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Participants:
SALVATORE BORRIELLO
SAMUEL BYRD
SAMANTHA SWAN
CARMINE PRIOLI
DIANE NELSON
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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.

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START OF RECORDING

JINA VALENTINE: --Just say your full name. Um, it'll just help our transcribers to identify your voice when they're going through the audio. Thanks. Bon appetit.

SS: Okay. Mm.

SB: Alright. Well--.

CP: I'm sorry--.

SALVATORE BORRIELLO: I'm Salvatore Borriello.

SAMUEL BYRD: Samuel Byrd.

SAMANTHA SWAN: Samantha Swan.

CARMINE PRIOLI: Carmine Prioli.

DIANE NELSON: Diane Nelson.

[Chuckling]

SBo: Samuel Byrd and Samantha Swan...

SBy: (inaudible: 00:00:25).

SS: [Laughs] I know.

SBy: I-I know. It's very close. I think they did it on purpose to see what'd happen.

SS: Exactly.

SBy: (inaudible: 00:00:29)

SS: Exactly.

DN: (inaudible: 00:00:31) life in North Carolina.

SS: [Laughs]

DN: So, would that be an entry way to start this, whenever--?

SBo: Sure.

DN: Or maybe do that feels like it's where you're creative or artistic (inaudible: 00:00:42) also talk about that (inaudible - 00:00:45).

CP: Yeah, I mean that's a four letter word. I don't- I don't have a job anymore, I've retired.

DN: Oh.

CP: But, I-I-I-I have stayed connected, I used to--. I taught for thirty six years at N.C. State in literature, but in the last few years, I've been teaching part-time creative

woodturning at the local high school, public school. So, that's my creative outlet. Also, it keeps me connected to the-the younger generation. And you teach?

DN: I do, but I didn't want to talk about it.

CP: But where do you teach?

SS: [Laughter]

CP: Are you--?

DN: I teach at Duke University.

CP: Duke? Well, that's--. Nobody's perfect, right?

DN: I know.

[Laughter]

DN: I know.

[Laughter]

CP: [Laughs] I'm sorry

DN: No, it's-it's exactly how you should respond.

SS: [Laughs]

DN: Well, um, I once spent an- weekend with an artist friend and his daughter asked me, 'What is your art?' She said, 'You must have an art practice, everyone does, right?' I was like, 'I don't think I do. I mean, I sang when I was little and--,' and she's just like, '[Gasps] You don't have an art practice? What-what is your life like?' Um, and I was not sure if I still had one, but, um, I have been very inspired by my students. We created something together out of a class that was about borders and about soil politics, as well as what it means to treat people like dirt, that we called our 'Dirt Museum,' that was kind

of a multimedia, sort of, (inaudible: 00:02:18) of the museum structure and we traveled with that to a couple of other places in that we inspired other people to create their own inadvertent, upminded museum. So (inaudible: 00:02:28).

SBo: Can you tell me what soil politics is- means?

DN: Some of it is literally about what's happening to the soil with climate change and- but also who works in the soil, so it brought in a lot of farm worker issues, it brought in a lot of relationships to plants. So, a lot of the work was actually on folks' new originated corn, for example, and (inaudible: 00:02:46) in middle America and what it means to work on plant fields in the United States as (inaudible: 00:02:51) amount of people for--.

SBo: (inaudible: 00:02:53)

DN: It was really trying to think actual soil with metaphor of soil, like, people who are dirt are considered matter out of place.

CP: You know, it-it's an interesting image. Uh, who was it of the- when you're describing the, um, um, when you're describing fish taking a shower and the water turn brown, and it was from the dust? That-that (inaudible due to volume: 00:03:17-00:03:24) that it covered his body. And he was talking about metaphor. Eh, it- it was a really interesting connection of soil to-to-to to that (inaudible: 00:03:27).

SBo: Oh, I missed the, uh, I missed the morning session--.

CP: You missed a good one.

SBo: But you must be talking about Paul Cuadros' book, the character's name.

SBy: Yeah. Mm-hmm.

SBo: Is Fish.

CP: Yeah. Yeah.

SBo: Um, I guess my creative process is, uh, I-I'm a woodworker, too. I guess creatively, not, uh, not professionally, although I was once. Um, I don't get a lot of time to actually do anything with woodworking recently, but my favorite process is thinking about it. Um--.

CP: Some day.

SBo: And, uh--. Some day. Largely, I've just been kind of, um, building up a bunch of tools in-in my basement--. I-I've been, uh, actually hand splitting cedar shingles for my, uh, duck's house. My--.

DN: Ah.

SBo: I guess that's creative -my creative--.

CP: Y-your duck's house?

SBo: Yeah my duck. I had--. Duck house, I guess? not 'duck's house'?

CP: [Laughs]

SBo: My--. Yeah, my duck house.

CP: Okay.

SBo: But, anyways, my duck house,' because it's not--.

SS: [Laughs] It's their house? [Laughs]

SBy: Their house.

SBo: The coup where my wife's ducks live.

CP: There you go.

SBo: We gotta move on now.

[Laughter]

DN: No, that's great.

SBy: Okay. Yeah, I mean, I-I've- I feel like, uh, my academic discipline has sucked the life out of my creative process, so that's where I'm at. Um, I'm an anthropologist so I feel like scholarly writing in anthropology kind of just drains any kind of creativity out of anything. I-I-I feel like I used to know how to be creative and write. And now, uh, the sort of trying to write grants and writing academic style articles and what have you have just sort of--. So I have to re-find- I have to try to re-figure out how to- how to be creative. And I've always wanted to be a writer, so the writing is really where I would have a creative process, but when I sit down and write now, it's-it's academic speak and so it-it doesn't come out the way I would like it to be. It doesn't- it doesn't sound as good as, uh, the writers that were, you know, uh, speaking today.

CP: You can do both.

DN: It's just a different--. Yes.

SBy: I know, I know, I know, but it's just--.

CP: You can do both.

SBy: It's just difficult.

CP: It-it-it used to--.

SBy: I have- I have a writer's block.

SS: It's making the space, isn't it, for any of that?

SBy: Yeah, yeah. And I wrote a book, but the book is an academic book and so then it's, like, you know, what do I do next? How do I get back to being creative?

SS: I guess it's what you're known for — exactly.

SBy: Yeah.

CP: You know, I--. Have-having been in academia for nearly forty years myself, I-I really do sympathize with the you- younger generation because when I came to N.C. State, I-I really took advantage of the whole concept of academic freedom. So it's--. Some of my research was pretty much a numeric--.

DN: Before it meant hate speech?

CP: It-it-it's what?

DN: Before that meant to being to say hateful things?

[SBy: Intermittently agrees]

CP: Uh, you kn--. Well, eh, I wouldn't quite go that far because I was never that adventurous, but I-I-I would explore areas that would not normally be considered my specialty. Uh, today you can't do that. It went for quite a while now where you haven't been able to do that because obviously you got- get- you play that, the- that-that tenure game and all of that. So you- you do have, uh, less flexibility than I was fortunate to have. But it's-it's sad to hear you say that you-you-you lost that- your academic connection has made you less creative.

SBy: I'm very jaded about academia- about--.

CP: You're too young [Laughs] to give that up, man. You're too young.

[Laughter]

DN: When you could write creatively, what was that like?

SBy: Um, I don't know, just writing stuff for fun or writing, you know, um--. I mean, I would write sometimes, you know, I wo- I'm-I'm a historian by training, but I would write stuff that was more- I was just more passionate about going through the writing process than trying to write something to-to get published. Um, you know...

[Speakers intermittently agree]

SBo: I think you're right to say it's very much about making space for creativity. I-I work as--. I kind of have similar experience, uh, I'm an editor and I spent a lot of my time and creative energy helping other people with their creative projects. And sometimes they're not very creative, but, you know, sometimes- but with their projects and I very rarely feel like I have the space in my mind or in my- or in actual space or time, rather, to devote to creating something of my own.

SS: It's not like I have any creative endeavor going on right now, [Laughs] so I was, um, single last year and, um, I went to a homeopath and he helped me, um, through my process and said, 'You have to make space everyday to find joy.' So, I guess that's sort of my creative space right now, it's to at least take a little bit of time everyday. Um, whether it's five minutes to half an hour and, um, it- that's sort of coming back into my life and I realize that that's more of the forefront now. That's because you never know what's going to happen and if you never have that creative, it's always like, 'Oh, I can do that next month. I'll do that next month, I'll do that next year,' and sometimes you never know if that's gonna to happen or not, so I'm trying to bring that back in and make it more--.

CP: What- what's- what's the connection between creativity and joy? Often--.

SS: Ah.

CP: Creative things come out of pain.

DN: [Laughs]

SS: Yeah, that's true. That's very true, too. That's very true.

CP: Like-like-like protest music.

SS: Yeah. And- yes.

[SS intermittently agrees]

CP: I mean, like the- like the world we're living in now which has been '[Imitates sigh].'

DN: But can you make something out of that pain if you don't feel a little joy, or both, towards something else?

CP: Hope is probably, I think, a more accurate word for me than joy, though it sounds to me a little self-indulgent. But-but hope--. I don't know.

[CP intermittently agrees]

SS: Well, my wish is personal struggle, I think, as it made me sick, I guess, or sometimes, you know, that can make you sick if you don't have an outlet for that, I guess. You know? So I guess that that's what the homeopath was telling me, but, yes, I hear exactly what you're saying and I think that's important as well. You know? There has to be protest [Pause] to give other people hope who might not have it for themselves, that you- that you see them, and that you see their struggle, and that they're not invisible.

DN: Did you just give us a couple examples of your five minutes to half an hour?

To inspire us and (inaudible - 00:10:00).

SS: [Laughs]

CP: Yeah. Uh, let me get my pen.

SS: Oh, no, no. I do silly things right now. I chase my rabbit around the garden.

DN: Oh.

SS: [Laughs] So, I'm kind of interested in this duck thing 'cause I really want to get a duck as well. [Laughs]

SBo: Ducks are very- actually, ducks are very easy. The only thing, they're- they just happen to be pretty skittish.

SS: Yeah.

SBo: But otherwise, they are very easy to take care of.

SS: The rabbit's like that, but she's very moody. She bites me, and when she does it, she's not happy. [Laughs]

SBo: You could probably get away from a rabbit pretty though, right? She can't bite you unless you let her?

SS: Oh. Well, she's pretty fast. No--. Well, yeah, if I get in her face, that- or if I get in her space, she's very territorial. But I think, yes, with nature, you know, things like that, you know, animals, nature, um, 'Let me do something like this,' I think is so inspiring as well.

CP: This has been a re--.

SS: It's like a reset almost, yeah.

CP: Re-retelling--. Oh yeah, reset's a good word for it.

SS: Yeah.

CP: Yup.

DN: (inaudible: 00:10:54)

SS: Um, to be, I guess, around like-minded people, I-I guess, as well, to have discussions like this or feel like there's a space where we can communicate.

SBy: Yeah.

SS: On a personal level, not always academic, I guess, as well. You know?

[SS intermittently agrees]

SBy: Yeah. Well, no. This is definitely not like an aca-acana-academic conference. I mean, they're- it can be very, uh, intimidating and sort of--. Well, I--. Lonely almost, like, kind of--. It starts to feel note--. You know, people. There's not actually a lot of time to actually meet people at some of the conferences I go to. 'Cause then you're hurrying from one thing to the next the entire--. You know, you're always, like, going somewhere to another panel, another meeting.

SBo: You have much of an agenda when you do meet somebody, is at an academic or professional conference. When you're--.

SBy: Yeah, and there's also--. Always, I feel like this thing, like, 'You're meeting me 'cause you want to--,' you know, you're, like, 'you're tryna get something out--.' You know, like, there's a--. I feel like all people are always kinda like, 'Who are you? What are you trying to, you know, um, get out of this?' You know?

SS: And again, about this is the self-segregation I think, you know?

SBy: Yeah, people do--. Yeah.

SS: We do that quite often and this sort of mingling that makes us do this now.
Takes us out of our comfort zone.

SBy: Yeah, we have things like--. Are, like, the ga- the cocktail I was- for the- is
for your-your grad school, or for your, like, your-your affili- you know, you're affiliation,
whatever subgroup you're in.

SS: Yes.

[Speakers intermittently agree]

CP: Well, this-this place was designed exactly to do what it's doing now. That's
why the dining area is at the center of a humanities center. Food. Uh, and it's where
open discussions; you have scholars from all different--. Have you ever been here?
Neither--. I was never lucky enough to get a spot here.

SS: No.

SBo: You're sure?

SBy: Yeah, I'm done thanks.

CP: But-but-but the-th-th-this is precisely what this was created for. It's kind of
interactive.

SBy: Yeah, it's nice. And it's- there's- there's light, and there's- it's airy, it's not,
like, a--.

CP: The light is actually a pain in the neck.

SBy: Yeah?

CP: When the sun's is [Laughs] shining--.

SS: I was hot yesterday.

SBy: Oh, I could imagine.

CP: Yeah, we were like sundials. [Laughs] We're moving around because we couldn't see. But-but honestly, it does connect you to the- to the outside world.

SBy: Yeah.

CP: Yeah.

DN: Should we deal with the deck?

SBy: Sure.

SS: Let's go for it.

DN: Do we--. Unless there's something else that we want you t- that you want us to know about you, or--?

SS: No, I'm...

DN: Alright. Uh, I'm sorry. I made myself the dealer here, but, uh--.

CP: No, I'm glad.

DN: Why don't we each pick the card, and then we can--.

SBy: 'Kay.

DN: Sorry, I'm having images of the (inaudible: 00:13:18).

SBy: Hm.

SBo: [Chuckles]

CP: (inaudible: 00:13:23)

SBy: 'Kay. [Shuffling of cards] That's interesting.

SS: Okay.

CP: Hm.

[Pause]

SBo: I think we should probably just go start-start with one of these conversation prompts. They seem like they're all gonna be quite different.

DN: Why don't you start since you started us (inaudible: 00:13:40).

[Speakers intermittently agree]

SBo: Um--. Oh, this prompt is about discussing *real estate development in the triangle*, which, um, actually, I don't know too-too much about. I live just outside of the Triangle, I guess, in Pittsboro, which is a place that I'm new to, but I know we're gonna see a tremendous amount of real estate development lately. It's gonna go from something like four thousand people to supposedly up to fifty thousand people in the next ten or twenty years. Um, I'm, you know, I'm pretty new to the area. I know Durham has changed a lot in terms of real estate development. Chapel Hill seems to be steadily growing and I guess Raleigh is too, right? Raleigh, the-the rent and the retail spaces are all increasing dramatically. Um, do you guys know a lot about real estate development?

CP: I do. I--. I mean, I-I came here in 1977. I came to Raleigh, lived for, uh, in Cam --excuse me-- Cameron Village apartments. You know of it?

SBo: No.

CP: Uh, there are--.

DN: I've gone door to door there.

CP: Have you?

SS: [Laughs]

SBo: Is that in Raleigh?

DN: (inaudible: 00:14:50)

SBo: In Raleigh?

CP: In Raleigh. Uh, there was not even air conditioning at these buildings. Um, and most of the people who lived there were-were elderly, uh, the elderly women, I don't--. Three stories. And, um, there was a food- I think it was a Food Star supermarket. Sort of like a Food Lion supermarket. And they only had one-one-one shelf of international food. Uh, and it was over a-a-a-a--.

SS: It was Italian [Laughs]

[Laughter]

CP: No, it was matzo. They had matzo ball--.

SS: Oh.

CP: It-it-it--. Was that it? You know, um--.

DN: Close, (inaudible: 00:15:29).

CP: Anyway, things have changed really, really dramatically. Um, Raleigh, especially, has become a, heh, a southern version of Brooklyn, I think. Uh, young folks, young professionals, uh, have--.

DN: Mostly white.

CP: Uh, but--. Mm, yeah. And-and yes. And even--. And the--. I meant in Chapel Hill, but just south of Hillsborough actually. Uh, so I've kind of lost connection with-with Raleigh, but within--. Even within the last five years of their development there, mostly

focused upon young, white professionals, has skyrocketed. Uh, it's really amazing with what's going on here. So the changes are dramatic. When we came out to Orange County, my wife and I, back in the 80s, there was something called the 'Rural Buffer,' which was separating Chapel Hill from Hillsborough because, uh, they wanted to keep rural green space there. Uh, and it- and it was- it was passed by the county and agreed upon by Chapel Hill and Carrboro and Hillsborough, uh, to be forever prestate- pristine, but now that rural buffer has constantly eroded for-for pretty good reasons. And I'll give you some of them, and you may be surprised by them, I think. When we moved and bought the property where we lived, it's a wooded four acre track before we had kids. Um, we bought it because of its relative isolation. 'Ah, we can live with the trees,' and all this other stuff. Uh, hadn't we had- had we known known that there was gonna be an elementary school built right on the- in the corner of where we lived, we probably, in those days, would not have bought the property there because, 'We don't want to be by a school.' Well, in spite of ourselves, we had our first son, who- when he was ready for elementary school, in fact, it riding on the bulldozer where they helped clear the land from the school that became this brand new elementary school. Smack in the middle of the rural buffer. When he was ready for middle school, they had a brand new middle school ready for him to go to school there, practically in our backyard in the middle of the rural buffer. By the time our younger son was ready for high school, there was a brand new high school just south of Hillsborough in Cedar Ridge. And he went from there to the- to Rhode Island School of Design. Uh, and I mention that only because the arts have been really, kind of, uh, delegitimized in the public schools around here. And now, a- irony of ironies, they've got a new hospital for the- us older geezers if we- if we

needed--. I mean, so that that kind of development has been- has been happening along with, of course, the housing development. And I can't- I can't say that it's all bad because it served us amazingly well in spite of ourselves. So things have changed, in ways that are good for us, but not what we expected.

SBy: Hm.

[Speakers intermittently agree]

DN: I think that's a good point. I've only lived here since 2001, but, um, the-there's this double, kind of, displacement that's happening with the rural, uh, you know, which is a lot of farmers, but a lot of people who, um, do other kinds of work, right? But may not be able to afford to live in any of the urban (inaudible: 00:18:56). Who are getting pushed out as that- things grow out and taxes go up and-and values go up. And of course, I mean, Durham and Raleigh having been historically Black cities, especially in Durham, right? The, kind of, you know, like thing that's Black Wall Street and this long history of organizing. Again, stay within segregation. Um, now, it's just devastating. Like, who can live in what areas and--. I mean, *The Independent* just did a really nice article on the (inaudible: 00:19:27) sort of how properties are getting increasingly dense in particular areas as they get, sort of squished in and, um, and, you know we see that in Chapel Hill, too which has a smaller African American community (inaudible - 00:19:42) student housing and (inaudible - 00:19:43) real estate in- on the north side pushing people out. You can't afford--. Even if you own your home and owned it for a very long time. It's not easy and you can't afford to stay there anymore. And then we're (inaudible: 00:19:55). So, yeah. And that's not even taking into account

some of the refugee populations or the Latinx, you know, who we send, like, moving from being (inaudible due to volume: 00:20:07 - 00:20:11).

[Speakers intermittently agree]

SBo: Though in Orange County, there's a place in particular where the high taxes are also what makes it an attractive place to live, right? Where everybody wants to send their kids to school. And at least in the immediate area and like the difference between Chatham County and Orange County, yeah, it's easier- it's easier where the taxes are much lower in Chatham County and everyone talks about how bad the schools are and how they're gonna, you know, fi- try to find a way how to send their kids some place like Orange County. It's a real sharp divide actually, like, on that county line for schools--.

SS: (inaudible: 00:20:40) when I first came here, like, white dude faculty would be like, 'Oh, yes. Of course we live in Chapel Hill for the schools.' It's like, no you don't. You live here for the rights, right? But, the way that I think that those intersect.

[Speakers intermittently agree].

CP: Let-let me toss something in here, 'cause this is--. [Pause] In February, Chapel Hill High School auctioned off it's entire woodshop. The whole woodworking program at Chapel Hill High School was fundamentally cashiered to make room --I've heard-- for an I.T. program. But it's- it-it-it-it's a I.T. program. But the idea of hands on manual work has been displaced by, and then probably for-for a good reason, but it's, eh, to me, it's a sad commentary because I can see the-the benefits of, um, um, that kind of that- of-of experience of kids' critical thinking and sense of accomplishment. Um, but it-it does reflect pretty negatively upon the whole Chapel Hill, Carrboro schools' focus, which tends to be on other things.

[Pause]

DN: I'm not sure, sort of, where else they might want us to go with this, um--.

SS: What w--? Will you read it again?

SBo: Well, yeah, no (inaudible: 00:22:11) they want us to go to, uh, affordable housing initiatives--.

SS: Yeah.

SBo: Historical housing initiatives and school zoning.

[Speakers intermittently agree]

SS: Well, the- my girlfriend here told me about this, uh, conference. Uh, she's actually a professor at U.N.C. and she's been living in Durham for many years, for probably twenty years. And she's also been part of the gentrification of, um, Durham, but she, um, also buys property to rent to lower income families and that's been part of her-her personal, um, initiative that she has done because she understands the gentrification in Durham and how it's changing. Um, because I know--. My-my, um, grandmother was a professor at Duke and, um, so I--. Whilst I didn't grow up in the Triangle, this was my summer coming holiday, so I've seen the Triangle change. And I was gone for quite a long time and came back about six years ago and couldn't believe how it's changed, um, just in terms of color, uh, traffic, uh, architecture, um, it's been completely changed, um, in so many ways. Um, but I-I think that there are people that are trying to--. Whilst it's growing really rapidly, they were saying like sixty three people everyday move into Raleigh, or something like that. And, um, while it's really growing fast, there are people in the community that I think are trying to not have so many, I guess, long standing residents being displaced because of the standard of living going,

you know, where people can't afford to live there anymore, and they are being displaced from their homes, which is very sad.

[Speakers intermittently agree]

SBo: It is kind of the--. The problem, the--. Not the problem, but, like, kind of the contradiction at the heart of the conversations about gentrification o-often is that in one hand, we talk about the standard of living going up and that standard of living is going up so much that people can't afford, you know, the other people can't afford to live there. And I'm--. It's funny that you said before that, you-you're- that you saw Raleigh turning into Brooklyn, um, and I just, uh, before I moved into here, I lived- I-I lived in Brooklyn, and I heard that said about so many places. I heard, you know, people-people talk, you know, 'This is becoming Brooklyn and that's becoming Brooklyn,' very often. And in Brooklyn I had very much the same problem. I mean, like, things were becoming more expensive, so I guess in a way the standard of living was going up. Certainly, the average income has gone up and, you know, you needed to spend m-more- spend more or to get by in basic services in the neighborhoods. And often that, went along with driving out, the kind of, like, long standing smaller businesses, there was--. Like, I'm, you know, the guy who ran the bodega on my corner once asked me, uh, how he can get more white people like me into his- into his store. And, you know, like, I guess that was- I guess that was a real consideration for someone who's running a business, but, at the same time, it also means I'm gonna stop selling things that, you know, people who are already having a hard time affording living here are gonna buy, I guess. I don't know, I mean, I saw somebody who, you know, ran credit for his store out of a marble

notebook, which probably doesn't exist with brand new, very expensive, uh, it doesn't exist at Whole Foods, I guess.

SS: [Laughs]

CP: I-I don't know- I- I don't know if this means anything in relation to what you're saying, but we raised both of our sons in Orange County. They both live in Brooklyn now [Laughs]. It's a migration northward by our d- younger generation.

DN: So it's the Orange County of New York state? Yeah.

CP: Um, it--. What--. Yes. I mean--.

SBy: There is an Orange County in New York.

SBo: Yup.

SS: [Laughs] Yeah.

SBy: There's a--. I mean, there's also a--. But, yeah it's a--.

CP: But it's amazing how many of our- of our young-younger generation have migrated more or less permanently to the northeast and-and Brooklyn and Queens and--.

SBy: But that's always been a, historically, a thing for people--.

DN: Yeah.

[Crosstalk]

SBy: I mean, yeah, to move to move to New York--.

SBo: People wanna go to New York.

[Crosstalk ends]

SBy: As a, you know, to-to make it to-to, you know, to be part of it all.

CP: Yeah. Yeah.

[Speakers intermittently agree]

SBy: And there, sort of, there's always been this sort of go to the- move to the big city and make it. I-I-I mean, I- I don't know about the Triangle, but I do know about Charlotte in terms of this stuff. I mean, the-the history of Charlotte is very interesting in terms of redlining and zoning. I mean, 'cause Charlotte's one of the, you know, have this sort of classic desegregation history where they-they first they kind of refuse to do it, but then they eventually came up with this compromise to start bussing people and desegregating the schools, but then, in the 90s, they abandoned it. And now the schools are more- are just as segregated as they were during Jim Crow. Um, and the, you know, the--.

DN: (inaudible: 00:27:00).

SBy: Yeah, and there's also--. I mean, there's studies about social mobility in Charlotte, it's one of the worst cities for social mobility. People who are born poor in Charlotte do not move up the economic ladder. Uh, the people who are doing- are successful, are people who are moving in from other places.

DN: I know, that's when the incomes go up. (inaudible - 00:27:19)

SBy: Yeah, but it's in- it's all people migrating from other places, both out-outside the U.S. and within the U.S., and it's also a young professionals. It's a little--. I would say it's not just white professionals in Charlotte, there's a lot of, uh, Black professionals that are moving there as well, uh, sort of--.

DN: They would have it on a TV show.

SBy: Yeah, sort back from-from-from the north. You know, like from Baltimore, New York, other places, they find it cheaper to own a house, but the redli--. It's a very segregated city. The-the-the westside of Charlotte is-is Black and poor, the e- the eastside and the southside. The eastside is a little different, it's a little more diverse and it's gentrifying really quickly, and the southside is very white. Um, highly sort of a in- it's income segregation and it's also racial segregation 'cause, you know, you have to be able to afford to live there. You have to be a- a millionaire to afford these really nice homes they have, but it's-it's, um--.

DN: Well now, at least in Durham, segregation is submissively illegal, although I don't know how much banks are willing to loan, but, um . There's a--. Most places won't let you move in if you have a (inaudible due to volume: 00:28:27 - 00:28:42)

SBy: It's a coded, uh, forms of discrimination.

SS: Yeah.

SBy: Right. Owning a pitbull and--.

DN: Well, I guess the bigger question is the zoning or the gentrification, like, it's a hugely structural problem, right? It's class, it goes together. And there's rent control, make a difference- it certainly made a difference in New York for decades, right? (inaudible - 00:29:08) do things at the state level, and then of course we have this horrific state government or that- even ties the hands of most, uh, municipal (inaudible - 00:29:20) We can't take down statues (inaudible - 00:29:25) doesn't agree with it. We can't put in gun control if the state doesn't agree with (inaudible - 00:29:29) pro-capital rules that tie the hands- that do more than one or two people (inaudible - 00:29:39)

SS: Mm.

SBy: Yeah.

CP: And I think in terms of, like, the politics of place and, like, segregation, you know, it's the people who're non-mobile or lack, kind of, like, mobility — or who lack the ability to say, like, well, if I don't like, you know, the way things are, it becomes too expensive for me to live in Brooklyn and I will be able to move to Chapel Hill or whatever. There are plenty of people who don't have that option and I saw that more closely with, like, the gentrifi- the gentrification in a place like Brooklyn because, you know, it does affect if--. And it just--. I guess it's a simple-simple thing, it affects the people who are less prepared to-to adapt to it. But it--.

SBo: Well, there's also--.

CP: And if there's no public transportation, where there's this very limited transportation, it also affects the people who can't travel to jobs that're, you know, might be further away.

SBy: Yeah.

SBo: Which is--.

CP: Th-tho-those are all really important issues, but one issue that coming up here is how you define home. Uh, and-and-and to define home in terms of place, in terms of memory and, uh, and even impoverization--. And you can't move all that stuff elsewhere and call it home 'cause that's- that's what you're tearing yourself away from if you move because it's cheaper to live somewhere else, or the job's somewhere else. The younger generation, we move around. My wife and I, she came from Scotland and I came from Massachusetts and, for us, it was a relatively easy move. But it, uh, but-but for, like you say, for a lot of people, financially, it's-it's impossible, but emotionally,

it-it-it's-it's impossible, too. You know, to leave the people that you've buried to go somewhere else? That was a really--.

SBo: So--. Eh--.

CP: Where do you bury your dead?

SBo: Have you guys read Paul Cuadros' book?

CP: Who's?

SBo: Paul Cuadros' book?

CP: No.

[Speakers intermittently agree]

SBo: Who--. One of the kids in his book --a few of the kids actually-- you know, they've gone through this really difficult--. It's a great book, really worth the read. They've gone through these tremendously difficult immigrations across the, you know, b-bor- across the border illegally. Sometimes, you know, as young as, like, ten or twelve. They come to North Carolina and they start a life there; they're on the soccer team, they're in schools and a family member gets sick at home. And this kid travels all the way back to Mexico to be with his grandmother who's dying, and then travels back across the border--.

CP: That's the story he read.

SBo: Oh, that's the story that he read?

SBy: Yeah. But, also, people's parents get deported. I mean, I know- I know of people in North Caro- in Charlotte whose parents have gotten deported. I-I know of a-a couple of young kids who, uh, who-who ended up--. So their-their parents got deported,

so they ended up coming back 'cause they were U.S citizens when their parents weren't. They ended up going to high school in Charlotte and a-a local activist had adopted them basically. Like, went through the whole process to be their guardian so that they can finish high school in the U.S. rather than have to--. I mean, you know, they were like, you know, fifteen-sixteen years old, they-they- I guess they technically could live on their own, but-but, you know, they wanted to be, sort of, in a more secure setting in- and--. I mean, it's hard to just set out on your own at that young age, but... So, it's like--.

DN: That's amazing. It's hard enough to raise your own teenager.

SBy: Yeah, but it--. But, so he had--. Yeah, so there's this sort of house of-of teenagers that, uh, that-this-this local activist were-were, uh, were raising, but their parents have been deported. But that takes a lot of community effort.

CP: Those are stories that don't get out there.

SBy: Yeah.

CP: Now, at-at--. Uh, having volunteered at the high school for the last few years surveying how these teachers have to deal with issues on the ground. Uh, it gives you a b- much better insight into what they're facing and what public education is doing with these days. I've served on an, uh, citizen wide, uh, committee to come up with new mission statements for Orange County schools a couple years ago. And-and, um, issues that came up that's--. One of them was we have to get the parents more involved in education. I said, 'Well, first of all, we should not use the plural form of parents anymore; and secondly, we need to rethink our conception of what a family is and who is taking care of these kids, or not, at home.'

DN: And how many jobs those people might be working and then there's a
(inaudible: 00:34:02).

SBy: Yeah.

[SBy Intermittently agrees]

CP: And it-- Well, second shift. Momma will be home at 1 o' clock in the morning.
That was in the film we saw that-that Paul showed us. I mean, heart-breaking in some
ways, but those stories, somehow, they don't have- they don't- they don't have feet,
they don't get out there. Uh, so you gotta explain it.

SS: I had a lot of friends who are teachers, um, both in private, um, and public
schools. And, um, I have a friend who works with elementary school kids in downtown
Durham. And a lot of times, part of their daily life is to let them have quiet time in the
library and be able to sleep. They weren't able to sleep at home because home is crazy.

SBo: We had one kid at the high school that's, er, um, who was working on a
project, Ian, a white kid, and we would always sit--.

DN: (inaudible: 00:34:54)

[Speakers intermittently agree]

SB: Right. Sit on the- he would sit on the floor in the shop, in the wood shop
to-to-to-to work- to do his homework. And I said, 'Ian. Get off the floor, it's dangerous
down there. Someone's gonna trip over you and you're gonna get hurt, you're gonna
hurt somebody else.' And-and he wouldn't move and then we got to be fr-friends. Eh,
one time I had to go pick him up where he lived, and he--. [Sighs] he-he-he- his mother
was-was not working and they lived in a trailer that you--. It was just--. In Orange
County, in (inaudible: 00:35:28) there was shit all over the place. It was absolutely--. I

could see--. And he used to--. And I gave him a sh--. I literally took off my shirt one day, he thought it was a nice shirt, it was a denim shirt, I gave it to him because he would come in--. We had to--. We went to the state fair once, uh, um, because the kids had some wood turning at-at-at the state fair. But-but, yeah, I'll keep you out of the woodshop, the teacher is very strict about how we look when we go out there. Ian showed up, he- we actually had to take Ian back home to give him a change of clothes because he was so unkempt. So, w-w--. Uh, I'm sorry, wh-wha--. I-I forgot what I--.

DN: We were talking about housing and--.

SBo: Well--.

DN: Possibilities who's taking care of whom.

SBo: Now--. Yeah, th-there's the home situation that you have to be aware of, if there is one. I heard a story once, a kid came to the shop-woodshop and in h-high school- a high school kid and asked for some of the scrap lumber that was around. And we ended up finding--. I wasn't there. Keith (inaudible: 00:36:31), uh, telling the story, he-he had to- he--. We used his truck to bring some of this wood to where the kid needed it. And he needed it to put a floor into the shed where he and his- and his younger sib-siblings were living. He was the one that was raising the family. He was in highschool, (inaudible: 00:36:50).

[Speakers intermittently agree]

SS: Well, again, if we go back to that question of home a lot of times it's very comforting, but a lot of times it's chaotic, it's crazy and home is not comforting at all.

DN: It's full of violence, right?

SBy: Yeah.

SS: Yeah, there's violence. I mean, that's where most violence takes place. So home is not necessarily mean... what we think.

SBo: That's not necessarily a bad thing, that's how other people to-to leave home all the time, right?

SS: Exactly, th-that-that-that moving, yes, exactly.

SBo: And that's behi-behind a lot of the immigration, it's behind a lot of gentrification, too. You know, the idea that there is a better home out there for you if you don't feel comfortable in the one that you have or--.

SS: The dream still exists.

SBo: Yeah.

SBy: Hm.

DN: But these are exactly the people who are--. I--. And I don't know what (inaudible: 00:37:33) specific families and who gets pushed out and where do you go if you can't afford housing, if there's not Section 8 housing, if there's not (inaudible: 00:37:42) housing? (inaudible: 00:37:44) were talking about the need for an olive city and what will it actually take to create that.

SBy: But also there's not infrastructure because a lot of these trailer ho- trailer parks and stuff--. I mean, I was just reading an article about a place in Alabama where people have, like, hookworms. The- one of the authors were talking about it. I mean, there's- it's still around. There's still places that don't have sewage, that don't have, you know, reliable electricity or water. Um, and there's usually pockets of extreme poverty--.

DN: Or you have a well and they start fracking and, like--.

SBy: In the midst of, uh, wealth and-and gentrification in some of these places. I mean--.

SBo: It's insane to think there's hookworm-hookworm in America. We were literally, like, Jimmy Carter was literally sending people to a--.

SBy: Well, but it's also because there hasn't been this sort of, like, privatization of infrastructure and the- and the government still wanted--. People don't want to pay taxes. They all--. You know, you have to have money to-to build this-this kind of stuff.

SBo: I--. Maybe--. I mean, but there's also the allegation of resources to, you know, growth in other ways.

SBy: Yeah, yeah.

SBo: I mean, the people like--.

SBy: You can get tax breaks. There's tax breaks, there's--.

SBo: There's tax breaks and stuff, and then people end up being--. You know, governments end up spending money on things like, you know--.

S By: Stadiums.

SBo: On stadiums. That's definitely what I was gonna say, but there's also, um, you know, gentrification. You know, like people were saying, 'Let's make, you know, places more--.'

SBy: Indus-industrial parks in places where--.

SBo: Yeah.

SBy: You know, you-you-you're trying to encourage business to come, but you're not actually taking care of the, sort of, basics of--.

SS: Yeah.

[Speakers intermittently agree]

SBo: Yeah, and that gets pretty political, but I mean, I think that it is a, kind of, basic flaw in a- in a model where we decide to spend resources on attracting businesses rather than supporting communities. I think, you know, we can easily have- agree to something like that here, but nationally that's a pretty deci--. You know, a divisive thing.

DN: And when you were talking about home, I mean, home doesn't happen by itself, right? It's not just the local community, but it's having this much larger sort of structure that helps support it.

[Speakers intermittently agree]

CP: Somewhere, recently, I don't know, I've forgotten where I picked it up, it was a dif--. It, eh, it--. The definition of-of how you know your home. And it- and it has to do with the air and the- and the color of the sky that-that you identify with home. And--.

SBo: Oh, so it, like it (inaudible: 00:40:03) from a scientific perspective, like the things that you recognize in your-your own environment?

CP: The thing that--. Yeah, the-the-the-the sensory things that tell you your home, and I--.

SBy: The taste of the water, that kind of thing? Uh, yeah, yeah.

CP: Yeah, the-the smell--. I grew up in South Boston, so, uh, the smell of lowtide, the air--. You know, the smell of the ocean and-and seagulls. Uh, that-that to me defines what-what was home. This is home now, it I mean, I b- I lived here longer than I've lived anywhere else, but I grew up close to the water. So, that's what drew me to Harkers

Island. I-I did some work down at the coast and my research was mostly joyful [Laughs]. I managed to-to do something I really was interested in, which was the-the maritime culture of Harkers Island. You know, the dialect, and boat building and all of that. But it was seeing a boat in the yard at Harkers Island that reminded me of-of-of home and I ended up almost- I-I gravitated towards that culture, so.

SBo: I'm sure that maritime culture changes a lot in the--. W-when were you working there?

CP: Oh, well it--. Well, yeah. But, again, tha-that's what was so wonderful about Monday's session. Uh, I-I-I-I had to make the comment, that surprised me even, but it was true. Um, there's always been--. I've always worried about the culture disappearing in-in mari- the fisherman, the commercial fisherman industries dying and so forth. But it hasn't, it's hung on by-by a- by a thread. Um, but what was remarkable to me was that on the- on the stage, there was my good friend Karen Amspacher whom I've known for more than thirty five years, who's the executive director of the Core Sound Waterfowl Museum & Heritage Center. She and I have, in our own ways, helped preserve that culture, but other people in the state were a new generation of filmmakers and historians and folklorists who-who--. A-and-and-and they mentioned one guy--. They showed a picture of H--. Were you here for that? Humbert- Al-Alberto Harkers Island fisherman. Now, and there-there-there've never been an Alberto on Harkers Island until right now, I can guarantee you that. But the fact is that-that a new generation and a new ethnic person h-has-has-has carried on that tradition (inaudible: 00:42:22). So that-that in a way is reassuring. Uh, it's not going away y- eh, yet. [Pause] How long is this going to go on?

SBy: I don't know.

CP: Judging how much time do we have?

SBy: I imagine--.

SBo: Probably a couple minutes longer, right?

SBy: Uh...

CP: I might have it right here.

SBy: (inaudible: 00:42:46)

DN: Well, you started us on my topic, which--.

S By: There's a panel- my panel starts at 1:45, so I imagine we probably have about twenty--. It's 12:55, so we--. It probably goes--.

SBo: 1:30.

SBy: Until 1:30 or 1:15, I would imagine.

CP: Okay, that's good.

SBy: Yeah.

SB: What were you gonna say?

DN: We wanted to see what other--. Mine was *How is the cultural memory passed down to younger generations? Discuss legacy, intergenerational advocacy, mentorship*, but y-you just took us to half way.

SBy: Nice. *How is North Carolina characterized in the national media?*

[Mic movement]

CP: G-get-get--.

SBo: [Laughs]

DN: That's interesting to me than some of the others.

SS: [Laughs]

DN: What is yours--?

CP: Can I- can I- can I give--. Talk a little bit about this one though?

SBy: Sure.

CP: For-for a second.

SS: Go for it.

DN: Well, you-you brought us into that, so carry us along?

CP: Ah, good. This-this addresses what Robert said about in, uh, are being in the humanities. We dwell in discomfort. That-that really struck me.

DN: Okay, social sciences do that, too, though. [Laughs]

CP: O-okay. Well--. Alright. C--.

DN: There's segregation here.

[Speakers intermittently agree]

CP: Now, the big issue today, locally, is what to do with those confederate monuments. And let me say up front that I think they should be in museums. And I-I know exactly where Silent Sam could go, and that should be in the Wilson Library where the southerners' (inaudible: 00:43:55) collection is. 'Kay. However, two semesters ago --three semesters ago-- I'm teaching my woodshop at the high school and-and kids have--. I have five students; we had Isaiah and Isaac and Jacob and two Noahs. So, I walked in one morning and I said, you know, coming into the class is-it's like walking into the Old Testament, which I thought was hilarious. [Laughs] None of the kids got the

joke. They couldn't, you know--. So fast forward to last semester, uh, had one or two students in the class and, um, one of them came up to me, who was a special student, he was a senior, but he was nineteen years old and he was about to get his certificate. He wasn't going to get a diploma. Real sort of a kid who never said much, nobody paid a lot of attention to him 'cause he was to them a little-little strange. And he was a Civil War — is a Civil War reenactor, where's a confederate state belt buckle, which I'm not sure is legal anymore in Orange County, he may not be able to wear that stuff anymore. And, um, he came up to me and I was surprised that he e- he opened his mouth because he was so quiet. He said, 'Mr. P, uh, I heard what you said last Au- last year.' Uh, I said, 'What was that?' and he said, 'Well, you said that when you came into the shop it was like walking into the Old Testament.' I said, 'Oh yeah, yeah, yeah. I said that.' He said, 'Well, you know what my name is?' 'Uh, yeah. It's Arin.' He said, 'Well, do you know what my last name is?' 'Nope.' 'Moses,' he says [Laughs]. He got- he got the joke that I- that the other kids didn't get, but then he said, 'Uh, and you know where I live?' I said, 'No.' 'Mount Sinai Road.' [Laughs] So we-we got to be friends, gradually, and finally we got to the point where we taught--. I asked him about his Civil War reenactment activity and he explained that it was part of his family's heritage, and he took out a piece of paper from his wallet, eight and a half by eleven piece of paper, that had handwritten the names of his ancestors, their dates of birth and death. It must have been more than a dozen, all of whom fought in the Civil War. And--. So when I- when I think about those monuments and that culture and whose history it is. I had an argument with my brother-in-law, who said, 'They should stay there 'cause it's history.' I says, 'Whose history are we talking about here? Not everybody's history--. It may be

yours, it may be mine, but it's not a lot of other peoples.' He don't- he doesn't- he don't get it. Um--.

DN: Just wasn't raised right.

CP: No. But what- what do you I- what do I- what do I do with Arin? You know? He-he's--. And what do I do with my attitude towards their monument? I don't know. I need to go--.

DN: But does Arin need the monument to feel something for his past and to be a reenactor, and as someone's honor has--?

CP: Ah, who-who are we- who are we to say what he needs? You know?

DN: But--.

SBo: But what of the people who have to say what the monument does for everybody else in the- in the world, too, right? And wh-who's Arin to say that that monument--. You know, if you define how everybody else in the community feels about it.

CP: I mean, I--. Yeah. I'm not arguing for it. Uh, I'm only saying that here's a kid that I looked eye to eye, had to work with every day, who had enough confidence in me and trust in me to take out one of his most- probably his most cherished memory about his--. And share it. That's--. So when--.

[CP intermittently agrees]

DN: No, I guess before I meant, like, what would it mean to say that I honor you honoring your family? But--. And this would be the question of what gets passed down, right? And this is a huge question for Germany right now with the far right coming in in a much closer mystery of genocide and mass-murder. Um, but can, you know, one talk

about what is happening in North Carolina as that time and--. I mean, I'm imagining his family we-were whites, probably not slave owners themselves, whatever we want to say tricked into--.

CP: They're may have been--.

DN: Forced into fighting just like all the other kids--.

CP: Draftees.

DN: From North Carolina and Georgia who are fighting in Afghanistan and Iraq right now for whose benefit?

CP: Like I said, Vietnam. The draftee from--. Uh, that's my generation. And, uh, and yeah. I'm- I-I hear you. But I'm conflicted.

DN: And this- but this is, I guess, a question of cultural memory (inaudible - 00:48:30) political memory. Right? (inaudible - 00:48:32) and all of the discussions that are (inaudible - 00:48:35).

CP: Well-well, here's the--. I-I thought of a way of turning this right back into my brother-in-law's face, but I didn't want to do it. It came to me later. Yes, that's true, that's history.

DP: Cultural memory passed down in my bedroom at 12:30 at night (inaudible: 00:48:48).

CP: [Laughs] No, I--. We gotta skirt those- these issues. I mean, this is divided families. It really has. Those statues should be in a place of memory because, fifty years from now, the same rationale for putting them there is the rationale for taking them away. Historically, now, they don't belong in a public place as far as I'm concerned.

DN: Well, in the 10s and 20s, I mean--.

CP: 10s and 20s--.

DN: One can now ask if they belong there either, right?

CP: Oh-oh, well, yeah and some did. Apparently we're hearing about that.

DN: These aren't- they aren't Civil War.

CP: Yeah.

[Pause]

SS: Hm.

SBy: Yeah.

DN: And I guess that some of that question is, like (inaudible: 00:49:36) discussion of protest music and, kind of, with the- what the songs are that spoke to certain generations on one of the songs now that are speaking (inaudible: 00:49:46). 'I don't think there are any songs.' I was like, 'Come take a look.' You know, we could probably think of songs that are passing cultural memory down.

SBy: Yeah, yeah.

DN: Um, and I don't know if--.

SBo: I was- I was thinking when he said that about, uh, (inaudible: 00:50:01) of any hip hop songs from the 90s, it was like--.

DN: Public fucking (inaudible: 00:50:04)?

SS: Yeah, I know. Yeah, exactly.

SBo: Yeah, that's exactly what I'm thinking. It's like, there's a song called 'Fight the Power.'

SS: Yeah, exactly.

SBy: I just- I just went to a-a festival last year called this-this- the, um, 'Many Rivers to Cross' Festival in Georgia that was put on by Harry Belafonte and had a lot of- they had Public Enemy, but they had a lot of, sort of, contemporary protest songs and prominent artists that were performing there. So, I mean, it's-it's out there.

SS: Even Katy Perry [Laughs].

SBy: Yeah. Guess this stuff is out there.

SBo: Did Katy Perry have a protest song?.

DN: Well, 'I Kissed a Girl.'.

SS: [Chuckles]

DN: No, but it--. Whatever you think of Hillary Clinton, she was very politically active.

MULTIPLE SPEAKERS: Yeah.

DN: Uh, but that seems to be part of the question of how is cultural memory --sorry-- passed down 'cause art would be a-a certain way, right?

CP: Cultural--. It's-it's--.

SS: Yes.

CP: It's so- it can be so haphazard. And have any of you watching the Vietnam--.

SBy: Yeah.

CP: Series? D- have you seen it?

SBy: Yeah.

DN: I haven't.

SBy: Last night, I was cry- I was in tears. Like, the-the final episode is just like--.

CP: Really? I-I haven't seen the final, but I--.

[Crosstalk]

Samuel: About the memorial, the mem- the Vietnam memorial.

CP: Episodes five, six, and seven--.

DN: Oh, goodness.

[Crosstalk ends]

CP: Is what?

SBy: It- the-the final part of it is about the memorial in D.C.

CP: Yeah.

SBy: (inaudible: 00:51:12) people who, you know, like--. Both protesters and people who were veterans and it's just the--. And the-the folks from Vietnam that they were interviewing about the war. You know, the legacy of the war. Kind of--.

CP: I was of draft age and-and managed to --long story and I won't get into it-- but got into the army reserve--. Um--.

DN: You're friends with Jamie?

CP: Hm, no. No, I--. Th-this is a really interesting story, but I can't get into it. [Mic movement] It would take too much time. But the thing that struck me, it- was the interview they were having with the Black v- marine vet from Roxbury. I grew up in south Boston.

SBy: Yeah, that's--. It was the bowtie, right? He got- was wearing a bowtie?

CP: Yeah.

SB: Yeah.

CP: And he was telling the story about when he came home in March of '69 — no, '68. And I-I left for basic training in- from Logan airport in October of '68, so he and I kind of overlapped a little bit in terms of that experience. Just came back from Vietnam [Pause] was trying to get a cab outside Logan airport, uh, to take him to Roxbury and the cabs were just going past him. And it wasn't until a state trooper --undoubtedly a white state trooper-- uh, stopped the cab and said, 'Take this soldier home,' and they left it there. And I said, 'Well, wait a minute. Wait a minute, wait a minute.' The-they left something very important in terms of the context because the impression you got, which was--.

SS: I--.

CP: Fairly accurate in-in it's own way, which was nobody wanted to pick up this guy because he's- he's Black. Well, the reality was a little bit more complicated than that because in '68, and I was there, there were riots going on. And even firemen going to Roxbury were being shot at. Okay? A white cab driver going- seeing a kid, Black kid, knows he's probably going to- in-in Boston, probably going to--. His- He will be taking his--. My father drove a cab in those years. Taking a--. Going into Roxbury, was taking his life in his hands the same way a Black cab driver going into south Boston would have been taking his own hands.

DN: Or (inaudible: 00:53:25) going into his house.

CP: We--. Uh, th-th--. Fast forward. Yeah. So anyway, th-the--. It's just- it's just that th--. Th-they left out a f- a fairly complicated aspect of that experience. It left you

only with the impression that cab drivers didn't want to pick up this guy because he was Black. Well, it was because of--.

DN: Which is some--.

SBo: Well, actually it's true though, right? He didn't- they didn't want to pick him up because he was Black.

CP: No, he didn't want to pick him up because they knew they- their asses would be shot off if they went to Roxbury.

DN: Yeah, but it-it's the class- the class violence, right? As we were talking about with the redlining, too, right?

CP: A cab driver is not gonna pass up a fare no matter who's--.

SBo: Cab drivers pass up many, many fares for one a long time because people were Black, right?

CP: You're maybe--. Well, yeah. Alright.

SB: I mean--. Eh, you know, I-I-I understand- I understand what you're saying. I think there was a, you know, it is more complex than just, like, you know, this is just, you know, it's racism and that's all there is to it. But, you know, from the perspective of this guy who's gonna c- who cannot get a cab, he wasn't getting picked up because he was Black. Right?

CP: And because he was going to Roxbury.

DN: No, but 'cause he's Black he's--.

SBo: The cab driver didn't suddenly- the cab driver was certainly making an assumption about where he was going.

CP: Yes.

DN: But this is--.

CP: What would you have done in this situation like that?

[Crosstalk]

SBo: I don't know, I wasn't- I wasn't--.

CP: If you had five kids, if you had five kids--.

SBo: I wasn't- I wasn't there.

CP: At home--. You wouldn't care?

SBo: I wasn't th- I wasn't there. I don't know- I-I don't know- I don't know enough of the context of what you're talking about.

CP: Let's pretend you were there.

SBo: I don't even know where Roxbury is. I won't pretend to--.

[Crosstalk ends]

CP: I know the context and it's not pretty. And I don't even feel comfortable even talking about it. My father, yester--. As another little add, but--. Was the--. He led the St. Patrick's day parade in south Boston in 1952, he led and organized it. The first person of non-Irish descent to do so.

DN: I was gonna say, you don't have an Irish name. [Laughs]

CP: And the first person of Italian-American, er, background to do so. And the reason he did that was because, after the war, he was involved with local politics among veterans organizations. And in those days v-the-the-the veterans, uh, organized and led the f- St. Patrick's day parade, which went through south Boston — also, it was the

'Evacuation Day' parade. Um, he managed to get himself elected and --I don't remember this because I was too young-- but, uh, when the word got out that-that a non-Irishman, and especially an Italian-American, uh, there was still a lot of prejudice against ethnic groups in those days. He-he was a--. That-that-that he would be killed before he-he got through the end of the parade. Got into the newspapers, the- it was quite a bit of a controversy. He-he decided- c-convincing my uncle, his brothers, four of them, all of whom served in the war to march with him in their uniforms. And they've gone through those--. No, there was- th-there was no problem there. But there were times in my life when I-I-I didn't understand some of the nasty things that were said to me as a kid. (inaudible: 00:56:18) and I-I-I--. Over the years, I look back upon that and I said (inaudible: 00:56:22) I-I put two and two together. It was probably because of my father's notoriety, that some of the-the-the people in the neighborhood were treating me like-like I shouldn't be there.

[Speakers intermittently agree]

DN: Hm. I have friend who's, um, child- daughter is, um, transitioning and, um, wanted to change her name to Antonio, and my friend grew up Jewish in Brooklyn and, uh, he said, 'Antonio is every fucking kid who beat me up on my way to--.'

[Laughter]

DN: 'School because I was Jewish. I can't let my daughter [Laughs] take that name.'

CP: Tch. Of all names. Mm, anyway...

DN: But th--. Like, that was when his cultural memory was trying to be [Laughs] passed down to his child, the complicatedness of--. And there with, uh, the gender transition.

CP: Well, the-the--. Can I just finish this little story? Because there's an interesting sequel to it. I've--. After my father died, I-I got to go through some of his-his papers, and I came upon a letter that was published in the Boston Gazette — uh, the Boston Post Newspaper, a letter to the editor --I even got a copy of it in my wallet, but I won't take it out; I can't read it anyways, it's too dark-- reminding, uh, eh, uh, addressing the issue of this person of non-Irish descent leading the St. Patrick's Day parade, um, remaining people that St. Patrick, our patron saint, was actually the son of Calpurnia and so-and-so, who were Roma-Romans--. Uh, er, a-a Roman soldier in Scotland. St. Patrick was actually born of Italian parents in Scotland, who was- who was kidnapped by Irish m-marauders and brought to Ireland. And then he ends this letter saying that: 'And so when Carmine Prioli marched through the parade, we will recognize him as a fellow king's blah, blah, blah, blah, blah.' Signed Patrick O'Neal, Irishman. Few years ago, our minister asked us if we wanted to share any family stories, so I brought in this little newspaper article, and I-I-I-I told the story of my family. One of the guys in the class, in-in-in-in the congregation said, 'What's that name again?' 'S- uh, Patrick O'Neal.' He scratched his head, he was from Massachusetts and he says, 'I think he was my uncle.' Now, this is in- this is in Chapel Hill. [Laughs] (inaudible: 00:58:38) all this stuff was- it's just complicated. You know? Memory and legacy, u-uh--. It doesn't even become 'legacy' until you're looking back, and who knows what you're putting together in terms of reality that becomes 'legacy'. The statues may be the same way.

DN: Well, (inaudible: 00:58:55).

SS: Well, no, it's just one thing that- I guess that, eh, you know, it's just how memory is passed down and it doesn't even mean that it has to be true either. It's kind of like "Make America Great Again," you know? And that's been sort of like--.

DN: (inaudible: 00:59:07) statue.

SS: And it's like it doesn't mean that it's true. It just gets passed down and somehow embedded.

DN: And what happens when (inaudible: 00:59:17) so dangerous (inaudible: 00:59:19)?

SS: It-it-it does and it's- and it's used against people.

CP: Yeah.

SS: And I think that we think a lot of this stuff is true. I mean, we're- we're all speaking truthfully, but a lot of it isn't truth. It's fake. I hate using fake news, but--.

SBo: It's one of the differences between history and memory, right? And history's supposed to be true.

SS: Yeah, exactly.

SBo: It's supposed to be something that's studied and--.

CP: But it's who--. And whose history is it, you know?

SS: Yeah, it is. It's always the victor. Always.

SBy: And how do you interpret the documents that are out there?

DN: Yes, I mean (inaudible: 00:59:51).

SBY: Well, I mean. The thing about North Carolina and the-the statues that's interesting is that--. I mean, through the histories that I've read, there- there's-there's, you know, some truth to this. I think that North Carolina was a very divided state during the Civil War. Not everyone just went up and joined the confederacy, there were a lot of, like, Quakers and these other, uh, you know, sort of protestant sects that didn't want to fight to defend slavery. Um, in particular in the Appala--. You know, in the mountains, um, there were a lot of people who were not, like, invested in the confederacy at all. And it was really sort of a-a Civil War in the state, too. There were a lot of people who were kinda on the fence about whether or not--.

DN: (inaudible: 01:00:30) African American--.

SBY: And then there were--. Eh-eh, the people who were actually enslaved, or-or free Blacks, too, that were not, you know, wanting- willing to- to go and fight for--.

SBo: And-and the home garden work kinda (inaudible: 01:00:40) around this, uh, around the country in the South was pretty authoritative and would kind of punish people who wouldn't--. Not everyone really wanted to--.

SBY: Yeah. Yeah, I mean people were forced to-to and-and then- and then vice versa. I mean, I-I teach in New York, and so I teach a lot of, sort of, New York centric history. And so I te- I talk about the draft riots where the Irish were basically refusing to join the Union Army, 'cause they didn't want to go and fight, you know, to free slaves. I mean, they, you know, they said, 'These are gonna be job competition for us in these low wage jobs and-and, you know, and-and factories and in, you know, places and-and we don't want to go--.'

DN: So much for solidarity--.

SBy: Yeah, we don't wanna go and-and fight f--. I mean, the whole--. The democratic party- the history of the democratic party in the 1830s, 1840s is about the northern urban working class, particularly the Irish joining with the southern plantocracy to elect people like Andrew Jackson. And that's the sort of, like, how it--.

DN: It's a (inaudible: 01:01:35) kill Indians.

DN: And then- and-and to move west and to free up land for settlement, but--.

CP: You know where the-the, uh the-the-the busiest ship build- slave ship building port located--.

SBy: I'm guessing--.

CP: It was-was New Port.

SBy: New Port? Yeah.

CP: Rhode Island. And then of course in Hartford, you have all these insurance companies that--.

[Speakers intermittently agree]

SBy: Yeah, I mean the insurance industry, the banking industry, all this- these industries in these northern cities were involved in-in slavery and cotton futures and--. Yeah. I mean, there's a- there's a big connection there. Um, and then they all came down and invested in textile mills after the war.

DN: Yeah, cheap labor and cheap (inaudible 01:02:12)

SBy: You know the-the--. Well, in-in North Carolina all the- there were all the- they're all northern capitalists — not all of them, but a lot of them, you know, came down here and invested in the cheap labor.

CP: Yeah. My wife just retired from that. Uh, sh-she's a fabric designer in the upholstery industry in North Carolina for forty years. One of the first women trained to be a designer to be involved in that- in that whole industry. And there were some interesting moments when she first- when she first started. Uh, uh, the company she worked--. She worked for two companies; one is was a, uh, Phillips Industries, which was North Carolina based family and the other was a sort of a private (inaudible: 01:02:53) coming down from somewhere in the north. Um--.

DN: They call us (inaudible: 01:02:58).

[Laughter]

DN: Pretty (inaudible: 01:03:03).

CP: (inaudible: 01:03:05)

SS: [Chuckles]

SBy: Yeah.

SBo: It's funny--.

DN: I guess--.

SBo: I'm talking about Vietnam and the memorial before and the statue, you know, the confe-confederate statues. I mean, the Vietnam war, you know at the time? Who's, like, (inaudible: 01:03:18) contested (inaudible: 01:03:19). It was highly protested and in the--. Besides the big memorial in D.C., the only memorials I've ever seen are really- are about, uh, P.O.W.'s. They're not really, kind of--. I can't--. I-I-I just think also about, like, the contemporary war. I mean, I think somebody--. I reckon the statue of the George W. Bush in the United States now and his lega- and, you know,

and the legacy of, like, the war in Iraq or be kind of, uh, pretty in 150-160 years, I'm sure it'll be like a pretty hotly contested thing, too.

SBy: Yeah.

CP: Well, you know the-the Vietnam Veteran's Memorial in downtown Raleigh has always struck me as--. Well, and-a-and-and in a- in a- I-I, uh, a conflicting way. Uh, it's- it's heartbreaking. Free soldiers. Uh, uh, w- uh, one is partially on the ground while the other is-is--. One is holding him and the third one has his M16. He's looking up and he, uh, evacuation helicopters that come in. That's the way the war is memorialized downtown. It's tragic, uh--.

DN: Well, I mean in some ways, as someone who worked a lot in a place, it was drastically affected by U.S. imperialism in Guatemala. I mean, these are all wars that imperial colonialism lost. Right? I mean, the-the sort of relation of slave owners to the Atlantic trade. You know, that they lost that favor of the, you know, how the (inaudible: 01:04:48) capital. But also--. I mean, pre, you know, Vietnam, were also these explicitly imperial wars that the U.S. lost, so fighting some of them, in some ways--.

CP: Well, the thing--. One of the things that--.

DN: And so what does one do when you- when you think you're a winner? 'Cause, you know, you're white here in the U.S. Um, but you're really a loser. How is that cultural memory passed down right? It's horrible. They spat on, you know, veterans or, you know, you--. It has to be through this demonization, this othering. But then I think we incorporated these kinds of distinctions that the (inaudible: 01:05:23) slave state, I think, in the first place.

SBo: Uh, (inaudible: 01:05:25) uh, identity where you talk about people from the North being 'damn yankees,' here where it's, like, kind of like immediate--. Like, affect of identity, 150 years later, which (inaudible: 01:05:37)--. You know--.

CP: The thing about the imperialism is interesting, too, because one of the shocking things about the whole Vietnam, uh, experience is mentioned in the first or so episode when, uh, found--. First, uh, I learned that Ho Chi Minh at the Parker House, which is a hotel in Boston, uh, which were right near where I used to go in college, and, uh, the reason--. And-and--. So--. And Ho Chi Minh was being armed by the CIA at that--. You know, at- just after the war, but the reason that we got involved in it was because of our World War II alliance with France, and we were trying to defend French Indo-China and it's imperialist--. And that's what got us into this freaking war? Oh, god almighty.

SBy: Yeah. Though, I mean, I think that the final episode was really interesting because it was like the--. Some of the soldiers go back to Vietnam. I think it's interesting to look at some, uh, ordinary people, you know, see this. You know, the-there's a larger sort of picture, but then--. I mean, a lot of soldiers, uh, go back. Some of them even married Vietnamese brides and (inaudible: 01:06:43) sort of war brides that people brought back. I mean, there was definitely a --I wouldn't say it's a positive thing-- but there's sort of a, you know, cross cultural exchange that happened, um, because of the war, for better or worse. Right? I mean, there's a lot--. I mean, I grew up going to school, high school, with, uh, children of Vietnamese refugees. I mean, they're- they're, you know, maybe about twenty or thirty, Vietnames-Vietnamese kids in my school, Vietnamese-American kids, and they all were kids of these, uh, Vietnamese boat

people. You know, like, they come from after the war, so it-it diversified America. Um, even though it's--. Uh, misguided sort of a mistaken--.

SBo: Yeah, well they didn't have a pretty effect on the other side of the, uh--.

SBy: No.

SBo: Cultural thing and imperialism is always- is always, uh, a cross cultural, uh, (inaudible: 01:07:32) in imperialism.

SBy: Well, I mean what struck me was sort of the way that the ord- the ordinary soldiers, kind of, made amends. I mean, they would go back, they would- they built schools, they were, uh, you know, just befriending some of the folks they were fighting against.

DN: They tried to help people--.

SBy: They tried to--. Yeah, I mean, they were trying to help, uh, you know, sort of resolve some of the-the problems and the-the, uh, animosity in (inaudible: 01:07:59).

SBo: It's amazing what happens when people are returning to being ordinary people instead of being soldiers.

SBy: Yeah, exac-exactly. It's- it's sort of the stepping out of that role of being a soldier, of being part of the--.

SS: The demonizing others.

SBy: Apparatus. Yeah.

SBo: It's kind of the classic trope and like- even-even like in movies about Vietnam and stuff like that. You know, like, you encounter somebody, the enemy on the other side, but there's like this really human moment. This is, kind of--. They were

talking about before with the kind of huma-huma-humanity's moment. When you do recognize someone as a fellow human being. In order for that to happen though, there has to be the other part where you don't--. You know, for that-for that moment, you know, for it- for it to be surprise that someone else is a human being.

DN: Even when you're not--. But, I mean that's the old joke about the marine corps motto, right? 'Travel to different places, meet interesting people and kill them,' right? It's like, 'Couldn't we just deal with (inaudible: 01:08:44)'.

CP: With the other one is, 'If it's a- if it doesn't- if it doesn't- if it don't hurt you, it don't do you any good' or something like that, but, um, I have- I have hard feelings still about the whole experience and guilt feelings of--. I was very lucky, I-I happen to--. I-I can't go into all the details because there's just not enough time, but walking down the street, I just graduated, I was about to get my (inaudible: 01:09:11) classification, I had a 2S deferment of five years --four years-- and this guy asked me, uh, wh-what I was gonna do next. This was in June of '80 — of '68. I said, 'Well, I don't know. Looks like--.'

DN: Go to San Francisco and put flowers in the hair.

CP: Um, got--. [Laughs] Th-that wasn't quite enough my style, but I was close enough to it. But, anyway, I-I-I-I--. 'Looks like I'm gonna get drafted.' And he says, 'Is that what you want?' 'No, I'd like to get in the reserves if I can.' He says, 'Well, go down to the alley base and s-see so-and-so.' He gave me the name of a guy, I went down there, and within half an hour, I was- I was taking an oath. I was- I enlisted in the army. I couldn't believe that, so--. 'Cause they were--. In the neighborhood I grew up in, uh, there were long lines or waiting lists. Working class area, most of the kids were already- were about to get drafted. And it was only y-years later that I thought back: 'How the

heck could I have been so lucky? How did he know that there was this unit--?' Well, he happened to be working--. He was a- he was a-a democratic expat. He was working for the republican party for the Nixon campaign. And somehow or other, he knew of this reserve unit that had been created, uh, that was a haven. It was created for people who are in the know who might have been connected somehow to-to call it politics. It was only he had told years later, I-I thought back and then--. It must have something there, I was lucky enough to get into it while everybody else that I knew either found a way out or-or went over.

DN: Well, I guess some of what we're getting at here is just how utterly diffic--. I mean, it- there's that story that (inaudible: 01:10:52) wrote about a map that was so precise that it covered the entire country. Like, it was a one to one scale 'cause that was the only way you could put- really map the territory and, of course, that's what we were in somewhat (inaudible: 01:11:04) talking about, like, how do you get how utterly complex each one of these (inaudible: 01:11:08) are. Whether it's what the Civil War was, what the Vietnam War was, what, uh, the Irish parade was, and yet how do you--.

CP: The stories within the stories. I think Jill mentioned that 'What's the story inside the story.'

SS: Anyways, I understand, to me, yesterday about talking about the confederate flag and how that was not a safe space, and talking about, um, people. And I guess I've been fortunate to go through my life where I don't have that fear. And I don't live with fear, where my uncle--.

DN: (inaudible: 01:11:38)?

SS: I--. Well, there has been, but I've been fortunate enough to not--. There-there are certain--. Yes, I understand what you're saying, but my uncle now, who lives on, um, in Shallotte. He feels like he could only go to two places in the world now.

SBo: Where does he live?

SS: I'm sorry?

SBo: Where?

SS: He lives in Shallotte, which is, uh, south of Wilmington.

SBo: Okay.

SS: And he grew up with an English mother and a Scandinavian father, and he had the o- and he was a white male, the world was his oyster, but now he feels like he can only go to England and Italy. Every place else is scary in the world. And I think that that's the most bizarre understanding of the world. Um, I don't understand that, but then, I guess, you know, listening to what I wrote yesterday, there are still scary places in the world that I wouldn't have never considered.

CP: Why is he af--.

DN: (inaudible: 01:12:28) after dark--.

SS: [Laughter]

DN: Many people, historically, right?

SS: Exactly.

CP: Hm. Why is he--.

SBy: I think I might need to get ready for this--.

CP: W-where does he--.

SBy: This panel.

CP: Afraid to go?

SS: Uh, anywhere in the world but Italy and-and, um, the U.K.

CP: The only place I was ever physically accosted was in Italy.

SS: Well, I know. That's true, too.

CP: When a woman with a baby tried to pick my pocket--.

SBy: [Laughs]

SS: Well, I just--.

CP: Literally.

DN: Where do you teach again?

SBy: Hunter College.

SBo: Oh, yeah?

SBy: (inaudible: 01:12:57).

DN: (inaudible: 01:12:59).

SBo: Uh, it's about Latino musicians in Charlotte and--.

DN: Surely you could've written critically-creatively about that?

SS: [Laughs]

SBy: Well, I tried. I tried.

SS: Is it for sale here?

SBy: No, I don't- I don't think they have it here. It's on Amazon though.

SS: Oh, is it?

SBy: Yeah.

SS: Okay.

DN: Well, we look forward to hearing you pass on--.

SBy: Let me go see what-what they need-.

DN: Cultural memory to us younger generations.

SS: No, exactly. Thank you for lunch.

CP: [Chuckles]

[Pause]

CP: So what were the other cards, just-just out of curiosity? Uh, mine was
How-how might changes to the ACA affect you, your family, your community?

SS: Mine was *How is Black life part of your daily life?*

CP: Uh-huh. Okay.

[Pause]

SBo: Well, it's nice talking to you guys. It's great.

DN: Yeah, it's great to meet you, too.

SBo: I'm--. Goodbye.

SS: Goodbye.

DN: None of us got the, uh, (inaudible: 01:13:58).

SS: Oh, so that was just you could talk about whatever, huh?

DN: You got through this...

[Pause]

CP: Yeah.

[Announcements from 01:14:10 - 01:15:14]

DN: This is sort of a good time to go. (inaudible: 01:14:15)

CP: Yeah. So what do you teach?

DN: I teach anthropology as well.

SS: Oh, wow. That's interesting. Yeah, two anthropologists at our table. They must have planned that.

DN: It sounds like you actually worked anthropologically.

SS: Exactly, folklore.

DN: Yeah.

CP: I-I was all over the place [Laughs].

DN: Oh, I know. That's what anthropology is, it's paying attention and then writing about it.

CP: Cultural history was mainly my thing.

DN: Yeah.

SS: Well, doing your folklore, this was one of your ones?

CP: Yeah, ye- I. (inaudible: 01:14:43) Are you interested in history?

SS: Yeah, I'd love to read that, yes.

CP: You can have that.

[Pause]

SS: Oh, interesting. Yeah. Sorry.

DN: This is nice. So I guess we can turn this off. [Mic movement] Thank you, goodbye.

SS: [Laughs]

CP: Adios-adios amigo.

SS: Chow.

DP: You can hear Samantha feeling joy the way she's laughing.

SS: Exactly. [Laughs]

CP: Thank you for taking the lead.

DN: Oh, sorry. I'm, uh...

[Announcements end]

CP: Oh. [Pause] Um--.

DN: Looks like it's still recording.

END OF RECORDING

Transcribed by Andres Molina 04/2021

To be copyedited.