

BlackChat Ep 02 - Jillian Christmas pt2

SUMMARY KEYWORDS

people, locs, piece, hair, feel, black, moment, book, jillian, space, locks, love, big, white, person, morgan, world, thinking, years, vancouver

SPEAKERS

All, Morgan; Kona., Jillian, Kona, music, Morgan

Morgan 0:01

Hey everyone, and welcome back to black chop the podcast. It's just me Morgan doing this bit of an intro, mainly because we got some business to attend to. Before we get started onto part two of our interview with Jillian Christmas, we'd like to take a second to acknowledge our patrons of January. So this isn't going to be everyone. This is just going to be people that want acknowledgement. So shout out to the people that wanted to donate, and didn't want to be acknowledged. We still love you, and we see you and you're great. But the people that we want to shout out, are Queen Majesty, Reginald, and Ray, y'all are all amazing. Thank you so much for your support, and undivided attention to what it is that we do. You're helping keep the lights on, you're helping contribute some of you to monthly gatherings, the food, the hosting, and all of that. And so we really appreciate that. And without further ado, I'm going to roll the intro and we're going to get to it

music 1:21

[Musical intro of Jillian Christmas strumming.]

Morgan 2:05

Okay, nevermind. I'm just gonna get up and go. Y'all continue.

Kona 2:10

Thanks for this concoction.

Jillian 2:14

Oh, my pleasure came out of your fridge. Thanks for letting me drink here. Your uh treats. I think I have been told already this in the last four days that I pour my drink strong. So apologies and you're welcome.

Kona 2:32

And also congratulations.

Jillian 2:33

Thank you.

Kona 2:34

Congratulations on your book

Jillian 2:35

Thank you fam I love you and literally, thank you so much. Thank you, thank all the, like wonderful humans in my life; because this book needed a lot of space to come out and people held space for me.

Kona 2:51

How long is how long did this thing gestate for?

Jillian 2:54

Oh, God, I feel like honestly, it was like a decade.

Kona 2:56

Well then.

Jillian 2:57

I feel like it was like a decade. I mean, I moved out here in 2011 January of 2011; and I think it was it was already percolating. And that's when those pieces started to develop. And then like yeah, I guess the time that I spent here in Vancouver performing and writing and, and the little pieces that snuck in from the past even before that, and, and everything that I wrote in the last sort of two years just to express who I am today. But plus about two years of anxiety and imposter syndrome.

Kona 3:36

You know what, I'm fascinated when people talk about that, because I labor under that in such a crushing and devastating way. Like, there are days when I cannot get out of bed like I just it is really?

Jillian 3:50

Yes, absolutely.

Kona 3:51

Really?

Jillian 3:52

Yes. I mean, did I tell you about Saturday?

Kona 3:55

Yeah, right. You know, I guess it's just I think, like, I'm almost 50. And when I was like 20, or whatever I looked around at the world knows, like, there was going to be a point when I will be able to like do my taxes, all my laundry

Jillian 4:08

Do everything confidently.

Kona 4:09

That doesn't mean like, I'll be fabulous. And I will know all the things like I'll know what you know, and how the stock market, like whatever.

Jillian 4:18

We know more now than we did then so that's good.

Kona 4:19

I did but I really thought there was going to be a point where it's like, I'd know it all and yet I suffer with this crushing. And it's amazing to me when I think of who you are. And what you do is; i'm like you too?

Jillian 4:33

Oh gosh, I have such impostor syndrome, especially around like the book. The book was a big hard piece for me. Uhm, you know, there's like fears of judgment. There's fears of judgment, just like for so many different reasons. Because so many people have so many different reasons to judge you. And that's just the way it is, you know, like, it's before anybody I love really gets to look at this book. There's like a whole bunch of reviewers who will read it for the purpose of judging its contents. And I'm like, you know.

Kona 5:03

Do you how many people do like of all those reviewers; because that's really important. How many of them do you think are Black? Like, how many do you think is a percentage?

Jillian 5:13

I haven't got the slightest idea. I? I wonder that's a great question. I should I should call my publisher and get the...

Morgan 5:20

What was the question?

Jillian 5:21

How many of the people who are now reading the advanced reading copy of this book. Like,

Morgan 5:26

Are Black?

Jillian 5:27

review it are Black? Yeah,

Morgan 5:28

That's a really good question.

Jillian 5:29

That's a... I'm gonna call my publisher and ask them where they are, you know, I think that they send it to places where it would make sense and like people would understand it. But also, I think,

Kona 5:37

But what does that mean?

Jillian 5:38

is places where people would be challenged by it, like, I think they said, they are kind of wise about, like, who my audience will be. But I think also part of it is just sending it out into like, the big channels and letting folks receive it.

Kona 5:53

So for example, there's queer content in here.

Jillian 5:55

Yeah, there's queer content.

Kona 5:55

So it makes sense to me that they would go, Oh, we will send it to the queer content, folks.

Jillian 6:00

Yes.

Kona 6:00

But if those queer content folks were all White, then the fact that they're because I asked the question earlier about Blackness and how it goes through your book, then those people aren't going to understand that essential threat, they're not going to understand that this piece about this 'The Northern Lights' is Black, because it's written by a Black person, like that's when...

I mean they might, I think at that point, it just comes down to individual politics, because I think even Black people would have the potential, I suppose to argue that, oh, because you weren't out here being like my Black body, looking at these Northern Lights, like, that type of thing. I think that that's still possible, regardless of who the person is. And so my hope, anyways, is that folks would still recognize that, just because they're not stupid, um, you know,

Jillian 6:50

I don't know, I don't know what they will recognize. But I think it's an important question. And I, and it was very important to me that like, some of my, you know, the Blackest of my poems, like, the most declarative of my pieces around my blackness, made it into the book, in many places, and actually, that there is a Black face on the cover of this book, like a gentle

Kona 7:17

Beautiful!

Jillian 7:18

Empathic, you know, just like beautiful Black face on the on the cover of this book, as seen by the artist, the queer Brazilian artist, demonte it was an image that I I coveted after and I'm really grateful that I got it. But it's funny, because when I my mother saw the book, she had a lot of fears about this image.

Kona 7:40

Why?

Jillian 7:40

Yeah, I wasn't sure I was curious about it, because she didn't comment on the cover everybody else who had seen it commented on how beautiful it was. And I know it to be beautiful. So I was like, surprised she hadn't made a comment about it. And, and she was concerned that the Black image on the front of it would narrow my audience.

Kona 8:00

Wow.

Jillian 8:00

And I thought that was so interesting. One that that, that that even mattered, you know, like that. Because, like, to me, it's mostly important that Black people hold this book,

Morgan; Kona. 8:11

Right.

Jillian 8:12

So like, I need it to be like a flag. I need to be like, Hey, get over here. This is for you.

Kona 8:17

Oh, yeah,

Jillian 8:19

Also like if White people pick it up like sure you'll get there's stuff in here for there's lots of stuff in here for you. There's there are poems that speak directly to you, in fact, and

Kona 8:28

I want to hear that.

Jillian 8:28

Do you want to I'll share one with you.

Kona 8:30

Really?

Jillian 8:30

Yeah, absolutely.

Kona 8:31

I would like to hear some salt. Or not salt. Joy. I would like to hear anything. Fall from your lips. in my living room.

Jillian 8:39

Well let me see if I can find this piece. Yeah, there is some salt in the book. Oh, here it is. Page 62. It's entitled 'And Still You Cannot Touch It'.

Kona 8:56

Oh.

Jillian 8:58

And it says "And what is it you think you will find in my hair? Some secret weapon or wisdom you know you can reach for but never touch? A key? A knife, a mirror? Are you hoping to find yourself in there? A lineage to a history you have refused, forgotten. The name of an ancestor who didn't carry anyone away from their love of freedom. What are you searching for? So deep in my roots, in the cold and glaring white of this security line? Some way to make me feel darker, smaller, still observed and counted, caught and branded. Should we go into the small room again so that you can remind me what parts of my body belong to me? Which pieces will be marked first? stolen later? Is there some story you want to remember? Too long and thick to be believed? some warm Indigo hand on your face. Some sweet nipple, you want to suckle when you dig your fingers into me, what is it? Speak up. The room is full microphones listening. Your own children can hear desires wriggling under the X ray. And your ghosts speak clearly now, what is it you are hoping to find?" That's the poem.

Morgan 10:31

Okay, Jillian.

Jillian 10:32

So there is stuff is there for White people. I told you

Kona 10:34

Ooo!

Morgan 10:34

Oh wow.

Kona 10:35

So I, at some point I came to in the poem. And I thought you were talking about one thing, I was in the midst of a historical scene and moment. And then towards the end, you talk about the X ray? And what was the other the X ray and

Jillian 11:04

the cold and glaring white of the security line.

Kona 11:07

Right, and

Morgan 11:08

A small room.

Jillian 11:08

The smaller room.

Kona 11:09

And, and then and so I had I took me a moment to that. And then I found myself in this very present moment. Am I hallucinating?

Jillian 11:20

No, I mean, I think that's the piece like I, I uhm, this feeling I'm trying to illustrate and like, illuminate this feeling of being pulled out. And made to feel like criminal, strange. Like, my body doesn't belong to me, specifically, you know, in airport security by the police, and all of these faces, but like, it's meant also to mirror those historical moments, you know, where Black bodies have been subject to that kind of objectification. And, you know, all of the what that has looked like, in our history, whether that be through like, you know, of course, like the slavery complex and medical science, the way that they've treated our bodies and,

Kona 12:19

And women's body generally.

Jillian 12:20

DNA and, but all of those those pieces were, you know, it like this objectification, this distancing of our bodies from ourselves. And I want that poem to put the responsibility and the, the weight of that back in the hands of the voyer. And the person who's attempting to make me feel small in that moment,

Morgan 12:22

Right.

Jillian 12:23

Yeah, like, you get to hold this this is like, you're, you're the one being fucked up. I'm just trying to get somewhere.

Kona 12:51

Yeah. Like, yeah.

How do you feel? Like I think about how people experience my hair now compared to how they experienced it when I didn't have locs. And that sometimes was like a big curly Afro sometimes, you know, it was a chemically straightened, colorful situation. So, and it ranges and as a lot of the same, and also, bits and pieces are different. How do you? I know that you've had locs for a long time and how do you feel like that varies, depending on what your situation is?

With the context, like the environments that she's traveling in?

Maybe environments, maybe it's when your hair is at different stages, which I mean length and everything are like common things for people's hair anyways, but all that.

Jillian 13:47

Yeah, you and I have talked a lot about locs, and I'm here for it.

Morgan 13:52

Yeah.

Jillian 13:52

Yeah, it's been about 16 years of my

Kona 13:54

16 years?

Jillian 13:56

My loc journey, and it has been a journey and I love the sort of the, the lessons that I've learned about myself from my locs, like, it doesn't feel to me, like, like, sort of cosmetic thing or like a just like aesthetic choice. It's very much about a journey I've taken with myself to come closer to my hair and my my body and in appreciation. Yeah, I mean, I fought with my hair for a long time and I did a lot of things that other people thought were pretty for it, you know, like I braided it for a long time, for a long time and all of those things.

Kona 14:38

Yeah.

Jillian 14:39

So yeah, my hair now this and the choice of this feels like sacred to me, it feels very sacred to me. So I'm also very protective of it. I'm very protective of who puts their hands through my hair. And if you put your hands in my hair, you better be someone who loves me, and has like good intentions for me because I don't need to carry that energy with me. So when I have someone digging in their hands through my hair...

Kona 15:00

Yeah.

Jillian 15:00

With an accusatory look in their eyes like that. I take that to heart to

Morgan 15:03

Yeah.

Jillian 15:04

You know, like, I'm building a fence around myself in that moment. I'm like, you're like, trying to call all the ancestors around me, you know, like, because that feels like a sacred piece of me. And yeah, and I'm careful about who I let touch my hair and so most people who experience me out in the world My hair's often put up.

Kona 15:23

I was gonna just say

Jillian 15:24

It's very often up.

Kona 15:25

Like looking at you right now. I'm like, I didn't realize it was this long. And like, I I'm trying to remember the last time I saw it down actually.

Jillian 15:35

Yeah, it's because when I wear my hair down in public, people cannot themselves and predominantly White people like to dive into my hair like it is a warm swimming pool. I am just like, not here for that, program.

Kona 15:48

How long is it? How long does it go? It's past your ass?

Jillian 15:50

It's passed my butt it's like, yeah, like, maybe an inch down my thigh? Yeah. Yeah, it's, yeah. So 16 years. And sometimes I think is that too long? Is that too much history to carry with you? I threatened to cut it as you both know, for some time. And then I did not but I yeah, I mean, it's like any relationship. We've had ups and downs together. And But yeah, I often tie it back. And I let it down in spaces like this where I am. I feel like I'm at home, you know? But yeah, out in the world. You can't just can't just let the

locs flow sometimes. Because people will dive in there. Yeah, I mean, and often, you know,

Kona 16:33

Well, and their beautiful!

Jillian 16:34

It's this expression of like, oh, they're so beautiful. Can I touch? Like the person at the nail salon today was asking a lot about my hair and, and I try to come to it with grace because I know that most often people are just like in admiration of it and and recognizing the sacred that I like relationship there. Like you can see like the length, the care like.

Kona 16:54

Yeah.

Jillian 16:54

Uhm but also I know that there are pieces that I just have to hold for myself. So like, when the boundary feels like a boundary. I'm like [clicks tongue].

Morgan 17:02

I hate talking about my hair with White people.

Jillian 17:04

Yeah, we are walking away now

Kona 17:05

Do you?

I hate talking about my hair with White people. So there's there I'm like yeah, I'm also there select people who I don't mind them touching my hair. Black people generally I'm like more okay with but even then, so it's a thing. Um, but yeah, there for the most part, there are specific people that I let touch my hair. There are very few people that I let work on my hair. In particular, I would rather sit with sore arms and elbows

All day long!

Jillian 17:29

Two nights!

Morgan 17:29

Yeah,

Jillian 17:30

I'll twist my hair for two nights before I let some random person put their fingers through my locs.

Kona 17:33

Oh yes.

Jillian 17:34

Yeah.

Kona 17:35

Like it took us what three years into our friendship for me to ask you to do my hair?

Jillian 17:40

Yeah.

Morgan 17:41

Which was lovely. It was a

Jillian 17:43

That was such a gift. I was so happy to do that. And you looked fly as fuck.

Morgan 17:47

Thank you.

Jillian 17:49

Sorry if you have to bleep.

Morgan 17:51

No we I I I no it's okay.

Jillian 17:53

Okay.

Morgan 17:53

It doesn't anyway. Um, but yeah, and so but I go through moments all the time where I'm like fuck, I should just cut my hair like I'm currently dealing with I've been dealing with like things around my scalp and I'm like, why are you still being such a way which I've tried the what rice water solution we can talk about this later.

Jillian 18:11

Okay, that's another podcast.

Kona 18:12

Did it work?

Morgan 18:12

It really is, we'll do a lock talk.

Jillian 18:14

Okay, can you give me like a thumbs up

Kona 18:15

Did it work? Oooo.

Jillian 18:18

Okay. Was you did you find that it was like making them dry? Was that the problem?

Kona 18:23

I feel like I have

Jillian 18:25

Okay another podcast episode.

Morgan 18:27

Yeah, yeah.

Jillian 18:27

Okay.

Morgan 18:29

We'll do a loc talk.

Jillian 18:29

Okay loc talk

Kona 18:30

Loc talk

Jillian 18:30

Loc talk oriented loc talk.

Kona 18:33

It's already in the It's already in

Jillian 18:35

I know I see your spreadsheet, I know about you.

Kona 18:37

Uhm but I but I have moments where I want to where I want to cut it off and I just in you talking about how long you've had it like in April I will have had my locks for five years.

Really?

Morgan 18:41

Also I have this thing about fives and zeros and so I also am like if I I'm realizing that in this moment if I if I just keep going that I have them for another five years.

Kona 18:59

Yeah.

Morgan 19:00

And do I like does does 10 years feel like a lot of too much time, I don't

Jillian 19:09

I don't think you can say I The other thing I think about is like what am i carrying and also like that's an interesting lesson from my locs is like I sometimes think about like I used to I used to tie certain things into my locs like I used to like braid beads like long strings of beads into my locks when I was when I first came to Vancouver and there's still some little remnants like little pieces of string like really locked into a couple pieces. And so I sometimes I'll catch a glimpse of it and I'll be like, Oh my gosh, that time when I do... I remember having sex once and one of those strings of beads bursting.

Kona 19:10

Oh,

Jillian 19:10

There was just beads everywhere

Kona 19:29

Yes good time!

Jillian 19:40

All over the bedroom. It was a good time! Those like memories come up you know I'm like when my locs started like down here. I was with my college boyfriend. I was a baby.

Kona 19:58

Really?

Jillian 19:58

Who was I even, you know? So like it, that's kind of cool. Like just to have that experience with them.

Kona 20:04

All your history is there, it's actually right there, all that DNA, all that DNA coming out of your scalp into your locs.

Jillian 20:13

Yeah and more too you know. I feel like there's something that reaches into that like, that, like ancestral piece that feels important to me too you know, like, this feels very much like the way my hair wants to behave. Like it's not there's so many things that I tried to force my hair into for so many years. And this is just like my hair feels happy. And that feels like routed when my when I for a long time would probably until I was about five years into my locs. My mom was not into it because my mom is from Trinidad, and in Trinidad the story about locks, you know, as told by the colonizers was that they were dirty. They were dreadlocs, they were dreadful. And they were not to like in line with the proper ways, you know? And so those were like the rastas those were like dirty people, whatever. And that was the story that we were told about locs, which is so contrary to what

Kona 21:08

Yeah,

Jillian 21:09

Like anybody who has locks knows that, like, the more you wash them, the tighter and more beautiful they are. So like, if you see my beautiful locs, like you already know, you already know that they're not dirty or messy.

Kona 21:18

They don't smell now they're not rotting on the inside.

Jillian 21:22

They're sixteen years long because they're strong. But um, yeah, I think my mom had was holding on to some of those old stories to prove out. So she was putting those on me by way of like that kind of like shame that slips out; left, right and center. But, you know, some years later, I don't know what it was. Oh I just found that piece of thread.

Kona 21:44

Is that a thread?

Jillian 21:45

Yeah. But some years later,

Kona 21:47

Oh my God it's like really in there.

Jillian 21:48

Yeah, I couldn't get it out. That's Yeah. But she asked me if I would lock her hair for her. And so I did.

Kona 21:54

Oh!

Jillian 21:55

So my mom has locs now that are almost like down here. They're quite long.

Kona 21:59

Wow.

Jillian 21:59

Yeah. And I love that. I love that. Because that to me, when you were talking earlier about the question of like, how do we do ancestral work, like that feels like ancestral work to me, like, unlocking that piece of like, shame that in a story that we were told about our own hair, our own selves, like me just like, returning to this that feels like natural and true. And like having my mom recognize that as a piece of herself. And like, see the beauty in it, and then like claim that rather than the story, you know, that feels like that feels like ancestral work.

Kona 22:31

I also love the fact that that you know, once the the loc has begun one carries one's history with them and so this moment of it starting and it's beginning maintenance or ongoing maintenance, whatever with you and your mom is contained there like that can actually never go away that moment is forever captured like an ongoing growing iterative artifact.

Jillian 22:55

It's like in the muscle memory.

Kona 22:57

Yeah.

Jillian 22:59

Yeah. Yeah, so it's a it's a relationship. I mean, you guys know this. You've both had relationship long relationships with your hair.

Morgan 23:11

Yeah it's true.

Kona 23:14

I've shaved my head bald several times. It looks good.

Jillian 23:18

I bet you have a beautiful bald head

Morgan 23:20

A good bald head.

Kona 23:21

I do.

Morgan 23:21

I was thinking about this the other day, I was like, I wonder if Auntie would shave her head.

Kona 23:25

I was thinking about it for 50. If I live that long, I was thinking maybe that's what I might do.

Jillian 23:31

Give you a lillt short cut and then like dye it pink?

Morgan 23:33

Oh wow that feels a little too much.

Kona 23:35

No, that's, no...

I think though maybe like a dark dark dark dark blue. Like a deep midnight blue?

Maybe maybe. Can I do like a deep deep burgundy or a deep indigo?

Morgan 23:47

Yeah,

Jillian 23:47

Hey, well, I can come over here with some temporary colors and we can try out a few?

Kona 23:51

Oh my goodness. What is that? What is that? What do those temporary colors of I work on Black people's hair?

Jillian 23:56

I'm going home to try one in my hair tonight.

Morgan 23:58

After this podcast?

Kona 23:59

Where?

Jillian 24:00

Carson brought me five different

Morgan 24:01

Did they finally come?

Jillian 24:02

Six different colors they came

Morgan 24:03

Oh

Jillian 24:03

and Chelsea and Alexis are at my house right now. Yes. I said their names they're my friends.

Kona 24:08

Yeah.

Jillian 24:09

And they and when I go there we're going to temporary dye our hairs. Yeah.

Kona 24:13

You're gonna temporary dye your locs?

Jillian 24:15

Yeah, and someone else who has locs said that it comes out like

Morgan 24:19

Yeah.

Jillian 24:19

really well. So I'm gonna do what do you think? Should we vote right now? Okay, what do you all think I was thinking blue because blue is really vibrant.

Kona 24:26

I need to know more information about what part is going to be colored like is it the whole thing like I just.

Jillian 24:32

I was thinking that I might do like half like either half in like blue vibrant blue or do half in blue and half in like Aqua if I mix the green and the blue together

Morgan 24:43

Like your actual whole head?

Jillian 24:44

Yeah.

Kona 24:44

Like from your scalp?

Jillian 24:46

No, I'll probably do like I'll do like more dense at the bottom and then fade in

Morgan 24:51
Fade out gradient

Jillian 24:52
Yeah.

Kona 24:53
Oooooohhhh,

Jillian 24:53
Because I don't want I want my scalp to get like I don't want like the product in my skull.

Kona 24:57
Okay, you could do like I like the idea of doing two colors, and I kind of like the idea of doing like uh whatever one is like, lighter. And then going into which I feel like would probably be like the Aqua, and then the and then the blue into the black. I feel like that would be really lovely.

Oooo that's nice too.

Jillian 25:16
I mean, stay tuned, stay tuned,

Kona 25:18
How long, have you used and you've never done it before?

Jillian 25:21
I only sampled on one loc red. And the red was like, pretty good. But like, when I looked at the pictures online of the blue, with locs, like it looked really sharp.

Kona 25:31
So...

Jillian 25:31

Are we still doing a podcast right now is this?

Morgan 25:34

I can cut this out.

Kona 25:35

Hahahahaha. But so here's the thing...

Jillian 25:36

We can leave it in and let the people know

Kona 25:38

Yeah it's fine.

I just I didn't stop. No, but we can also we're an hour and a half inso this is going to be a two parter.

But the the I guess my question is like, how does it fade? Like how long will it last? Will there be blue in the center of your brai somehow I don't mean braids. I mean locs somehow?

Jillian 25:59

I don't like it's not like this. It's it's not like liquid saturate like that. Like it's not going to go all the way to the center.

Morgan 26:05

It won't go all the way to the core.

Jillian 26:05

It kind of sits on the the I think the way this dye works in general. It's not a dye. It's like,

Morgan 26:11

Is it the wax?

Jillian 26:11

Yeah, it's the wax. So it..

Kona 26:13

Oh Morgan, what is that look on your face?

Jillian 26:16

It coats each strand. Right? And so your hair, we could do your hair easy. But I think it just like sits on the top layers here.

Morgan 26:24

Yeah.

Jillian 26:25

And, and then so you can wash it off with with shampoo or whatever. But I have heard different results. Some people are like, it's a little cakey other people are like it's good. I think if you wash your hair, let it dry, a little bit so it's moist. And then like gentle. Do massage it in. That's what I'm going to try tonight. I will report back I promise you.

Kona 26:44

Okay, I'm gonna hold you to that.

Jillian 26:48

There might be picture me in it.

Kona 26:49

I was gonna say I need pictures. I need actually recipets for this.

Jillian 26:52

Yeah, you'll know, it's good. If you see pictures on the internet,

Kona 26:54

But what if it's bad?

Jillian 26:55

Then you'll see pictures in your in your email.

Kona 27:00

Like, like, okay, so if it went bad, would you just like live with it? And then hope that it came out? Would you actually because you mentioned earlier about maybe cutting them right. So like,

Jillian 27:09

I mean, I don't think it's gonna be so bad that it would result in that but like, if it is bad, I'll probably just like stay in my apartment for a couple weeks, you know how I do?

Kona 27:17

Oh, no.

Jillian 27:18

You know how I do.

Kona 27:20

Morgan you have to go over tomorrow and check out the blanket fort.

I would happily go over tomorrow.

Jillian 27:32

Man, it's really a lovely, lovely adventure being here with you, too.

Kona 27:36

Thank you, for being here.

Jillian 27:37

Do you know how great it sounds to hear you too on the internet?

Kona 27:40

No,

Jillian 27:40

Yeah, it's really it's amazing,

Morgan; Kona. 27:42

Is it?

Jillian 27:43

Yeah, it's really good. That's really good. You have an excellent chemistry together.

Kona 27:48

Do we?

Jillian 27:49

Yeah, your voices sound so nice. Oh, actually, you were talking? It was great.

Kona 27:53

That's what I keep hearing people keep being like, I feel like I'm just in your house. And that was the whole point. That's exactly what we're trying to achieve.

Jillian 28:02

It's great. It's really cozy. Yeah.

Kona 28:04

I mean, this is kind of a weird kind of conversation with you in a way because I I'm like, wow, this is in a way I'm a bit conscious of a microphone. And yet you've come to so many Black chats, you've come to so many in the house.

Jillian 28:16

Yeah.

Kona 28:16

Hanging out and this is like an opportunity to like capture you in a certain way that

I feel like I'm archiving your presence.

Jillian 28:24

Well thank you guys too for letting me be one of the first folks on here. It's really nice.

Morgan 28:29

You will literally be the first person to air.

Jillian 28:32

Oh my goodness.

Kona 28:32

Yeah.

Morgan 28:32

You're not the first person to be recorded. Sorry, but you are the first person to be aired.

Jillian 28:36

That's enough for me.

Morgan 28:37

Perfect!

Kona 28:37

Yeah and in fact when we were thinking about this and planning this and going like, okay, we're going to do this. Okay, we need to do an intro. Who's the first guest? And

Jillian 28:48

Oh, you're sweetest. I love you so much. I know I saw your put me on the database first.

Kona 28:52

There was no question!

Jillian 28:52

I felt very special.

Kona 28:54

Yeah.

Jillian 28:56

Oh, but it's so good. I have a number of friends now who have really wonderful podcasts. And then you will have this really wonderful podcast and so many plans for so many others. And it's really nice, because, as you know, I stay in my house a lot. I am an introvert person half the time. I'm an undercover introvert. So I like to experience my friends in the quiet of my home. It's nice because like, you know, I can still be an introvert. I can spend the day by myself. Yeah, but like, Listen to my friends talk about things that I love in this like really gentle way it's

Kona 29:30

Yeah yeah yeah yeah!

Jillian 29:32

Make lots of episodes, please.

Kona 29:36

Thanks.

Jillian 29:37

For those days when I'm depressed and can't get out of it.

Kona 29:39

Oh, I love you so much.

Jillian 29:41

I will sit with you all.

Morgan 29:42

Oh perfect.

Jillian 29:42

Remember that I'm loved.

Kona 29:44

Yeah, put on the kettle or pour yourself a drink or whatever it is you need. Speaking of which can I can I just diverge a minute?

Morgan 29:51

Yeah, do it. I feel this. So literally, this is probably going to be an like a two parter. Which means we'll do

Kona 29:59

We'll work it out.

Morgan 30:00

Yeah.

Kona 30:00

So So is that okay?

Jillian 30:03

Yes.

Kona 30:04

So I wanted to ask you, what do you do as an introvert, a skilled, senior, extravagant.

Morgan 30:16

Okay, just keep going.

Kona 30:18

Thank you. I will. Have you met me? Um introvert and artist and poet. What do you do around self care? How do you take care of yourself? Because like, because the whole notion and I gotta just say as a preview, the whole notion of self care as I see it, practice today just makes me fucking crazy. And I want to stab myself in the eye. Having said that, what do you do to take care of yourself? How do you recharge your artistic juice and all that?

Jillian 30:42

Okay, I'm gonna, I'm gonna put a controversial response out on the table.

Kona 30:50

Okay? No, I'm here for it. I'm here for that.

Jillian 30:53

Which is that I both love and hate the modern idea of self care.

Kona 30:59

Talk to me.

Jillian 31:00

I know that it is my duty as an anti capitalist to hate it. But I spa like a motherfucker. I spa the fuck out of spas.

Kona 31:11

Ooo!

Jillian 31:12

I am not a rich person. I am happily broke and I go to spas. Because I

Kona 31:19

Really?

Jillian 31:20

Yeah, I mean, I do I but that's not like actually, like, the the only piece of self care. You know, like, I think there's something really important that I found to be really important in like, somatic experience in my self care, you know, so whether that is like, you know, the cliché, taking a bath, I take I do, I'd take a bath. Because the heat on my body makes me feel like I am a human again.

Morgan; Kona. 31:44

Yeah.

Jillian 31:44

Like i'm in my body and I'm not like dissociated. But occasionally, from time to time, I like to take a friend of mine or like, a loved one with me and like, go to Hastings, steam.

Kona 31:58

I love that place!

Jillian 31:59

And just like scrub each other down and like laid out or I'll go if it's like a really special occasion. I mean, I could tell you about the spas and Vancouver because I have I have seen a couple of them. But that's

Kona 32:09

Like the spas in Vancouver?

Jillian 32:09

Yeah, as the thing that I like to do for myself. And yeah, I mean, I of course want to be like, mindful of like, where I put my money and all those things. But those are the things that I do that feel like, those are some of the things that I do, they feel like they kind of line up with the commercial ideas of self care. But I mean, there's lots of other things, I like to clown clowning is a thing I do is self care.

Kona 32:36

I remember when you I mean was that two years ago that you were doing that clowning

Jillian 32:40

Course

Kona 32:40

Course

Jillian 32:41

I've done a couple of them now yeah. But we had I did an eight week, just as I was in the midst of festival planning, actually. And I think some people thought I may have lost myself, because it was like the midst, like just before the festival started. And I was like

Morgan 32:56

I remember that.

Jillian 32:56

Taking an eight week clowning course. And actually, it was so important. It was the thing that kept me sane, because like, admin can make my brain turn into like a balloon. And I'm just like, not it, like gets away from me. And the clowning was like you have to be in your body, you have to be yourself and like the people around you and responsive, honest ways, you know, like, and I think, for me, a huge piece of and a huge hesitation, for me around organizing is that I recognize that it's a kind of performance that I don't actually like very much.

Kona 33:30

Ah.

Jillian 33:30

It's a kind of like denying of my own feelings in the moment that is sometimes necessary to make the show happen.

Morgan 33:37

Oh, Morgan you.

Jillian 33:37

Makes the organization, move, make the thing, like my needs are not the most important thing in the moment. And so you get in this practice of self denial and people pleasing, that is also deeply rooted in like, like, old stuff for me, you know, like very old stuff for me. So like, I recognize that and like,

Kona 33:54

Hi, nonprofit world, we're talking to you.

Jillian 33:56

Nonprofit world will like you know,

Kona 33:58

The nonprofit world

Jillian 33:59

I see you get in here. You need to people please like we've got a job her.

Kona 34:03

Right. It's like.

Morgan 34:04

It's an industrial complex.

Jillian 34:05

It's is a complex yeah.

Kona 34:06

It's like the dark crystal and I feel like a little gelfling being stuck into the into the chair and just having my life blood sucked down.

Jillian 34:13

Yeah and you get dehumanized by people who have loved you too, you know, like, people who have like, seen you and loved you, when you are in a position like that people will sometimes forget you are human.

Morgan; Kona. 34:24

Yeah.

Jillian 34:25

And treat you like you are not like

Kona 34:27

Yeah.

Jillian 34:27

And and so, you know, I'm putting myself in that space over and over again, was the thing that at times was really harmful for me. And some element of of care for me was being in that clown space, which I know sounds ridiculous. Um, but like in the clown space, it's like you are meant, like, your whole sort of job is to be authentic about the emotions you were having in that moment. And like, allow that to move in the room and play out like with the people to like, make like Just to make the honesty of whatever is happening, like visible, you know, and not hide the emotions, not hide the interactions not hide the awkwardness, like, make that a part of the the offering, you know. And so

Kona 35:14

That's like really diametrically opposed to how you're inclined to be when you say that you're like, yeah, I'll just go in my house and hide out for six weeks. I mean, that is the absolute opposite to be able to go. I'm going to I'm going to show everything all the time transparently, honestly, without regard to... Am I misunderstanding you?

Jillian 35:35

Well, I don't know. If it's a misunderstanding of me. I think it's an aspect of I think they're both facets of me, you know, like, I'm a performer.

Kona 35:42

No, but I just think it's interesting that they both inhabit the same human.

Jillian 35:45

Oh, absolutely. I think about it a lot because I am those like, you know, I often tell people that I'm an introvert, and they don't understand that because they're like, you go on stage all the time and you court attention, you know, and it's like, it's true. But on stage, there's also like a measure of control and polish and all of these pieces. But in the clown space, it is a challenge. It's a challenge is just like doing the drum thing. With the music. It's like, it's forcing my brain to do all of these things that it's maybe not wanting to do or like trained out of in the regular world, you know, so, but it all in the goal with the goal of being as authentic as possible. You know, I really, I love it. I love seeing other clowns. I'm like, you get to see like, the seat of people, you know, like, people are like reacting so organically in these moments. And you get to see like the kid version of people themselves. You get to see like the old version of people like all of these different aspects like the anger, the joy, like all of these facets of people come out in those kinds of performances and I yeah, I think it's really valuable for any performer to at least have those tools. But that feels like self care to me. Like just like entering that space and being that authentic with myself. Yeah, cooking. I loved cooking.

Kona 37:02

You are a phenomenal cook.

Morgan 37:04

you're cooking is myself self care.

Kona 37:05

I just just you know how to put your foot in anything.

Jillian 37:10

It's just like medicine to me.

Morgan 37:11

It does feel like medicine to me.

Kona 37:13

I feel like there should be like the Jillian Christmas cook off where it's just like, here are these three dis rutabaga, butter tarts and a grapes; proceed.

Jillian 37:24

I love that. I love it. I'm like, give me a kitchen challenge. Give me like five weirdo ingredients. And I will figure something out.

Kona 37:31

I know you would.

Jillian 37:32

That that's that's the college kids special. I I made some killer ramen in the day. Let me tell you. Yeah.

Kona 37:41

I keep thinking about that day that you came over in the summer. And you're like, soup, I want to make soup and then went through my fridge. I had no idea what was in it. But there was as far as I knew, not really anything in it. And she just made this like two incredible soups. I'm like, you and your soup making

Jillian 38:00

First of all you underestimate your fridge. there was all kinds of beautiful offerings and but also Yeah, it's like a little mystery. It's like a, it's like a mystery I get to solve I'm like, What could this be?

Morgan 38:11

That's actually

Jillian 38:12

I think that's my best kind of cooking.

Kona 38:13

Your food kept me alive during the summer. 120. You in general? Jillian Jillian alone? I mean, yes, there was a bunch of other people. But I think even if they didn't exist, you probably could have single handedly kept me alive.

You kept me alive. You helped keep me alive.

Which is in part what helped keep me alive. Plus, you also were just like, yeah, Morgan's gonna sleep here sometimes, and maybe for a couple of days at a time. And she might be like, a little like, not present. And we're gonna feed her all of the meals. And they were all so fucking good.

Thank you so much.

Morgan 38:48

And made with so much love.

Jillian 38:50

You all. You all keep me live all the time, so many times in so many ways, and so many like lovely check ins when I'm like, disappeared for a while. And like all those things. So you know, it's this is how we do we take care of each other. Also, shout out to Carson who keeps me keeping other people alive?

Kona 39:07

Yes.

Morgan 39:08

Shout out to Carson.

Kona 39:10

Love Carson. Yeah. Yeah. Yeah,

Jillian 39:14

I know. I know. We're not supposed to talk about White people but Carson paid for my therapy in Black History Month last year, so

Morgan 39:21

[clapping and snapping]

Kona 39:21

Okay.

Jillian 39:21

I feel like we can give we can give a snap.

Kona 39:24

We'll golf clap.

Like the White person golf clap?

Yeah. You know, but that's real. You know,

Jillian 39:33

That's real love.

Kona 39:34

Well, the piece around that you know, the relationship that because we talked about that people lose their fucking minds. When you say White people, they lose their minds. They lose their fucking minds. And I'm like, you just don't want me to call you that because you know what it means when you call me?

Jillian 39:52

Yeah.

Kona 39:52

Right. Like, you know, anyway,

Jillian 39:54

But then also like you made it up. Your your people made this.

Kona 39:58

Oh,

Morgan 39:59

I'm mimicking language asshole. I'm doing exactly what you colonized me to do and yet here you are.

Jillian 40:06

No, I mean, I know there's like feelings there's like weight attached to things and people get sensitive or like get in their feelings about it but like we're just using words here, we're just using the words that we have the common words that we have so we can come to common understanding right.

Kona 40:22

and the words that the words that you will permit.

Jillian 40:25

Yeah, absolutely

Kona 40:26

Because the words that we would use for ourself upset you. Like I think about the way people lost their minds over Black girl magic. Before it finally settled, like White people were like, there was this

Morgan 40:39

White people are still losing their minds. It's just doesn't...

Jillian 40:41

Oh my goodness, are the crossed of T shirts at Afro punk, Anglo punk. Oof. What is the world?

Kona 40:47

What are you talking about?

Jillian 40:49

You don't remember that?

Kona 40:49

No.

Jillian 40:50

That was when Ericka Hart's partner got kicked out of the VIP at Afropunk.

Morgan 40:55

Oh, yeah.

Jillian 40:56

In Brooklyn, they were wearing a T shirt that said afropunk sold out to White consumption and they got kicked out of the VIP. But the White people wearing the shirts and said, Afro punk crossed out Afro and Anglo written in its place. Did not get kicked out of it.

Kona 41:11

Are ypu kidding me?

Jillian 41:11

No that happened. It was like a big Instagram thing and that was really it started a conversation about who Afropunk was for now. And whether it could ever at this level of like peak capitalism still be for Black people?

Kona 41:26

You've been to Afropunk?

Jillian 41:27

I went to just once

Kona 41:28

Just once

Jillian 41:28

In Brooklyn yeah, that was two years ago.

Morgan 41:31

Would you go again?

Jillian 41:32

Would I go again? Um, you know, maybe it's, I think I might go in another location. I might go in South Africa or? Yeah, like maybe in London or something like that? I don't. You know, I want Black you know, organizations and festivals and things to be successful and want them to get big.

Kona 41:55

Yeah,

Jillian 41:55

and have following. I also think it's critical for them to like, look at, like, maintaining the ethics of the space so that they're in line with, like, keeping Black people safe and valued in those spaces. Yeah, I mean, but there's just so much such a quantity of like Black beauty in that space that I would feel kind of silly to be like, I am going to like, write it off, right. I don't think I should write it off. Like, I think there's so much black love, Black collaboration, beauty enterprise, they're like, there's something that is like, good and building there. And also, you know, shit gets out of hand and people are just like, Yeah, that makes financial sense. Let's do that thing and it's like, or like, yeah, that collaboration is good because it like, gives us like greater reach. And really, it's like, actually, ethically

Morgan 42:47

Questionable.

Jillian 42:48

Questionable. Yeah. So I think it's complicated, but what I like am I my turning my back on Afropunk? I mean, I still follow them on Instagram.

Morgan 42:56

There's some good shit.

Jillian 42:58

Yeah I know, I'm like, I need that daily Black content.

Morgan 43:02

I do!!

Jillian 43:02

I need that daily glow. All of it.

Morgan 43:08

It's true. It's true. Yeah, there's some things that I'm like, wow. Especially on social media that I'm like, Fuck, you're so terrible of like a page, the things you post make me so mad. And also, some of the things that you post make me so happy.

Jillian 43:27

So happy.

Morgan 43:28

More of the things make me so happy that I just am like,

Kona 43:33

Why don't you just unfollow the stuff that makes you mad?

Morgan 43:35

Because I'm like, it's the same thing.

Jillian 43:37

Sometimes they're like from the same person, or same provider. But that's, I mean, that is the challenge, right? And like, we we come from these, like complex spaces, you know, like, not every Black space is queer friendly. Not every queer space is Black loving, like not, yeah, no, like this is there's so much of that.

Kona 43:58

I feel like that's a hashtag moment, like, right there.

Jillian 44:02

So we have to, we have to move, we have to take people where they're at, we have to sometimes, like understand that people have some of the pieces but not all of them.

Woo.

Kona 44:16

I mean it's moments like that, that I think to myself, you know, I don't seek see color makes sense to me or those kinds of weird things that a race, like something that is about race because I just think to myself. There are terrible people everywhere and there are people that are struggling for survival everywhere and there are people do you know what I mean? Like there are people that are that are striving to thrive everywhere. And there are these sort of particularly like these replications in every culture and on every continent of awfulness and oppression and it is that is the only place I think where I can go yeah, we're all human. Right where there's like shit human behavior, which I feel like we have an obligation to do something about here where we are where we live within our networks, but also like in our country and our geographic area, as a global citizenship as a signal, and I know that's awful. I know that's awfully like, in some ways, I feel like that's awfully White of me. Right, I feel like queer I going to Japan where it's like, do you know what I mean?

Jillian 45:29

I just couldn't figure out why. Why specifically, Japan? Was the was there a reason?

Morgan 45:38

I don't know. Maybe there's just like a big cult following.

Jillian 45:41
Yeah, maybe.

Kona 45:42
A good deal.

Morgan 45:42
Or people are just out here being like, we fucking love Queer Eye.

Kona 45:45
Money.

Jillian 45:46
Maybe they just have a great following in Japan.

Kona 45:48
Money.

Jillian 45:49
You know, an old poetry band of mine has a really great following in India. I cannot explain. I will not tell you the name of it. Because I do not need these people to know.

Morgan 45:59
That's fair.

Jillian 46:00
But still to this day, I get daily updates on Facebook, about new followers in India. I'm like, Okay.

Kona 46:09
Seriously?

Jillian 46:09

I don't even know if we have content on the internet anymore. Like, I'm sure there's something out there. But,

Morgan 46:14

Amazing!

Kona 46:15

I'm like, where's your passive income?

Jillian 46:18

Right. royalties, royalties.

Kona 46:20

Where is your passive income?

Jillian 46:22

I'm building it.

Kona 46:25

Do you have? I guess? I mean, can I just be 50 for a moment, and nobody drag me?

Jillian 46:33

Of course.

Kona 46:34

Can I be a luddite. Do you have a cd? Did I reveal myself?

Jillian 46:41

I don't I don't have a CD. Right now. I have had CDs. I have had some download cards that I sometimes bring to spaces. But I'm in the process of actually, I started some recordings and re recording them now and yeah, you can't you can't catch a CD of mine out in the world. And you're not a luddite because I still listen to all of my music on YouTube.

Kona 47:04

Do you?

Jillian 47:05

Yeah, a dear friend was just making fun of me the other day about it. I don't have a Spotify and I don't understand it. And I am a grandma.

Kona 47:12

I love that you listen to music on YouTube. I listened to a lot of my music on YouTube often because I like to watch the thing. Or there's something on this. Like, it's just, it's a reliable source,

Jillian 47:24

Its a reliable source.

Morgan 47:24

That I don't have to pay for.

Jillian 47:25

Right! I know.

Morgan 47:26

Maybe an ad, which is annoying.

Jillian 47:27

We might have to soon I don't know, I think they're trying to angle us that way.

Morgan 47:30

They really are.

Jillian 47:31

But anyhow, yeah. No, but most of it, I think if you want to experience the music at this moment, you got to come to the shows. And there are some shows, I'm going to be playing with Chelsea D Johnson on the 22nd at the Heatley. And, you know, Chelsea

and I don't get to perform on stage together so often anymore. It used to be quite regular. And it's one of our both of our favorite things to do. So if folks want to see some of the music, they can come out and check it out there. Also, I'll be at Millennial Line on the 16th. That's this Thursday, which probably this podcast won't even be out in the airwaves. But you know, go get yourself a time machine and cruise on back check the Millennial Line.

Kona 48:16

Check Youtube see if anyone just like recorded the show.

Jillian 48:19

Yes. I mean, it's gonna be highly, highly coveted content from the past.

Kona 48:26

What are you excited about it?

Jillian 48:28

What am I excited about Millennial Line? Oh, it's great. It's like comedy and poetry. And it's always like, really smart people i've been to a couple of them now and I know a couple of folks on the bill. So I'm excited.

Kona 48:39

So it's a series.

Jillian 48:39

I am excited to laugh. Yeah, it's a series. Yeah.

Morgan 48:41

It's been going on for what over a year now?

Jillian 48:42

Yeah, I think so. Yeah. And I Oh, every time I've gone it's been really funny and warm. You know, like good, folks. And yeah, so I'm excited. I love Tin Lorica is one of the hosts, I think, an organizer. Tin is the partner of Kimmortal.

Kona 49:01

Oh right!

Jillian 49:04

Yeah. So

Kona 49:04

Okay.

Jillian 49:06

Yeah, I am. Yeah, I'm really stoked. I'm looking forward to being there.

Kona 49:10

And then the show that you're doing with Chelsea?

Jillian 49:12

Oh, I you know, I'm just like jazz every time I get to perform a Chelsea. Yeah, we're gonna, you know, we're gonna both be out of town for Black History/Black Futures Month, this year. We're going to be down in Australia for a beautiful wedding and some shows.

You're going to Australia?

Yeah.

Kona 49:31

The continent is on fire.

Jillian 49:33

The continent is on fire. We know and we're going to go and we're going to see if we can lend a hand and we're going to see if we can, you know, enjoy as much of the space as we can. And we're going to be really happy to be there no matter what.

Kona 49:47

Maybe, if you see Lizzo, would you please

Jillian 49:49

That's the, we are actually just going on a scavenger hunt to find Lizzo.

Kona 49:52

Is that what going on?

Morgan 49:53

I believe that.

Jillian 49:53

Yeah. Yeah, that's actually the truth. You sussed us out immediately.

Kona 49:57

Sorry didn't mean to reveal your plan.

Jillian 49:59

No it's true it's true. So we're gonna be out of town for February. So the show on the 22nd is our little farewell to the city and hoping we can share a little love for Black Futures month before we go.

Kona 50:10

And then what about March?

Jillian 50:12

March is the launch of the book.

Kona 50:13

Oh my God!

Jillian 50:14

So I'll come back to Vancouver at the end of February, I'll have maybe a week and then the book launches in March officially and will be open to the world. And I'll be probably staying in my newly formed blanket fort. Like trying to manage my anxieties. But no, I think I'll be doing some shows

Kona 50:32

Good.

Jillian 50:33

In and about and and then in April I'll go, kind of on a larger tour in earnest. So

Kona 50:39

Wow.

Jillian 50:40

Yeah.

Kona 50:41

So I'm so excited for you. I can't believe this is your first book. I mean, after all the work that you've done, like over all of this time, I can't believe that this is actually your first book. Well,

Jillian 50:53

I was holding it close. And I'm really, I feel good about it. You know, I feel like this was the moment for it. And I'm looking forward to reading a lot more. I have I know now, after writing this that I have many more books inside of me.

Kona 51:07

If I climb into your blanket fort or crawl in there with a pen, would you sign a book?

Jillian 51:14

Oh my gosh 100% I would. Don't just bring a pad and bring your coloring your all your markers and things. I have some coloring books in the fort. I have one that's just pages of swears, creative swears.

Morgan 51:24

Can I please come over tomorrow?

Jillian 51:24

Yes yes you can.

Morgan 51:27

I almost want to ask to come over today but you have 1000 people at your house.

Jillian 51:30

I've got a couple people there right now. Yeah. Plus plus lovely Carson. Yeah, and yes you can absolutely come over tomorrow.

Morgan 51:38

Perfect.

Kona 51:40

Before we go.

Jillian 51:41

Yes.

Kona 51:42

In the opening episode. We asked, sorry, I'm swallowing a grape.

Yeah, we've been snacking because we're humans.

We asked a question about how intergenerational connection shows up. I've got the I've got that. I'm saying that wrong.

How does intergenerational work show up in your life? or What does it mean to you?
What makes you think about it? How does it not show up in your life?

Etc?

Jillian 52:15

Yeah, I mean, I think we touched on a little bit in that, like, it feels like a big piece of my work as a writer, sort of retelling stories through my lens, you know, stories that have been told about me stories that I've told myself, stories that have implanted in my, my line, my my lineage. And a lot of those stories around shame, and undoing some of that shame, naming it, finding better ways to like plant goodness in my life. Because I think for a lot of people shame is like a way that they try and ensure like ethical and moral like movement, you know what I mean? Like, they try and control using shame. And I think it's just the first and most lazy method. I think if we try harder, we can find better ways of creating, you know, like, just society and like good relationship practices and all of those things. But it takes more thought and more effort than like that, first, grab at shame and so looking into that, and trying to in myself, like replace those pieces and like work to undo some of those knots. That feels like a way that I'm doing some ancestral work and like when I think about those, the story of my mom and the locs,

Kona 53:37

Yeah

Jillian 53:37

I see that the movement there and I think about just like some of the things that I've teased out in my in my story and going back to Tobago, and becoming more familiar and more comfortable with my, my relationship to this land here. Yeah, those feel like really important pieces. Yeah, I'm gonna keep trying to do that.

Kona 54:02

You're amazing.

Jillian 54:03

I love you both so much. Thank you for having me.

Kona 54:05

I just I can't even.

Wow. Well, Jillian, thank you so much for being here for being our number one.

You are our number one too.

Morgan 54:20

Slash number two I guess. I guess it's both.

Jillian 54:22

I'll be your 12345.

Morgan 54:24

Oh Wow.

Kona 54:24

Oh, okay.

Morgan 54:25

Well, you might actually you might actually be.

Jillian 54:28

I know with the length of this

Morgan 54:29

You're actually going to your you are actually one you're currently two and also three

Jillian 54:34

Essentially three.

Morgan 54:36

No, you will be three I mean, one is in our first guest but two is in our second episode three is in our also third episode, because this is approaching on two hours.

Jillian 54:44

Wow.

Morgan 54:45

Yeah,

Jillian 54:45

It felt like a breeze.

Kona 54:46

Oh my gosh, it did I kept looking at the time like there's no way that this went by this quickly. But that's okay.

I'd like to break it up and make people wait for the second half of the Jillian Christmas.

I think I'll just have moments right rethrow in your little melody that you

Jillian 55:00

Ncawww!

Morgan 55:00

That you played I will also hope that you play us out. But before we do, yes. If you are looking for updates or ways to contribute to the magic that we create and give you you can find us [patreon.com/blackchat](https://www.patreon.com/blackchat). You can also find us on Instagram at <https://www.instagram.com/blackchatvancouver/>. I hope everyone has a good listening and it was a good time. Aunty,

Kona 55:33

Yes.

Morgan 55:34

Thanks for being a co host.

Kona 55:36

Aww Morgan, I'm really glad that you're my co host. I look forward to doing lots of these with you.

Oh my gosh, I love you so much.

I love you.

Morgan 55:43

Okay, on three, we cat we go 123 and then we say byyye. And we like let it ride out. Does that work for you? Okay, and then I'll pause and then we'll you can play us out. Or you can play so actually just live your best. Okay.

Like just everybody just on three. Okay, do what feels good.

All 56:13

Byyyyyyyyyyyyyyy?

Morgan 56:15

Okay i'm coming.

Jillian 56:16

Are we're recording?

Morgan 56:17

Yep.

Jillian 56:17

[Jillian on the ukulele and reading] Mama remembers herself. A little girl turned away from a birthday Pool Party. Mama remembers herself, a little girl turned away. Before we fly from Trinidad, to the small island, we drive up the hill to stay in the big hotel. Now newly renovated, it has stood in the same purch. for the better part of a century. Mama remembers herself. A little girl turned away from a birthday Pool Party. Because this big North American hotel didn't yet let brown girls bathe themselves in full sunlight. Somehow scared the world would be hypnotized by the shy. Probably even

mama didn't know. She was a diamond in a pool of glass. The way they treated her. When we reach the hotel nearly 50 years later. Standing new and shiny in the same cursed spot. We learned that the pool is the last piece of the renovations. It will not reopen until after we leave. Today I saw a small blond haired girl drifted back and forth. Impossibly buoyant child carried upward atop a weightlessness. So vast and deep that she could not touch her feet to the bottom. The Big Blue stretched out around her. A clean white tile framing the scene and its perimeter. Mama was a little girl, once I was too, maybe always will be someplace. After hours of travel I pulled a tiny computer from my pocket. I each blue image pouring from its screen. Every one erupting new color. Some unknown and still beloved brown face smiling after another. A newsreel of necessary medicine. Dancing dark girl pops her shoulder in my direction, mean mugs until the camera looks away. Brown boy and his father blow each other kisses with a tenderness that quenches my dreams. The remedy is loving each other harder. Loving these Black bodies more than water and deeper still. Mama remembers herself. Mama remembers herself. Mama remembers.

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