

Yvonne Lee: When I would go to certain places where I knew there were going to be lots of white people, and I don't know, not passing for white, but passing for I'm good enough to be here.

Jason Lee: We're Jason and...

Yvonne Lee: Yvonne Lee. Wife.

Jason Lee: Husband, father.

Yvonne Lee: Mother.

Jason Lee: Actors.

Yvonne Lee: Producers and seekers.

Jason Lee: Educators, explorers of identity.

Yvonne Lee: You're listening to Lagralane Spirits, a delicious podcast where we invite you into our living room for a family spirit symposium, a real talk meeting of the minds over reverent cocktails.

Jason Lee: Join us as we dive back in time to examine the legacy of our ancestors that have shaped the stories of our shared cultural history. You can find all of our cocktail recipes and show notes on lagralanespirits.com and as always, please enjoy.

Yvonne Lee: Responsibly.

Jason Lee: Welcome to our first episode of season two of Lagralane Spirits.

Yvonne Lee: Can you believe it, Jason? Season two, [French 00:01:23], [Spanish 00:01:23]. Okay. Let's do this. Shall we?

Jason Lee: So are you ready for your cocktail, my love>

Yvonne Lee: Yes. Season two starts with the Ramos gin fizz.

Jason Lee: Yes. So cocktails this season are spins on classics. We are honoring, immortalizing, and becoming ourselves, the authors of history, and we've chosen the Ramos gin fizz as the first cocktail of season two for a lot of reasons that we'll get into as we get into this episode. But I wanted to first give you the ingredients of what this wonderful cocktail is. The Ramos gin fizz is the most complicated, difficult cocktail to make in the canon of cocktails for a lot of reasons. But the ingredients are, we have two ounces of gin, half ounce of lemon juice, a half ounce of lime juice, one ounce simple, two dashes of orange flower water. I've swapped that out. I'm using rose water because that's what we have in the house tonight. We don't have orange flower water. We have one ounce of cream, and I've swapped that out with oat milk because I am lactose intolerant and can't have heavy cream.

Yvonne Lee: Very Californian of you.

Jason Lee: Yes, yes. Born in Nebraska, but I'm Californian now. We have one egg white, two to three ounces of soda water. Now, the reason why it's a complicated drink is you have to get that shake. The Ramos gin fizz is famous for a big frothy, almost meringue head because of the egg white and the soda water. So in order to achieve that, you basically have to meringue up the egg white with you're shaking that thing. You have about three to five ice cubes in there, and you're shaking it for a good five to ten minutes to break it down. Then you sit it in the refrigerator to let the head of the cocktail rise up for about three to four more minutes. It's a wonderfully complex New Orleans-based cocktail that's very white in color, and we will get into reasons about the importance of that as we get the episode going as well.

Yvonne Lee: Yes. Well, it's your delivery of the recipe that gave me chills. So let's toast to that.

Jason & Yvonne ...: To becoming the authors of history. Cheers!

Jason Lee: Let me read you a quote. "It dawned upon me with a certain suddenness that I was different from the others; or like, mayhap, in heart and life and longing, but shut out from their world by a vast veil." W. E. Burghardt Du Bois. W. E. B. Du Bois. Bad dude. Man, the more I read his work, the more... I don't know. The more emotional I get.

Yvonne Lee: Agreed. His work is an excellent lead in.

Jason Lee: To what we going to be talking about in this here season two.

Yvonne Lee: So last season, we talked all things identity and storytelling. Do we honor or exploit? Who are the authors of history, et cetera? Friends, if you're new to Lagralane Spirits, please go back and listen. This season, we're building upon identity. We're diving deep, as you like to say.

Jason Lee: Deep diving, deep diving.

Yvonne Lee: Deep diving into compassion, access, and action. The race towards equity. I love this theme. This is a wonderful theme. Identity in all its beautiful facets has shaped who we are. Now that we know who we are, we will have to choose or be forced to navigate the world in certain ways. So today on our first episode, we are talking about systems of oppression and what we've got to do to survive and thrive. We've sort of pinpointed this notion about equity and while we don't always have it, and often we are made to live double lives in order to obtain the equity that we feel that we deserve. So this led us to different systems that are used to keep us, and I quote, in our places. I hate this quote. Makes me mad. Anyway, over the next two episodes, we are going to discuss the concept of passing, both from a historical perspective and a modern day purview. We're going to look at this concept by swimming deep with a film that's near and dear to our hearts.

Jason Lee: And pocket books. Hey!

Yvonne Lee: A film called Passing, which is currently on Netflix. Okay. Jason, are you going to be interrupting me like that all season?

Jason Lee: Hey, hey, blame our producers. I know my place.

Yvonne Lee: Okay, well, I'm just going to keep on moving then. W. E. B. Du Bois's piece, Strivings of the Negro People reflects on this notion of black twoness and it appeared in the Atlantic in August, 1897 if you didn't get your education then-

Jason Lee: August is my birth month, by the way.

Yvonne Lee: Yeah. Oh.

Jason Lee: That's my birth month.

Yvonne Lee: There. You're doing it again.

Jason Lee: August is my birth month.

Yvonne Lee: You're doing it again.

Jason Lee: We celebrate my birthday every day.

Yvonne Lee: Okay, great. Well, what is life without a little celebration? I will give that to you. But all I'm going to say right now-

Jason Lee: I know I married you for a reason. Okay. But sorry, sorry, sorry. Bringing it back. To set the stage for our conversation today, let's hear a little piece from Strivings of the Negro People by our good friend, W. E. B. "After the Egyptian and Indian, the Greek and Roman, the Teuton and Mongolian, the Negro is a sort of seventh son, born with a veil and gifted with second sight in this American world, a world which yields him no self-consciousness but only lets him see himself through the revelation of the other world. It is a peculiar sensation, this double consciousness, this sense of always looking at oneself through the eyes of others, of measuring one's soul by the tape of a world that looks on in amused contempt and pity."

Yvonne Lee: "One feels his twoness, an American, a negro, two souls, two thoughts, two unreconciled strivings, two warring ideals, and one dark body whose dogged strength alone, keeps it from being torn asunder. The history of the American negro is the history of this strife, this longing to attain self-conscious manhood, to merge his double self into a better and truer self."

Jason Lee: "In this merging, he wishes neither of the older selves to be lost. He does not wish to Africanize America, for America has too much to teach the world and Africa. He does not wish to bleach his negro blood in a flood of white Americanism, for he believes, foolishly perhaps, but fervently that negro blood has yet a message for the world."

Yvonne Lee: "He simply wishes to make it possible for a man to be both a Negro and"-

Jason Lee: "... an American without being cursed and spit upon by his fellows, without losing the opportunity of self-development."

Yvonne Lee: "He does not wish to bleach his negro blood in a flood of white Americanism."

Jason Lee: Yes.

Yvonne Lee: Yes, W. E. B. I really responded to the part where W. E. B. says "this sense of always looking at oneself through the eyes of other." I feel like that was something that I was not really conscious of, that I was actually doing until later on in life. I think that it's something that we do as humans. It's just a way of survival. It's the way of trying to figure out how you fit in and how you relate to people. I feel like the dominant culture, the people in power, they really take advantage of that basic human instinct of looking at yourself through other people's eyes because you're figuring out where do you fit inside this community? Where do you fit inside of this dialogue, trying to remind myself when I'm having these difficult conversations with myself, am I seeing myself through my own eyes or am I seeing it through the dominant culture's eyes? Which has so fantastically woven its purview through all parts of life in ways that they're so insidious, we don't even understand. Talk about therapy. We need some damn therapy up in this country.

Jason Lee: American needs a shrink.

Yvonne Lee: It's a circular experience. It's nonlinear to get to the end because every time you think you get to the end, then you see that you turn around the corner. Oh, there's another race that we've got to get down and dirty with.

Yvonne Lee: Today, we're talking about a specific phenomenon that parallels what we've just heard from Mr. Du Bois, which is the historical and current practice of passing. Jason, can you give us the short and sweet on passing for those who don't know?

Jason Lee: Yes, yes, absolutely, Yvonne. Passing is when a racially ambiguous person of color, usually for reasons of social mobility and also for reasons of safety, if they can, will pass themselves off as white. This originally began as a way to escape slavery or help free other slaves. This would often mean they had to turn their backs on their families and leave everything behind to literally start a new life. This could look like, as we see in the film of the same name, a woman of color passing as white and marrying a white man who has no idea of her heritage. One more term for you: Passing back over is when a person would return to identifying as black.

Yvonne Lee: Yep. And why was that?

Jason & Yvonne ...: They got sick of being around all those white people.

Jason Lee: Yeah. But in all seriousness, that actually is one of the main reasons why people stopped passing. Not only are you surrounded by racism against your kin, left behind or not, it still hurts. But you're also expected to participate in it.

Yvonne Lee: I mean, wow. That definitely could wear you down to the point that the opportunities of passing for white don't outweigh the cost anymore because then you become this self-hating person. You have to learn how to talk like the other person and actually embody that hate in order to survive or... I just can't imagine how that would chip at a person.

Yvonne Lee: When did I learn about passing? I don't think it was maybe until I moved to Chicago that I really understood this concept, of hearing about this concept of passing and it wasn't really something that in my family that we talked about, I think mostly because being black and Filipino, and being in Arizona I stepped outside and I'm five shades darker than I am right now. When you talk about race and how people create the social construct of race, my nose is flat. My lips are full. My skin is dark. My hair is wooly. All the things that they talk about when they talk about what it is to be black. So there really is no way that I would even talk about passing in the historical sense.

Jason Lee: Same here. I mean, being raised in small towns in the Midwest, I had a 1970s Afro and I too am much darker in the sun. I never knew of the construct of passing until I learned it. It's also, I think, a generational thing for us being kids of a certain age. I won't put your age out there, Yvonne. But being kids of a certain age, of an advanced certain age, but we're not talking 1920s here. I mean, there's a different construct going on when we were coming up in the '70s, '80s and '90s. So I learned it as an educational thing in school when I read books like *Passing*. Was it Walter White, I believe, was the president of the NAACP. I read about him when I was in high school.

Jason Lee: The story goes he went down to some Southern town. There was a possible lynching that was about to occur. They sent for help from the NAACP and other peoples. So this gentleman went down there and he's talking to some guy on a train and this guy could pass. They didn't know he was black. So he was interviewing this guy. He passed himself off as a news reporter, and he was interviewing this guy and he was like, "So what's going to happen to this guy if you find him?" And this guy was like, "Oh, we going to lynch him. We going to lynch him." He felt comfortable saying it to this guy. And so he's taking notes like he's writing it as a report. This was in the 1920s, '30s. So I was always familiar with it as a historical element. But no, I wasn't raised around the consciousness of passing in my family.

Yvonne Lee: Yeah.

Jason Lee: That kind of reminds me of the quote that Irene's character says in the film. She says, "We're all of us passing for something or other, aren't we?"

Yvonne Lee: Yeah. Actually, when she said that, I really connected to her saying we're passing for something because it's interesting. Even at that time she said it, which... When did the book? Wrote the book in like the 19... No, okay. The 19-

Jason Lee: The 1920s. Early 1920s. Yeah.

Yvonne Lee: 1920s.

Jason Lee: In '29. Yeah.

Yvonne Lee: Yeah. Everybody's trying to survive in one way or the other. I think that there have been times, like for me, I'm multiracial, there are times in black circles where I'm, until I really understood who myself, I was passing for black without having the Filipino there and always worried, "Am I black enough to be around these group of people?" So that was a type of passing that I was doing. Then when I was around my Filipino family, I actually felt a little bit more comfortable and more myself simply because all of my cousins are also black and Filipino, and we're all different shades. So that was my comfort zone. But I never thought that I could pass for Filipino around people who are not my family members because they often would actually speak Tagalog or speak their native tongue. So I knew that I could never pass in that sense.

Yvonne Lee: I was passing in a way when I would go to certain places where I knew there were going to be lots of white people, and I don't know, not passing for white, but passing for I'm good enough to be here, and hoping that I'm good enough to be in this space with these people. So it's that kind of thing, trying to build up my social equity in a way that matched the room that I was in. But I definitely wasn't born into it that way. Well, I guess... Sorry, I just got sad about all that stuff that happened to me when I was kid.

Jason Lee: Yeah. Well, no.

Yvonne Lee: Oh, my god.

Jason Lee: I hear you, but I respond to what you said about it all, but especially about the idea of passing for black, right? I'm of German and African descent, and I was adopted and raised in predominantly a white environment. And so I always knew I was black. I had an Afro in the '70s. I'm light skinned, but I'm not that light. I always knew there was never an opportunity to pass. Not even saying if I had the opportunity, I would've, but I didn't have the opportunity. There was no...

Jason Lee: As I got older, I had the same type of experience, Yvonne. I think that's one thing that we connected on when we first met in Chicago in the late '90s, is that idea of being of a double consciousness, of a multiracial, multiethnic background. I could never pass for the German that I am. I identify now with it, but I can't pass for it. I can identify with my blackness more strongly and present that face to the world. But we're artists. We're complicated, and our heritages are complicated and passing is passport, if you will, to get into the room. It literally allows people to exist.

Yvonne Lee: Yeah. I actually want to go and find out who came up with that term? How did it become a way of survival? That someone actually created this construct of this is how we survive.

Jason Lee: Well, it's white supremacy. It's white supremacy. It's a white nationalist thought. But people now pass by voting Republican. They find a way to exist within the power structure. I too am interested in how we condensed all of that down into

passing. But a lot of that is just based out of the sheer need to survive. I've existed as a black man in this country my entire life. I'm proud of that. But I'm also proud of my German roots, too, which I embrace.

Jason Lee: Another film along these lines is *Imitation of Life*. In the canon of exploration, there are two great versions of that movie *Imitation of Life*. These themes have been explored as long as storytelling has been in existence in this country. I mean, W. E. B. Du Bois himself also says the question of the 20th century is going to be the race question. We're still asking that question. It's now the question of the 21st century because we're up against a monolith of white supremacy in this country, frankly.

Yvonne Lee: Yeah. Wow. Well, I think that's a great segue, Jason. Thank you. I guess we're talking about a modern day film. For those of you who are listening, a few years ago, our film company Lagralane came into this little film, little big film called *Passing* as executive producers. It's directed by Rebecca Hall, a first time female director. The film was based on the 1929 novel of the same name by Nella Larsen.

Yvonne Lee: The film is about two high school friends, black women, that after high school, one goes to live in Manhattan and pass as a white woman. The other stays in Harlem and lives as a black woman. The two of them see each other and then they begin to desire what the other person has, and then you see their friendship along that journey. It's such a beautiful exploration of being a mother, being a black woman, middle class blackness during that time, and how do we survive? We got involved with the film because our friend Brenda brought the film to us. One of the things that Nina Yang Bongiovi wanted was to make sure that the people who were-

Jason Lee: The lead producer on the project. Nina's the lead producer on the project.

Yvonne Lee: Thank you for pointing that out, Jason. She wanted to make sure that the people who were supporting the film were people who also actually represented who was at the center of the film. So women of color, women also supporting the film from all different perspectives. I just loved that story about it. I loved the screenplay that Rebecca wrote. I loved the team that was involved with it and an opportunity to work with Brenda and to work with Nina was just, it was amazing. The way they ran the set was beautiful.

Jason Lee: Also, just to add in, I don't know if Yvonne, you're a bit too humble to speak to this, but I'll say it, one thing that I wanted to just to add into what you were saying, Yvonne, is three of the executive producers are Chazzi, were Brenda Robinson, Andy Vaughn because we wanted to show, and this was under Nina's leadership from the producing space, the team wanted to show women of color in all positions. So to be in allyship in support of that, we did not advance Lagralane group executive producer card. We advanced Yvonne in that position, and for that reason, and I'm thrilled to be able to do that. I get a nice, special, thank you at the end of the movie, which I'm very proud of, too.

Yvonne Lee: Yeah. I think that might bring us to bringing on our guest. Yes?

Jason Lee: Yes.

Yvonne Lee: All right, Jason, listeners, and now my empty cocktail glass, I'm taking that segue to bring on our two guests for this episode, who we are very lucky to call friends. Monique Marshall and DeMille Halliburton, an LA power couple who have been serving our communities for decades. Babe, can you help me out with another pour of that Ramos gin fizz while I introduce our guests?

Yvonne Lee: Like I said, tonight, we are chatting it up with Monique Marshall and DeMille Halliburton. Monique is the founder of Monique Marshall Strategy and consulting and is a veteran educator who has been working with young people in K-12 independent schools for 30 plus years. Monique is a leader, in my opinion, in every sense of the word. Monique is one of the founding board members of SoCal POCIS, also known as Southern California People of Color in Independent Schools. This organization is dedicated to supporting students, families, faculty, and staff of color in independent schools as well as offering a variety of annual programs for Los Angeles, area independent school educators and families.

Yvonne Lee: My friend has presented workshops all around the country with focus specifically on diversity, equity, and inclusion work with young children. I love that part because you know we have young kids too. Her presentation topics range from challenging gender stereotyping, inspiring activism, and creating anti-bias, anti-racist curriculum to building the partnerships across differences. I have learned so much from her this past year as I've been doing my own versions of EDI work at my kid's school and she is going to add some serious flavor to our conversation tonight.

Jason Lee: Here is your drink. I hope it's as good as the first. Can I talk about my man, DeMille?

Yvonne Lee: Of course. Take the mic.

Jason Lee: DeMille Halliburton is a principal at Epic Insurance Brokers and is one of the most sought after advisors in the business. He has specialized in the sport and entertainment industries working with film, television, and animation production companies, music touring, special events and sports entertainment personalities for over 28 years. DeMille sits on the board of directors for a wonderful nonprofit called the Black House Foundation, an entertainment powerhouse, facilitating aid and resources for black filmmakers and also holds a seat on the board of film2future.org. That's film, the number two, future.org, which provides underserved LA-based teenagers access to professional level filmmaking programs and employment opportunities. Monique and DeMille also have two beautiful children and we are so lucky they have made the time to chat with us tonight. So without further ado, it's cocktail confession time.

Yvonne Lee: Hello, hello, Monique and DeMille.

DeMille Hallibu...: Hello.

Monique Marshal...: Hi.

Jason Lee: Hey, guys. It's great to see you guys.

Yvonne Lee: Yes. So on this episode, Jason and I have been exploring our own understanding and experience with the concept of passing, the history of it. We even revisited W. E. B. Du Bois's notion of twoness. We are so excited to have you both here because of our collective experiences and perspectives on access and empathy, compassion. So welcome.

DeMille Hallibu...: Thank you.

Monique Marshal...: Thank you. Thanks for having us.

Jason Lee: Thank you both for being here. DeMille, to start this out with you, sir. I remember when we first met and we started talking about what we were both doing and you had mentioned the agricultural work, and I just wanted to lead in and start in on this conversation as we talk about access and compassion in the work and compassion in our own personal mission. I was just wondering if you could start us off with a description, discussion of your work with CLA.

DeMille Hallibu...: I was introduced to them because for years, Monique and I have been living in South LA for, I think we figured out 17 or 18 years.

Monique Marshal...: Something like that.

DeMille Hallibu...: For a lot of those years, we go outside the neighborhood to get good organic produce or prepared food at a restaurant that's not deep fried or just not healthy, fast food. So with some like-minded people in the neighborhood, we started a food co-op and for years we've been trying to have a brick and mortar store. From there, I kind of drifted off into a different idea. I had partnered with some like-minded restaurant tours to open up a place in the neighborhood where the food was made by local chefs and entrepreneurs. There was ownership and feedback from the community.

DeMille Hallibu...: In that process, I was introduced to the executive producer of CLA. I ended up being on the board. And COVID hit, and the farmer's markets that CLA oversees had to shut down for a little while and we needed to figure out how do we support the farmers so that they survive? Also, how do we feed families that are in need who are out of work because of COVID? So we got a grant from Cedar Sinai and with the help of Los Angeles Football Club, they let us use their driving area drive through. We fed every Wednesday morning for, I think, 10 weeks, about 1,200 families. So we were able to pay the farmers for their food, and we were able to give food away to those families. So besides managing and operating those farmer's markets, there are small vendors that sell prepared food at the markets that they support. We also try to do more stuff in the community as well.

Jason Lee: That's incredible. That jumps out so strongly to me to share. I don't know if you know this, but I was adopted and my family that raised me, they were very

active in the Midwest. They operated Archer Daniels Midland. So I come from a big ag family.

DeMille Hallibu...: Oh, wow.

Jason Lee: And now we're responsible for shepherding my grandfather's legacy. So I would love to continue that conversation. Yeah.

Yvonne Lee: I definitely love hearing about the impact that you had. Yeah. Well, I just think about being able to feed 1,200 families and the impact of that, of who those 1,200 families impacted because they were able to eat and feel safe and who those people impacted. So it's not just 1,200 families, it's everybody whose lives they touch that were also touched with that. So that's pretty amazing. Yeah.

Jason Lee: We have the happy meal on the corner. We have the liquor store on the corner. We don't have the sustainable farming mindset in certain places. So to advance that narrative and drive that home hits on a lot of levels, too.

Yvonne Lee: Monique, I was curious, as our listeners are getting to know who you are as we dive deeper into the conversation. I'm so curious about being a social studies teacher at Westwood and all of the things that you did there, teaching social justice. You were the co-chair of this, head of that. I'm wondering what is that moment that you decided to take everything that you've learned in educating kids and what you learned from them, and then decide to take it into institutions and spread it around. What was that moment you said, "Okay, I've got to make this move to affect," as we were saying, the 1,200 families, and now you're affecting on an institutional level. So what made you make that choice?

Monique Marshal...: It was Wildwood School.

Jason Lee: Wildwood, yeah.

Yvonne Lee: What did I say?

Monique Marshal...: There's so many Ws. Westwood, I think.

Yvonne Lee: Did I say-

Monique Marshal...: But there's so many Ws-

Yvonne Lee: I said Westwood? Oh.

Monique Marshal...: -it's not surprising.

Yvonne Lee: I'm so sorry.

Monique Marshal...: It's okay.

Yvonne Lee: Every time I try to think of Wildwood, I was like West Walt. So I just had that moment again with you.

Monique Marshal...: It's on the west side. Yeah.

Yvonne Lee: Yeah. Thank you for clarifying.

Monique Marshal...: But yeah, after 25 years at Wildwood and where I started out at Bank Street, also doing the work, doing equity and diversity work really specifically with young children and their families. That's kind of where my heart was, that was a Bank Street School in New York city. I'm a wondrous happenstance kind of person. I don't have a whole lot of straight line plans. I just live in my moment and then things happen and things drop in and they're the just right thing. So really kind feels almost like a snowball. Over the years, the work with individual students and their families and my colleagues started to spread. Wildwood does have an outreach center. So I started doing some work with the outreach center and then I started doing workshops here and there and I started... I don't know. I just ended up in the world outside of my little world. As a teacher, your own classroom really is a whole world and there's plenty to pay attention to in there. So you can get pretty myopic. You can get pretty just stuck, and it's beautiful.

Monique Marshal...: But what started happening was I started looking outside, I think, of my little world into all these other little worlds. I was getting little peeks. It was exciting because people outside of the immediate people that I was touching started responding and saying, "Oh, we'd like more of that," or, "Oh, we're interested in that." That was great and I love people. So again, it snowballed into something bigger when finally the outside of school work was competing with the inside of school work. It felt like, "Oh, I guess I have to make a choice. I have to pick a direction." And the opportunity to launch my own business, Monique Marshall Strategy and Consulting really crystallized right around 2019. Then in 2020 with the murder of George Floyd, it became very clear that there was a lot of work to do and the work needed to happen.

Monique Marshal...: Big ripples all over the place. Yeah. I got so many calls and I think a lot of diversity equity practitioners got a lot of calls. It was exciting in a sad way, just to see people's eyes were opening and people were waking up and it was a wave of wokeness. So that's how the doors opened in that direction for me. It's been pretty incredible ever since.

Yvonne Lee: I get totally creative, too, as like, "Oh, let's do this. Let's do a podcast. What do the kids want to do? What do they want to say? How do we bring it all together?" So I like listening to all the things that you have on your website, all the conversations.

Jason Lee: Because of the George Floyd, the tragic incident that occurred and the wave that occurred after it, what do you guys think? Are we going to face a brick wall of supremacy? Or do we feel like this momentum, this movement of EDIDEI work, how much are we moving the needle?

Monique Marshal...: I mean, you're a historian. So I'm sure you could track even better than I could just the waves of how the work comes. I'm going this with my hands in waves. I think that resistance always happens and resistance also pushes us forward. It stops us and it pushes us at the same time. So the resistance doesn't scare me or

surprise me. [inaudible 00:35:54] surprise anybody here. Here's what I think is different, at least certainly different from when I was a young child. I was just in a fourth grade classroom. These young people, I was not their teacher until just yesterday for one hour. And they were so awake and they had this language that there's so much power in language and in words. I asked them about how people are different and alike. They came up with the most amazing list. They were taking apart words; they were talking about homosexuality and heterosexuality and they were talking about ableism and heterosexism. I was like, "Yes! Fourth grade."

Monique Marshal...: So I think that's huge. I think that when language enters the conversation and when it comes in when children are young, I feel like you can't stop that wave. You can't take away that language from those young people. They know things now that they're awake to things that... Well, frankly, I was fast asleep at their age. So yeah, to me, I see a lot of opportunity for forward movement in the young people. I suppose that's always true, but specifically around language and our growth in how we're seeing the world.

Jason Lee: Drawing that direct connection between agricultural nurturing and educational nurturing and how we are. Our kindergarten kid, Maximo, came home from school. Last month was Black History Month. He's talking about Martin Luther King. I was like, "Maximo, is that what you know about Martin Luther King?" But he was breaking it down. And I was like, "You're in kindergarten. That is incredible." The concepts, the ideas, the thoughts are in his eyesight, in his mind at such a young age. Yeah. That's impactful

Monique Marshal...: Mm-hmm. And empowering for those young people.

Yvonne Lee: Yeah. Monique, one of the reasons we were thinking when we were thinking about this particular conversation and we were like, well, who could our guest be? Who could our guest be? I remember, and there was a conversation that you had that you shared... What was it called? It was called film conversations. Or-

Monique Marshal...: I think Camera Conversations.

Yvonne Lee: Camera Conversations-

Monique Marshal...: I think? Yeah.

Yvonne Lee: -is what it was called. And you-

Monique Marshal...: Yeah. Yeah. Todd Feldman. Really great guy.

Yvonne Lee: Yeah. You shared this beautiful, this very moving story of the moment you realized... This is what I gleaned from it. The moment that you realized how the world saw you versus how you saw yourself. To know that was happening for you in college, and then it made me go, "Oh, when did that happen for me?" So I wonder if you could talk about that. I mean, we've been talking about passing. We're talking about twoness. Jason and I talked about it earlier. We talked about

the history of all of that. I'm interested in if there's a relationship between the two, I guess.

Monique Marshal...: Mm-hmm. Yeah. So I was raised on the upper West Side Manhattan, New York, New York. I was raised by my white German-born mother and my black father was in and out of the picture. That was okay with me. I'm an only child. My mother was it. I was raised though by a white woman. You see yourself in your parent. So I think what happened for me was my journey was beautiful and long and complicated and she was my mirror. So I end up in college and remember, I've been raised by a white woman. Typically, here in the United States of America, white people are taught that the way to get over racism is just to not talk about race. So I did not have any conversations about race, about racial identity. I didn't talk about skin color.

Monique Marshal...: So I end up in college and I'm a junior and I have an eclectic group of friends, one of whom is another biracial person. But of course at this point, neither one of us knows the term biracial. Scroll back to those fourth graders that had all those words. I didn't have any words. I had no words for my own identity. I'm a light skinned black woman, but I look at myself and I'm like, "Yeah, I'm a black woman." However... Yeah. It took a minute to get there. Not that I ever pushed away blackness. I literally just... Yeah, I kind of was raised like a white person in America. I don't see color. Crazy.

Monique Marshal...: So junior year in college, we see this sign across our campus that upsets both of us because guess what? We both have white parents and a parent of color. So my friend and I are upset by this sign that says, "All white people are racist." Very provocative. Very large. It's like 1990, 1989, maybe. So we end up in this auditorium. We both are so perturbed like the rest of the white people around us. We end up going down to the front row and sitting in the front row saying to each other, "We're not going to stay long. This is a horrible thing. I don't know what this is. But we're going to probably leave soon." You usually don't sit in the front row when you're going to do that. The black man that was leading this incredible conversation about race that none of us at Skidmore College had ever had before, he did a whole lot of things.

Monique Marshal...: But the most impactful for me was that he posed this question and he said, "You're lost in the desert, and there's a white woman and there's a black woman on the porch. Which house would you go to?" It was a much better story, but I sat there wondering, like, "Where would I go?" I knew what the answer was supposed to be, but I thought maybe I'd have a different answer. I tentatively raised my hand and he called on me. He asked my name and I told him, like, "I'm really confused. I was raised by my mother. She's white. I don't know where I'd go or what I'd do." And he said, "Monique, do you mind if I ask the audience a question?" And I said, "Okay." And he said, "Please raise your hand if you see Monique as a black woman." And you know how you feel something before you see it? I just, I turned around and the place was packed and all the hands were up.

Monique Marshal...: That was it. It was like I was looking in this mirror for the first time. I was clearly shook and the guy invited me up on the stage. He said, "I usually don't put black

people on the spot like this, but if you'd to come up here," and I was like, "Okay." I went up to the stage. He held my hand and he had me look out into that audience. He said, "Monique, look out there at all your black brothers and sisters." I looked at the sprinkling of black folks that were there in that auditorium. I realized I was a junior and I did not know any of them and they did not know me because to them, I've been passing. To them, I've been just getting on. To me, through my white lens at the time, I think I just thought, "Well, why are they just all sitting together at the cafeteria table?" We looked at each other for really the first time and he said, "Tell your black brothers and sisters, I am black woman." I said, "I am a black woman," for the first time-

Yvonne Lee: Oh, my god. Monique!

Jason Lee: Wow!

Monique Marshal...: ... in my whole life. I had tears going down my face and they had tears going down their face. And then he said-

Yvonne Lee: Oh, my god.

Monique Marshal...: -"Look out there at all your white brothers and sisters and tell them I am a black woman." I was like... I said, "I am a black woman," and I don't remember anything else because I think that whole experience was for me. I don't think he did anything else. But at some point, it ended and I floated up the stairs because remember, we were still at the bottom. We did not leave early. Floated up the stairs, and at the top, every black person at Skidmore College was waiting there and had put their arms around me.

Yvonne Lee: Oh, my god, Monique.

Jason Lee: Wow.

Monique Marshal...: Yeah. So that was it. That was my opening my own eyes to race in America, to my own racial identity, all of the stuff that started flooding in that I think I had suppressed or just put on the back burner.

Jason Lee: Wow.

Monique Marshal...: Yeah, that's my story.

Jason Lee: Thank you.

Monique Marshal...: Well, I don't know if you really wanted me to retell the whole thing, but there you go.

Yvonne Lee: Whoa, girl. You tell-

Monique Marshal...: DeMille will tell you-

Yvonne Lee: Oh, my God.

Monique Marshal...: -you ask me to tell a story, I'll tell you a story.

DeMille Hallibu...: Mine was more violent than hers. From kindergarten through 12th grade, maybe eight kids of color went through that whole school system. It was a public school, but pretty much private because it was a very small neighborhood in Westchester. Out of those eight or so, five are from my family, which tells you how many black kids went through the school. So I too, even though my parents were black, I think of it like I was like Michael Jordan. Like, I wasn't like all of the black people. You're DeMille. You're not black. There are people that actually say that. I didn't have the language or the experience. So I didn't take it negatively. I was like, "Okay, I guess."

DeMille Hallibu...: So I'm in college and I had taught tennis for a long time to make money. I taught at a camp during the summer and in the winter at a club in Westchester. One of my friends who was a white female came to visit me on campus. At that time, the drinking age changed. So there were no liquor, no keg parties that were legal at the school anymore. That night that she came over, there was an illegal keg party in the back of the campus. So we're heading back there and it's dark. We have to walk down this hill past the tennis courts. As I'm walking down the hill with this white woman, this drunk white basketball player who happened to be from Boston, yells out and calls me a beer nigger. Never heard the phrase before. It's like, "Get out of here, you beer nigger!" I was like, "What the?" At first I was like, first of all, I was embarrassed because I've got this friend of mine with me. Then he said, "You're a Bill Cosby looking mother fucker. Get out of here, Bill!" It's like, okay.

DeMille Hallibu...: I was shaking it off. My mother worked on the campus even before I went there. She was a receptionist at a dorm. So everyone knew her on campus. So this wasn't a typical your mother's a whatever. He said, "I'm going to kick your ass and I'm going to kick your mother's ass."

Jason Lee: Oh, shit.

DeMille Hallibu...: And something snapped in me because I am not a violent person. We ended up rolling down that hill.

Jason Lee: That would do it.

DeMille Hallibu...: I hyperventilated. Somebody took me away and my friend and I walked across campus and in the middle of the quad at night, about 10 white basketball players stopped us and started yelling profanity and other language saying, "I heard that you beat up on my friend, blah, blah, blah." Out of nowhere, this wall of black students came between me and these white basketball players. Similar to Monique, I had friends in all different shapes and sizes and colors, but when I would go into the cafeteria, it was funny. I was a commuter, but no one knew it because I was on campus all the time. I snuck into the cafeteria and everything. I was not a member of the Black Student Union. I had black friends on campus, but I wasn't sitting at the black table in the cafeteria. I was with my friends. Out of nowhere, they came without question and blocked these guys from beating the shit out of me.

DeMille Hallibu...: That was the first time that I really not only saw my black brothers and sisters on campus, but also realized, "Oh. Shit." I knew I was black, but it was just a big slap on the face. So it was a little more violent than hands in the auditorium.

Jason Lee: But both leave the mark, right? My mark was also college, early '90s. I have two. One was I was a history major, theater minor. I was in an English class and I was introduced to Langston Hughes's poem Cross. It ends basically with, I'm paraphrasing brother Hughes, but he says, "My rich father died in a big old house. My mom died in a shack. I wonder where I'm going to die being neither white nor black." And the professor was a black dude. I was one of the only African Americans, mixed race African Americans, black boys in the class. And that poem shook me. I fancy myself a poet. I write some. And that poem shook me. Where am I going to die being neither white nor black?

Jason Lee: He saw that I was shook and I was sitting in my chair and I was leaving the classroom. Everyone had already left. This dude, he said, "I knew that was going to affect you, Jason." And I was like, "What? No, man. I'm good. I'm all right." Trying to walk it off and stuff. I walked away and it's been stuck in my mind for the past 25 years about how he basically handed me that poem, knowing the impact it was going to have, what was going to happen to me. Then being raised in small towns, I've never been able to pass and never not that I ever even would've if I could've, but around my white family in the Midwest in the '70s when I had the Afro, it's kind of fairly obvious where I'm coming from. But to be able to navigate and maneuver through those various scenes, I often sometimes think that I've more often passed for black than passed for white because I never could, but I had to learn my black culture. I actually had to actively study it. Then I mastered it, of course.

Monique Marshal...: So interesting.

Jason Lee: Well, we master languages. That's what we do.

Yvonne Lee: As you guys are talking, I'm thinking to myself, when did that happen for me? My dad is from Macon, Georgia, and we grew up in Arizona. So I felt like I knew all the time that I was black. I think from my dad, I remember the way that he used to talk about white people. I was like, "Oh, is my dad racist?" And then as I got older, I realized, "Oh, he's not racist. He is the oppressed in this situation because of the way that he was being treated.: But I remember probably in fourth grade, I think the teacher was trying to teach us about the differences of everybody in the room.

Yvonne Lee: So as she would talk about the different ways that everybody looked in the room, this is in Arizona, whatever, 1980s, something like that. I remember that my friend, Tanya Malinkovich would look at each person as she would point it out. So she'd looked at me and I used to wear my hair in braids and beads and all of that of the '70s and '80s of that time. That was probably the first time where I remember going back to my mom and saying, "Mommy," because my mom is Filipino and my dad is black. And I was like, "Well, what color are you? Oh, well what color am me? Are you peanut butter and I'm chocolate?" It was

that conversation in that class that made me start finally actually trying to figure out how other people were perceiving me.

Yvonne Lee: But then it was my dad being from the South that put value on it in a way that I was not prepared to handle, which was how can I now be more what white people think a person me looks like should be like, do what I mean? Like, very following the law, standing in line, being as smart as possible, nothing that they couldn't tell me that I was less than, you know what I mean? I was trying to figure out how, whatever your perception is of black and how my dad talks about it and how it has made him feel. I was trying to be the opposite of that as I was growing up.

Yvonne Lee: I became an AKA. So then I was like, "Oh, Alpha Kappa Alpha. Skiwi!" I've never been good at skiwi. That was probably one of the first times as well in college where I felt like, "Oh, people are embracing me." And then to Jason's point, oh, at some points, I feel like I'm in the traditional sense of passing in terms of passing for white. I was also feeling I am not black enough, not Filipino enough. What I really am, which made me cry once I really took it in was, "Oh, I'm a multiracial. I'm multiracial black. And that's what fits me. And that's what makes me." I don't have to belong one way or the other. I still had another step. Even in this past year to go, in the past year, "I am multiracial black. That's me."

Jason Lee: We talk about the race in America is often stone cold black and white, but there are so many other elements involved in identity and culture and experience to add to the conversation. I was raised in some sundown towns in Southern Illinois. I spent some time there. So I come at it from of course the black and white lens, but Yvonne and I throughout our marriage and throughout our relationship have had a lot of very fascinating conversations about how many others are there until we realize that we're not others, until we've been othered for too long.

Yvonne Lee: I have a question, DeMille. Did you have people in your family that... You said that there were only you and also in a big group of white people going to this school. Did you have people in your family, did you know, who actually passed? I feel like passing is something that people don't talk about.

DeMille Hallibu...: Yeah. I'm sure there were. But no, my grandparents were very light, but they did not pass. They were kind of an anomaly. They lived in New Hampshire. They had their own business in Newburyport, Massachusetts, where they were furriers and tailors and they had their own business that thrived. But they were one of few there. Now I don't know of anyone who really passed.

Yvonne Lee: Yeah. I think that we might be ready. Jason, are we ready?

Jason Lee: Yeah. Yeah. So guys, we get to this point in our conversations and we call it our cocktail confession time. You guys ready?

Monique Marshal...: We're ready. Great.

Yvonne Lee: Cool. We've been talking about the theme of passing and twoness. Your question is what if you had to do to get in the room?

Monique Marshal...: Well, I think maybe we should start with a little story about being in a room. You know the story I'm talking about, right, DeMille?

DeMille Hallibu...: Oh, boy.

Monique Marshal...: Okay. This is a good story. We were in a room. We were in the room with a lot of white people, and it was a event where there were people that knew me and not so much DeMille, but knew we were together, husband and wife.

DeMille Hallibu...: Before you go on, I just want to say, you guys might not believe this, but it really happened.

Monique Marshal...: It helps to remember that DeMille's name is DeMille Halliburton and my name is Monique Marshall, but sometimes they'll put you together as Monique Halliburton or something. So we're standing with these other couples and we're having a lovely time. We like these people a lot. One of the couples is trying to introduce us to another couple that doesn't know us at all and says, "This is Monique and DeMille Huxtable." And we-

DeMille Hallibu...: [inaudible 00:56:58]

Yvonne Lee: What? Oh, my god.

DeMille Hallibu...: Subconsciously. It wasn't intentional.

Monique Marshal...: So how's the weather? I don't know. Because we don't talk about the weather.

DeMille Hallibu...: But totally beet red. She turned totally beet red because as soon as it came out of her mouth, she realized what she said. But it goes back to what I was talking about, like Michael Jordan. We're the safe black people, whatever.

Monique Marshal...: The Huxtables.

DeMille Hallibu...: She subconsciously connected us with the safe black family on TV.

Monique Marshal...: I don't know exactly what my response would be today, but certainly that was many, many, many years ago. I definitely did not have any tools. I didn't have very many tools. I don't know what exactly I'd say today, but I might say something today. But it was just one of those... And we moved on. But it just came to me because I was thinking about just getting in the room, and I'm aware of the comfort, that typically white folks are comfortable with me.

Monique Marshal...: I was having a really good conversation about this with another person of color who was talking about giving up some pieces of herself, like am I giving up pieces of myself? Though I 100% have had to give up pieces of myself along the way, but there are pieces of myself I didn't even realize I was giving up. It was different, a different kind of a giving up because really the flip side of that is kind of Jason, what you were alluding to as well, or even Yvonne, what you were

talking about being multi, the having feet in different places, in different spaces. I was born there. I was born with my feet in white spaces and places. In fact, those are spaces that I didn't have to try to feel comfortable. I actually was really comfortable there and have been and can be, and I'm not giving up a thing. I'm not putting on a thing. This is just who I am. The who I am is a biracial, multiracial, black white woman who was raised by white people.

Monique Marshal...: I'm also, then there's that piece of a person that you try to put your finger on. You have more than one kid. And you're like, "Oh, that kid's an individual. And that one's an..." There's a 100% something about me that is just my mother says you were born easy and easy going. Yeah, I think that's really true too. So my nature is such and the way that I was raised is such that I think I was born in the room, do you know? So the more I learn about my full me, I think I'm aware of it, and so I have to call myself on that sometimes. I have to name it out loud, actually say, "Hey, you know why I'm in the room? Because I'm easier for you to... I'm easier. I'm easier. It's easier to be with me." There's for sure that there's something that I'm still unpacking it. I think our whole lives we're unpacking ourselves and trying to figure stuff out.

Yvonne Lee: Yeah.

Monique Marshal...: Pass it over to you, honey.

DeMille Hallibu...: So part of it for me is that too, where I grew up in that space. So I'm comfortable in that space. It wasn't a strain for me, but it doesn't mean that I would be accepted. The other part of the story is I was brought into the room and one example, which I love because I love this guy. He's been a client of mine for 20 years, Usher, Raymond. He left his business manager and went to a white business manager, told that business manager, "I know you have your own entertainment insurance person that you use. DeMille is my guy, and you're going to use him." So not only did he remain a client, but after that business manager saw that I did as well or better than the brokers he was using, I ended up building up more business with that white business manager. But the only reason why I had the opportunity was because a black person who was in the room brought me in the room.

Monique Marshal...: You got to also just name your mother in all of this because I think so intentional the way she gave you some tools to enter the room, especially as a black man.

DeMille Hallibu...: Yeah. Well, my father entered the room by knocking down the door. My twin sister and I were two or three and I have older siblings, and we were living in Queens and my father said that he wanted to move to a different neighborhood because he wanted his kids to have a better education. So he went up to Westchester, found a lot that he wanted to build on. He went through. He was denied. He went to some agency; the white couple came in there and of course that plot was available. So he ended up suing for us to get into the room. I honestly believe he died young because he had to go through and bust down those doors and this stress killed the guy early.

DeMille Hallibu...: But my mother taught me tennis, how to play tennis and drove me to every free clinic she could find. That sport has enabled me to get into the room because it's just one of those things where just the other day I ended up playing at this billionaire's house in Bel Air because I was brought in by a white friend to play doubles. It goes back to money. You've been talking about kids. If you're not exposed to people and they're the other, you're afraid. You have these preconceived notions about who these people are. But when you go and play tennis with someone and you joke around and you give them shit and whatever, like, "Oh, shit. I could do business." It's like, "I could be friendly with this guy or whatever." So that was my mom's way of giving me tools to, if you want to say, be that safe person to get in the door that way, to expose yourself to other people.

Yvonne Lee: Yeah. That tennis was another way for people who might have other assumptions about you to actually relate to you in something that you really love and you're good at. I'm going to do that for my kids.

Jason Lee: Absolutely. Absolutely.

Yvonne Lee: I mean, I hope I don't have to be able to... I would like for them to be able to do whatever they want to do, but to find that thing. I guess that's what golf is for some people.

Jason Lee: My family, we weren't able to join the country club because of me. My parents were very active in the community and all of that fine upstanding white folk in Illinois. I was probably six at the time. When the vote came to let our family in to this country club, the story goes a woman stood up and said, "Your family's wonderful. You guys are doing great work in the community. We love you all. But that Jason, when he gets a little bit older, there might be some issues." And another white woman stood up and said, "What do you care about that? By the time that happens, you're going to be dead." But we were denied access to that country club.

Jason Lee: I still remember my brother and my dad going out golfing together. I didn't do that, he passed away in 2014, until recently I was not given those tools, DeMille. So I appreciate greatly what you're saying because that levels the playing field. Like you said, when you can go talk shit on whatever court it is and you can see eye to eye with somebody, that levels the playing field instantly. When you don't have that access, then we're stuck in the otherization of people, and we don't allow peoples in. That's an incredible story, man.

Yvonne Lee: I have a follow-up question because as we're speaking and we're defining the room, we've all spoken in terms of the white people in the room. So can we talk a little bit about the room? Like, defining it for ourselves, like-

Jason Lee: Yes. You both have created your own rooms, too. I'm sorry. I'm just piggybacking. I don't mean to take the mic, although I totally just did so.

Yvonne Lee: Oh, just totally did.

Jason Lee: I'll shut up. Please, go ahead.

Yvonne Lee: We were just...

Jason Lee: Sorry. Sorry. It's the Ramos gin fizz. I'm sorry.

Yvonne Lee: I'm just recognizing, I know that we're talking about passing, but I'm also recognizing that I have narrowly defined the room. So how much of that is on me? What do you guys think?

Monique Marshal...: How are you defining the room? White spaces?

Yvonne Lee: Yeah. I realized in this moment as we're talking, I'm like, "I have been defining the room as places where white people are only."

DeMille Hallibu...: That's pretty much how we were defining it, too, right?

Monique Marshal...: I think so. Yeah.

DeMille Hallibu...: Right.

Monique Marshal...: I think we're talking about dominant culture.

Jason Lee: Yes.

Monique Marshal...: So in connection to race and passing, thinking about white space, but I'm also thinking about temporarily able bodied space and heteronormative space and the spaces where really it's difficult to come in if you're scary, if you're surprising, if you can't actually open the door or whatever. Yeah.

Jason Lee: There's a line from the novella itself that says we are all passing for something. That's amazing, Monique, that you just said. Like, if you can't turn the doorknob, if you don't look a certain way, if you don't walk a certain way, talk a certain way, dress a certain way, whatever that is, then you have to either fit yourself into what is expected or accepted or not.

Yvonne Lee: What have you guys taught your kids that's different from what maybe your parents did?

Monique Marshal...: Language is the first thing that comes.

DeMille Hallibu...: So they definitely have a language, yeah.

Monique Marshal...: Right. Language for all the parts of their identity. I think for at least my... I mean, speaking of my mother and how she raised me. I think she just didn't have language. I think she would've happily given it if she had had it. Yeah, language. Hopefully, the goal was really to give them a sense of that you are valuable and beautiful and strong and powerful and brilliant and that you can be whoever you want to be. But only kind of like I just think of little, little moments.

Monique Marshal...: Do you remember at the time, DeMille, where we had one interesting teacher situation with one of our children where there was an insistence that our child wears something that was more professional, I'm putting that in air quotes because you can't all see it, for a presentation or something. We all pushed back because that particular child had a very specific way of presenting herself and we 100% supported her and her sister in the way they wanted to, the clothes they want to put on their body and that it's your body. So I think there's generally that sense of you get to do you, I think.

Monique Marshal...: I'm going to say I'm now continuing the parenting into the adulthood, into the adult children that they are, but thinking about which pieces of passing or being in the room did I overlook? For me, I wasn't grown up with an intentional getting in the room. It just was the assumption that of course you were going in the room, of course we're all in the room. But as an adult, I know that's different. I think there's always a fantasy. There's a little fantasy that I think I held onto that of course everybody will see my children as belonging everywhere. Then when it hits you, you're like, "Oh, my god. That person's not seeing my child the way I see my child." You're like, "Oh, did I do enough to shore them up for that?"

Monique Marshal...: I think we had those conversations with our kids specifically around gender identity and appearance because both of our children were misgendered. So it was interesting how that partnered with race, like the, "Oh, my god, there's a boy in the bathroom," when people are saying that about your little girl. Like, "There's a boy in the bathroom. Oh, there's a black boy in the bathroom." That's a whole nother thing.

Yvonne Lee: Well, I want to say thank you to you both for your vulnerability and for your openness and for telling us such amazing stories about your family and how you grew up. Our hope always is when we're having these conversations that other people who felt like they have not been seen, that they will see themselves in these conversations and then go off and start opening conversations with other people. So you guys are amazing. I can't believe our actual date is here on this-

Jason Lee: [inaudible 01:10:48] on the podcast.

Yvonne Lee: -couple's date is on our podcast and not in person.

Jason Lee: Yeah. Yeah.

DeMille Hallibu...: This is just the beginning.

Jason Lee: I'm fascinated by the conversation of the room. I'm fascinated by access, by compassion, the teaching of the children, of everybody, the use of kindness and compassion as we navigate these spaces but also having the sense of self to be aware of the surroundings. So the actor, know your audience in your storytelling, but also being fearless in your exploration of your identity. I'm taking that in as a father. Our kids are young. They're 12, 10 and 6. Their future is to come and we're in the moments with them right now. I just am grateful for this conversation, guys.

Monique Marshal...: Thank you.

DeMille Hallibu...: Thanks for having us.

Monique Marshal...: It's been great hearing your stories, too.

Jason Lee: I feel we could keep going and going and diving in more and more. [inaudible 01:11:42] we will in the future. Just thanks for taking the time to talk to us tonight.

Yvonne Lee: Yay.

DeMille Hallibu...: Absolutely, good seeing you.

Monique Marshal...: Thank you.

Yvonne Lee: "The negro is a sort of seventh son born with a veil and gifted with second sight in this American world, a world which yields him no self-consciousness, but only lets him see himself through the revelation of the other world."

Jason Lee: W. E. B. Du Bois.

Yvonne Lee: Thank you for listening. And...

Jason & Yvonne ...: Please drink responsibly.

Yvonne Lee: This podcast is produced by the Lagralane Group. We would to thank Lagralane Spirits co-producers and writers, Courtney Oliphant and Peppur Chambers Soraci, co-producer Matthew Soraci, podcast coordinator AJ Dinsmore, and Liam Allen for their original composition and vocals.

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