'm from Arkansas. I'm from the Deep South in Arkansas. I'm from Bible Belt, rural Arkansas. And, um, some of my husband's friend's parents are Trump supporters. And I would just call them racists. And, you know, she got all over my Facebook and, and made comments about 'Why can't I fly my Confederate Flag.' And I felt like I had to address it because I'm like, 'I can't let people think that I stand for this.' And I basically said, 'You want to fly that shit in your home? You can. What we're saying is they don't need to be in public, government buildings. We're sending a message to other people in

our country.' You know? So that's, but that's an interesting case because like it was on private land but everybody can see it. So--,

AKS: And it's also, yeah and then they Miss--, like the state flag stuff. Like, cause I went to school at Ole Miss. So, not far from Memphis. And um, yeah and we, we took—all the universities in the state took down the state flag because the Rebel flag is in the corner. The Confederate Flag is in the corner of the Mississippi state flag and they can't get it off because they can't take, they change the flag because there is so much Confederate sentiment still in Mississippi and even though the state is forty odd percent Black, there's no, there is still, uh, no… There's so much disenfranchisement, uh, happening in that space that there's—nothing can happen there. So, anyway, so that was kind of [inaudible: 00:35:12.25].

BC: This is gonna be a good one. I wish our table was a little bit more, um, diverse looking right about now. *How is Black life part of your daily life? Discuss spiritual, physical, mental wellbeing.*

[Pause]

DP: I don't know if we can talk about that without ---,

BC: Great. Uh. *Discuss historical legacies defining race and class unique to this area.* [Pause] Anybody? None of us are from Nashville, so--,

AKS: So many of these questions are very local specific.

BC: Yeah. That's on purpose. We're supposed to have somebody like from Nashville probably at our table, so. *Discuss the privac-- privatize- privatization--,* I'm saying that right, right?

Unknown: Yeah.

BC: *Of public education, literacy rates and access to college education*.

DP: Oh, my God. Each question, you can be talking like eight hours. Um…

BC: Come on, teacher.

BB: [Laughs] I have too many thoughts on this topic.

BC: Enlighten us.

BB: I, I, I don't think it'll be coherent. I mean, I have- I have mixed… So I, okay. I've been a public school teacher for fifteen years. Um, eleven of those were in Boston. And, uh, all in public school except for two in charter here in Nashville. When I first got here I did two in a charter school. And being a public school teacher in Boston with a very strong teacher's union, which is lacking here in Tennessee—Massachusetts also number one, specifically in education in the country and it has been for over a decade. Um, and I think that that has a lot to do with investing in their public schools but investing in their teachers, um, and it, I think that a lot of it also has to do with the Union and making sure that—the Union's not just about teacher rights but about protecting our, education that our students are getting. And um, I think when you get into privatization—so I taught two years at a charter here 'cause I was curious. I wanted to know for myself, not from the Union but for myself, what's the difference between public school and a charter school? And honestly, I wouldn't say the budget was different. Um, I've always been, I guess blessed to be in public schools that have plenty for the arts. Um, I think the biggest difference is that the charter schools are—the charter school I was in, I'll say that—is trying so heavily to compete, number-wise, with the public schools that the kids are tested, longer hours, there's not a lot of play or—even though we had art, and we had theater, and we had PE, um, it was, the kids are constantly

being pulled out for tittering and for testing. And the selection of kids is also, it's not a democratic—public schools are democratic. You know, you take all students of all um, levels, races, nationalities, wherever they are in the learning process and your job is to educate them the best you can and move them forward as far as you can. And um, others privatized schools have the luxury of not accepting those students or replacing those students if it's going to affect their numbers in a negative way. And, um, I can't really focus, speak to the literacy rates part of that. Um, but all the charter schools are like heavily focused on college prep. Um, so as far as it affecting college education it can—that's part of their numbers. I think that that's what they're focused on to make them look good is like, 'Oh, we got all these low income kids college ready.' Um, but the public schools do that too. And I don't know. I taught elementary charter so I have no idea how that impacted them later on in life or where they'll go, but I don't know. I have, I don't know that I have a final point, but [Laughs]. Um, I think that if you invest… If you stop criminalizing the teachers and you start investing in the teachers as [inaudible: 00:39:41.00] professionals, giving them the freedom to use their curriculum skills and adapt them to the students that are sitting in front of them to teach the whole child, not just the tested part of the child. Um, I think that overall you'll see higher rates just as you—I don't know. Sorry. I'm not, I'm not--,

DP: No, that was good. That was good.

[Laughter]

BB: I tried not to go on too many tangents, slash, I'm really tired. It's the end of a long day.

AKS: I think we're all really tired.

BB: Yeah, the brain is like--,

AKS: [00:40:17.29]

BC: This isn't a question. This is a statement.

BB: Oh, okay.

DP: Oh my God. [inaudible: 00:40:21.28]

[laughs]

BC: Nope. *27 percent of Nashville residents are Black. Less than 10 percent of Vanderbilt University faculty is Black.*

DP: Oh, surprising.

BB: That might not be specific to Nashville or to, um, Vanderbilt though. Because eighty percent of teachers are white females. That's just a national statistic. And that's, that's generational as well, because women were—that was women's profession for a long time. And, um, and I think that it has to do with white supremacy and the fact that like that's a legacy thing that happens. You know, you start with white female teachers and then it becomes like, 'oh, this is what you're doing?' You know and a lot of teachers can say: 'my mother was a teacher, my grandmother was a teacher and my aunt--,' It's, it is like a family pass it down kind of thing that also is a privilege, um, of being white. Um, and I think that it's really important to create more diversity in schools, just the same way we need to create more diversity in our curriculum so that the students can see themselves in these positions. We're just trying to give them examples all the time of what they should be doing or what they can be doing in life. And it's always coming from a white female. Like,I said the majority of their careers. I mean, sure, like most of

us, if you were educated in the United States had white female teachers more than anything else.

AKS: Oh yeah.

DP: I have too.

BB: So, I don't think it's Nashville or Vanderbilt specific is what I'm saying. I think it's a national --,

AKS: No, 'cause.

BB: Crisis. I, as a white female teacher, it's like I can say that. [laughs] I mean, I still want my job. But I want other people to have the job.

DP: Not just here. My mom is like a kindergarten teacher. And we more than race, we blame gender perspective, because it's like kind of like woman also. It's like race here, and class, like woman are kind of like, you know, care about the other one, and educate like this kind of like take care of everyone else. Yeah. Yeah, we have like most… I have most woman growing up like as a teacher, so--,

AKS: Hmm.

DP: Mostly women.

AKS: You know, I think a lot of this, um, the discrepancy here is structural in the sense that like so, you know… I think being a faculty member is an incredibly privileged position. It's a very difficult thing to do. And we all—and overwhelmingly I think the demographic of people who are less burdened by societal, like, ailments, by, you know, by systemic poverty, by poor education, and particularly in a, you know, faculty position in an elite university where the highest level of education at the best universities are required to teach here. It's going to systematically affect and keep Black faculty

members from coming to teach here. Because it's, it's not that—I don't think it's the fact that Vanderbilt is not trying to hire Black faculty. I think that they are and they, but, uh—and, I can really only really speak for my department but, which is, I, roughly, uh, half, um, non-white where half of the faculty are people of color, and we have a fair number of out LGBT members and what not. And so, I'm from a fairly diverse faculty. But I'm also from the most liberal department on campus, probably, so—Sociology. But like, so, you know, I know engineering is the whitest place on the planet, but like, you know. The student body is fairly diverse, but the faculty I think has a lot to do with more societal wide systemic issues than it does with like… I thin,k you know, it's a problem everywhere.

BC: Music's pretty white too. I got my undergrad in music here and it's a problem that I'm facing with, um, my Board leadership role with the Youth symphony and trying to diversify our Board and diversify our students. And it's just that classical music has got that European history thing, you know? So--,

AKS: And playing the cello is—sorry.

BC: It was great for me listening, um, the Founder of Sphinx, that I talk about that. And we are looking at hiring a list of people that came from Sphinx for the New Symphony of Memphis. And so I'm excited about that. And I think that the change is coming. And I think that it's not an excuse to say that there aren't people out there. 'Cause I think that there are people out there and perhaps, um, we're not being welcoming enough and/or, we got to look harder, you know?

BB: I also think it has to do with music education. Because students are very scarcely, if at all educated in music.

BC: Mm-hmm.

BB: I feel like the visual arts are the one that's the first choice.

BC: Everywhere.

BB: Um, and I think if they were exposed to more music at a younger age and consistently K through 12, not just maybe in elementary school and then it peters off. Um, I think that that would be an easier test to accomplish.

DP: You have to, you have pick one? Music or--?

BB: No, I think in schools. No, I'm just saying I think when schools are selecting what arts they can afford because most of the time they don't afford any at all or very few, visual arts is usually the first choice over music.

DP: Okay. So, they still have to pick one?

AKS: Mm, and then there's even the divide between different types of music. And, for example, like, like um, I had an orchestra program at my public school and I did, I played the Cello growing up and that was a large part of my education or whatever. But I realize that that's relatively privileged and because the majority of like white school districts will have an orchestra relative to,like if you want to do music and they, your school district is less privileged, you, you'll probably have a band but the tuba is going to have holes in it. And like, you know? Um, and so you know, it, and it's one reason that a lot of HBCUs for example have really phenomenal bands but zero orchestra program. And so kind of is a stratification between, you know—and orchestra is like high art, quote unquote, and then like band is more of a low art. And so, like, so trying to parse that out as a racial defense.

BC: And it's expensive for anybody who is low income because instruments are not cheap. And lessons are not cheap. And yeah. Anyway, we're going in a rabbit hole. Next, *How are you involved in local politics or community organizing?* So tired--, [Laughs]

AKS: [Laughs]

BC: Oh, who votes? Does everybody vote?

AKS: I vote, yeah.

BC: That's good.

BB: Yeah.

BC: Everybody votes, that's good.

DP: I think we [inaudible: 00:47:27.20] that?

AKS: Sorry?

DP: We all want to keep talking, okay.

BC: Yeah. Um, we only have three left.

BB: Okay. Oh, cool.

AKS: I'm sorry.

DP: I, at least in my city—Daniela speaking—I think we took really lightly community organizing. So, for some people because I work, and I work in community, 'Oh, you're an organizer.' And I'm like, 'No.'

[laughter]

DP: Uh, it's like if you ask me I'm an organizer, you should ask me how many meetings I lead per month and what I'm like fighting for. You know? It's like, I think we

take really lightly organizing work, and not because you work with people that you like are organizing, per se. Saying that, I work more in the community engagement side that I think is like the pre-level of organizing, if you can say that. Um, because our right, by option, I was like I just don't have the capacity to like… I can be—I was a part time, you know, like so many. So, I do organizing with like not my job. Like, kind of like a society. So, yeah, kind of really engaged in that. Yeah. But I don't define myself as an organizer. Because I really respect the work and the work.

AKS: Hmm. I used to be really involved with picketing and protesting in Ole Miss's campus cause there are a lot more, I think, opportunities, direct opportunities to like chase the Ku Klux Klan off the campus, which I did twice when I was there.

BB: Oh my gosh.

AKS: Which is fun. But, um--,

[Laughter]

AKS: That's how I got into sociology 'cause the sociology department is really like you know, power to the people. And the flag stuff that—since I've been here, um, I'm a graduate student so all I do is read. Um, I vote. Um, and this summer when I have more time, I intend on doing more local, uh, specifically arts advocacy. I'm working with a local LLA, um, local arts agencies, LAAs, excuse me. But um, other than that, not right now. There's a really cool, uh, place, Community Arts Engagement Center over on, um—you might know it—over on Charlotte.

BB: Oh, Charlotte?

AKS: Um, it's near, uh, Headquarters Coffee. Anyway, yeah. Well, it's, it's a cool, it's an international and uh, community arts development center that--,

BB: Are you talking about Casa Azafrán?

AKS: Huh?

BB: Are you talking about Casa Azafrán?

AKS: It's Like global arts?

BB: Yeah. But that's [inaudible: 00:50:11.11].

AKS: What is it?

DP: Casa Azafrán.

AKS: I don't know it.

BB: It's on Nolensville Pike?

DP: I don't know where it is. I have the like been trainings there.

BB: Yeah, they have an amazing community engagement, um, the arts and politics and just helping in various community ways.

DP: Yeah. And they're organizers. Like one, one of their organizations that they call is like [inaudible: 00:50:38.22]. And they're like a Tennessee Rights Immigrant, kind of like--,

BB: Mm-hmm.

DP: So they go all around Tennessee and they hold trainings there.

BB: Yeah.

DP: So they are like, yeah, have highly respect.

BB: They—I'm pretty sure it was them—came out to Metro public schools, um, when Trump started to send ICE out into the communities to arrest. And they started--, they gave us, actually, um, fliers to give to our families in various languages to let them

know what their rights were. And they let us know what our rights are in case it, um, ICE's uh, came to our schools because they can technically arrest parents dropping off their children.

DP: That's what do.

BB: Yes.

Unknown: Ohhh.

DP: That's like, that's usually they do.

BB: Yeah, but that's good. They're, they're giving this information out to us so that we can be active.

AKS: And inform the parents.

DP: Wow.

BB: And inform us as educators.

DP: I've been like inside one that you have a right, like ICE right into Tennessee. They normally are kind of like first responders too. Because you have to organize like all the kids left behind, the paperwork, follow ups. It's like a… And they went to Chattanooga. In Chattanooga, we did a lot of trainings like how to plan what actually that happened. Like where, where all your documents, like photocopies. The number that you should know by memory. Like, you should memorize your like lawyer's number, your like alien number, like—so they working all of that. And when actually that happened they go to like—because we have a few raids in the past years around Nashville, Atlanta. So, and Knoxville. And they have been in all those places.

AKS: Jesus.

DP: Yeah, and that's [inaudible: 00:52:19.12] here. So I-I really like that organization. And, yeah. And they work with like also refugees and—yeah.

AKS: Can I have the name of that really quick?

BB: Casa—

AKS: Cassa?

BB: C-A-S-A, casa, like house.

AKS: Okay, oh, casa, yeah.

BB: Azafrán. A-S-A-F-R-A-N. It might also have a Z in it.

DP: It is a Z.

BB: Azafrán? A-Z--,

DP: Yeah.

AKS: Okay. Awesome, thank you.

BC: Good little networking. Getting to know our Nashville community.

DP: Yeah.

AKS: Yeah, we have a—I'm working on a-a paper right now about local arts agencies and that would count, I think, as one, about uh, how they're amplifying the voices of minority of minorities.

BB: There are—the arts are involved with it though too and they have art classes there.

DP: Yeah.

AKS: I'm sure that the lead author already knows about this.

BB: [Laughs]

AKS: ‘Cause I’m just coming on to the paper late.

BB: Yeah.

DP: Yeah, no, I think--,

AKS: I appreciate that.

BC: Oh, I would love to, even though I’m not from here. *What does solidarity between white communities and communities of color look like?*

DP: That’s the last one?

AKS: [Laughs]

BC: We have one more. Just as tough. [Pause] We all wish we knew [laughs].

AKS: Well… I think, I don’t know. Mutual support without- without, you know, an abuse of power, an abuse of, you know, trying to speak for and override minority voices, you know? Um… You know. I think you can’t ignore the fact that white communities have more resources and so you know, they need to play a supportive role but not in a domineering way. You know? And so, like when I see advocacy coming for communities of color out of communities of white people, um, oftentimes I’m skeptical, as a, you know, which is obvious. But like, um, but it’s like as long as everything checks out I-I think that’s cool. I mean, it’s good. I don’t know. Every--, you should be able to cultivate and manage your own cultures but at the same time have a mutual respect and um, for one another and understand the balance of power and keep yourself in check. But--,

BC: We’re all the same race of human. That kind of, that’s what it would look like.

AKS: Hmm.

DP: I, oh sorry. I, um, in a personal level, because it's like when we talk… Lately also have been thinking about community or like what she was saying. She was like really interesting, what she was saying. Marta was saying in the morning.

AKS: Oh, yeah.

DP: But being the only thing is like you know, you have faces in the community. So, who are those figures? And, how we support them and like how… But in a really person to person level, my ex co-worker, she kind of like I think show me how like solidarity looks like. She's a white woman, highly educated. And I learned from her more like what she was saying, what she wasn't saying. And I kind of like understood space. So, when we were in meetings with my boss, she knew the answers. She, you know? But like she, she didn't say. She allowed me to say. She didn't translate for me. She didn't like… So it was like—and now that I'm in another space, and then I have another coworker and that was like completely different experience. So I was like, wow. That was like how it looks like when you have someone next to you. Not behind you, not like in front of you, just next to you. And like, give you the space to grow. Uh, and now that I don't have it, I'm like… Yeah, and she doesn't take credit. Like, you know, like no-- yeah, it's just—And when she did like some mistake she like showed up in herself. Like and not like, 'I'm sorry. That was your comment.' Like, so that-that was familiar. And I do it myself now. Like when I'm with other people, like why shouldn't, I shouldn't say. I think silence is speaking more loudly than actually when you're speaking. Um, so yeah, for me at least that's solidarity.

AKS: Hmm.

BC: Good answer.

DP: Okay, one is to--,

BC: The open bar is open, okay.

AKS: Oh, man, they have liquor.

BC: How--,

AKS: That can go on the record. [Laughs]

BC: Does, what? State your name?

DP: What drink are you going to have?

[Laughter]

BC: *How does the polarization of politics affect your community and you individually?*

AKS: Oh, gosh. What a question.

BC: It's a big one.

DP: Yeah. What she was saying in the morning was like real. Like that—I was like also being worried. I think on a lot of stuff. But my one thing is like this kind of bitter thing that you have inside, at least I have inside sometimes. Like a bitter feeling of like you--,

AKS: Oh, a bitter feeling.

DP: Yeah, like something like that is bitter, that I don't know how to name. But like it's not a stress, it's kind of like just anger. And I'm like, I don't want to get sick. Like this is literally killing people and like--,

AKS: Mm-hmm.

DP: Yeah.

AKS: I understand. Yeah. [Pause] Perfect. We have, um, so in sociology we talk about—a big development in the field has been, um, the social determinants of health and things that like, like interactions that we have that are based on, you know, our demographic profiles and what not that influence the, for example, like the uh, the uh… What is it called? The chances of you having a heart attack at some point during your life is so much higher. Or for example, like if a woman is treated for a heart attack by a man, they're fifteen percent more likely to die than if they're treated by another woman. Because the--,

DP: Yeah, um, the-the, two hundred percent—like, as a woman of color, if you are two hundred percent most likely to die after birth. Like, in a national--,

AKS: Yeah.

DP: I was like you have to, you have to be fucking kidding me. Like--,

AKS: Yeah.

DP: Like I'm not having a baby in this country, like period. Like, like you kind of affecting how you see life, how you [inaudible 00:58:39] family, how you like—it's like how you go to a doctor. Like how many times I've been in the doctor and like for mammogram. Like I went to the gynecologist and I told him like, 'I need a mammogram.' He's like, 'No, you don't.' 'I'm telling you that I need one.' My mom got cancer at thirty-three. I'm thirty. Like, I started with mammograms when I was twenty five. The guy had to ask the director of the clinic, the director of the clinic talked with the secretary, they were talking about me, in like, in the hall. And like I didn't get my mammogram. And I'm talking like three months of like just waiting.

AKS: Jesus.

DP: And I was like, so it was like this affect you like in—and I'm kind of like, am I crazy that I'm thinking this? Then I'm like, is it just me? Like, this is like… yeah. At least for me, because all of this is new for me. Like, I didn't grow up here. So I was kind of like--,

AKS: It's a whole lot.

DP: What, what do you do now? Like--,

AKS: Yeah.

DP: Yeah.

AKS: I mean, it's wild. I mean I would not recommend doing a Google search on this because it will just make you sad.

DP: Yeah.

AKS: You know, what is it? 40 percent of Americans believe that Black people feel less pain than white people. Uh, and here's the real scary one: roughly 28 percent of doctors think that Black people feel less pain than white—yes, no, physicians.

DP: Yeah.

AKS: Yeah. And, and it's the same physicians that are benefitting from these structures of power. Only 4 percent of—and this is a representative study that was relatively low, no, in, but like, you know, within like three or four percent. Like, there are only 4 percent of doctors that are African American. There are even fewer Latina and Latino doctors.

DP: Yeah.

AKS: And like, and it's just, it's -- it is, it's wild. I mean like doctors, so weird.

DP: The last one was like the Serena, the Serena Williams case.

AKS: Yeah.

DP: Did you hear about that? So, Serena Williams. Like, you know, this like superstar, yeah. She gave birth, and because she knows her body, said like, 'I'm feeling weird. Like I need this exam.' And she asked the nurse like three times, a doctor twice. And finally--,

AKS: It was a white male nurse, too.

DP: Yeah. And she didn't get the exam, and then she started feeling, like--,

AKS: And she had a history of this. It wasn't just like she felt weird--,

DP: Yeah, [inaudible: 01:01:04.01]

AKS: She knew this was the issue.

DP: But if you like -- I'm not going to compare with her, but like in the case, you knew what you need. The question is like how many things I'm not getting because it's like in your bias you are not giving me. Like, you know, like I know that I need this. So it's like, but in your side like what, I'm like -- I don't know. I'm -- but the other, the other really good one is a Ted Talk. And there's this immigrant Black male from Trinidad and Tobago, I think. And he, case study, like Yale University.

[01:01:36.22]

[Announcement] JINA VALENTINE: We are unfortunately out of time.

DP: And it's like they kept [inaudible: 01:01:41.05] pushing of like, Black students were dying ten years before that white students. Like ten, fifteen years in like time period.

AKS: Wild.

DP: And like he did the correlation--,

[01:01:55.13] [little boy says “bye”]

[Laughter]

DP: He did the correlation with race and racism.

BC: I want to look this up. Okay, do you know it was a Ted Talk? What should I search?

DP: I don’t -- he talked a lot of health and race. Um, and it’s, it’s fascinating.

BB: I think it’s [inaudible: 01:02:12.14]

AKS: It’s probably a sociologist. [Laughs]

DP: Yeah, it’s [inaudible: 01:02:17.27] students.

BC: You’re saying he’s from Trinidad? Is that?

DP: [inaudible: 01:02:20.04] I don’t remember. But it’s like, it’s -- they study like a class from the 70s and 80s. And what, the ones that they’re like actually alive are just white students.

AKS: Yeah.

DP: They start doing co-relationships.

AKS: Wow.

DP: Yeah.

AKS: It, on, to end on one bright, brighter note, I guess -- at least at Vanderbilt all of the pre-med students have to take our Race, Gender, Health course now. And this is

a very recent thing. And so, and that's a class I TA-ed last semester. And we talk about--,

DP: [inaudible: 01:02:52.00]

AKS: You know, uh, you know, these are, these are the social determinants of health. This is you know, the likelihood of being Black and dying in hospital and being white and dying in hospital. You know, being Black and seeking medical care and being white and seeking medical care. You know, and X and Y and Z. So at least here they're getting one class of training on something that's very --.

DP: In two years, [inaudible: 01:03:13.19].

AKS: Maybe, yeah, maybe so. Um--,

DP: Well, good to meet you guys.

AKS: For sure. Good to meet you too.

DP: It's not my best, but we did it.

[Laughter]

AKS: Appreciate it, we contributed. It's wonderful to meet all of you.

BB: You too.

BC: We showed up. Like, half the people didn't.

AKS: We showed up. Oh, do you, do you know many people—? I guess you work with the Memphis Youth Symphony?

[01:03:34.29] [Announcement] Unknown: Before you all get too involved with the food and the drinks, we would like to have a picture of all of you. Um, so I'm gonna ask you to go outside out there.

AKS: Okay. That was easy.

BC: The Memphis Symphony? [inaudible: 01:03:55.18]

AKS: Oh, the Memphis- is it a youth symphony?

BC: [inaudible: 01:03:58.20] Symphony--,

[Announcement]

AKS: I worked, I was in the, I worked really closely with the -- I worked really closely with the um, the uh… Excuse me, brain. Uh, the music faculty at Ole Miss and a lot of them played in the symphony there and worked with the--,

BC: Adrienne Park.

AKS: Yeah, oh yeah. She accompanied me on a number of recitals at the--,

BC: David Carlyle.

AKS: Yes.

BC: Her husband--,

AKS: Yeah. Adrienne accompanied me on several recitals--,

BC: Yeah.

AKS: In the past. And um, do you know Steve Astin?

BC: Who?

AKS: Do you know [inaudible 01:04:44] Astin? Uh, do you know--, older man. Uh, what's his name?

END OF RECORDING

BNA_032219_PPL19

Transcribed by Carolyn Berner 06/07/2023

Reviewed by Miwa Lee 02/05/2025

To be copyedited.