

**SFA Founders Oral History Project**

**JESSICA B. HARRIS**

**Date: December 28, 2005**

**Location: Ms. Harris' Home – Brooklyn, NY**

**Interviewer: Damian Mosley, Friend of SFA & Glory Foods Scholarship Winner**

**[Begin Jessica Harris-1 Interview]**

0:00:00.1

**[Clock Chimes]**

0:00:08.6

**Damian Mosley:** So, the first question is how did you come to be involved with SFA?

0:00:24.0

**Jessica Harris:** I'm a founding member; it's as simple as that. I had—actually, it goes back a little bit further than that. I had done—as a consultant, as an editor—a book with the National Council of Negro Women in conjunction with a lady named Ellen Ross, and at some point around the time of the Atlanta Olympics I was invited to Macon, Georgia. And at that point, Ellen said, *Oh there's a graduate student at the Center of Southern Culture whose name is John T. Edge. He's from Macon; ya'll need to meet each other.* And at some point we met each other and, you know, we both were involved in food and that was, you know, fine and dandy; and [we] liked each other and talked. And John T. called a while after that and was getting ready to try to do a conference and, you know, we talked about the conference and I--you know, made some suggestions. He obviously talked to a lot of other people who made some suggestions and wanted to do this conference on Southern food out of the Center for Southern Culture at Ole

Miss and asked me if I would come and speak. And I said, *Yeah, sure*. And so I went down. The conference was wonderful. I believe Betty Fussell gave the keynote [speech] and spoke about corn, and I spoke about African food, particularly in the South, not necessarily in the Diaspora. And a variety of other folks spoke; John Martin Taylor spoke, I believe John Egerton spoke. You know, it was the--the dinosaurs or the gray beards, whichever you prefer. It was such a great conference that out of that conference grew the SFA. [*Knocking*]

0:02:20.5

**DM:** Okay, okay.

0:02:22.0

**JH:** Okay; and that was--so I was you know there from--I think I--now that John Egerton has missed a conference or two because, I believe, his wife was ill for one of them. I have the dubious honor of having been to all of them.

0:02:38.1

**DM:** Hmm. Were you involved with either of the Southern food organizations that predated SFA: the Society for the Preservation of--and Revitalization of Southern Food or the American Southern Food Institute?

0:02:54.6

**JH:** I honestly don't know. I know that at some point in time I had received a request from the organization that was going to be founded by Edna Lewis to be a Board Member or a participant in some way in that organization and had said *yes*, but I don't know that I had done very much more than say *yes*.

0:03:18.3

**DM:** Okay, right. Okay. Now did you go to the organizational meeting in Birmingham in the summer of 1999?

0:03:26.6

**JH:** No, I wasn't able to attend that.

0:03:28.7

**DM:** Okay.

0:03:29.3

**JH:** I basically have a summer house in Martha's Vineyard, and once I get on the rock, it takes an act of God to remove me from the rock.

0:03:40.9

**DM:** That's understandable.

0:03:41.6

**JH:** Uh-hmm.

0:03:44.4

**DM:** I always feel like my time in the Vineyard is too short.

0:03:46.7

**JH:** Yeah. Well I go for--well it's the only-child thing. It was my parents; it is mine. It's one board thick. I can only be in it--maximum four months; so if I'm there for two, I'll want to be there for the two.

0:04:07.0

**DM:** Uh-hmm. Okay. What was your vision for SFA when it began?

0:04:12.9

**JH:** I don't know that it had--I had a vision, and I probably was a naysayer. I--I didn't know that there was a need for another culinary organization. I thought the conference was fabulous. I thought that the commensality and communality of the conference was wonderful, but I'm not a real big organization person. I find that they sometimes get cumbersome and, you know, unless they're very clear about their stated goals, you know, they're just a once-a-year conference, so why go to all the rest of the trouble? *[Laughs]*

0:04:51.2

**DM:** Right.

0:04:51.6

**JH:** So I probably wasn't, you know--wasn't the real gung-ho one.

0:04:57.7

**DM:** Okay.

0:04:58.2

**JH:** As I recall, it was really John Egerton who sort of said, *You know, this needs to be an organization, and this needs to come around, you know, the table and we need to start, you know, thinking about that.* So I said, *Oh, okay. Sure.*

0:05:13.0

**DM:** Now has your take evolved?

0:05:15.4

**JH:** I think that it is probably--not probably--it is certainly the only food conference I go to annually, and I make a point of going to it annually. I think that it is vital and important in that sense. I still, you know, remain skeptical about organizations and particularly organizations as they get larger and larger. I miss, certainly, much of the intimacy of the original conferences, which were limited by number to 100 people because they were held in Barnard Observatory. And, you know, I see that sooner or later we're going to maybe even have those concurrent sessions. I mean, I hate that because then you always have--you know, [you are] torn. I went to the Modern Language Association Conference once and promised God and whoever else was listening that I would never go back. I mean I don't ever want to see a conference bulletin that looks like a--a phone book.

0:06:27.4

**DM:** Right.

0:06:29.5

**JH:** The nice thing about the early conferences was everybody was in one room. You smiled at everybody. You knew everybody by face, if not by name. We could fit in varying places to eat together. Granted, there was always a cliquish sort of set of folks that hung out together, but that's going to happen any place, particularly in this day and age where you--you know, see your friends so rarely, so when you see them, you like to spend time with them. But the bottom line is the way that the SFA has evolved given all of those things has been pretty extraordinary. I mean it still retains that sense of community. I mean I think that there is a real sense of membership and of--of--of Southern-ness, if you will. I mean there's--there's a way that it becomes welcoming and there's a sense of hospitality to it and about it that I think make--make it function even in its new size.

0:07:40.9

**DM:** Right. And it seems like you were saying earlier, at least that the 2005 Symposium--.

0:07:49.1



**JH:** Well the 2005 was kind of back to--back to the feeling--

0:07:51.2

**DM:** Captured some of its old ways?

0:07:53.0

**JH:** --of the--of some of the earlier ones. I mean I certainly--in terms of the caliber of the presentations and the on-topic nature of the presentations, I think all of those things were back on point, if you will.

0:08:14.0

**DM:** Okay. I guess in some ways you've already answered this next question which is, you know, did you attend the first Symposium in 1998, and what do you recall about it?

0:08:27.6

**JH:** Been there, done that, said that.

0:08:30.3

**DM:** Right. However, are there any particular moments from that gathering or others that stand out in your mind?

0:08:37.9

**JH:** Well see, I'm thoroughly confused now because I don't remember if '98 was the original one or '97 was the pre-SFA conference or '98 was the pre-SFA conference, so--.

0:08:49.0

**DM:** Right. Well from that--that symposium or any others, are there any particular moments--?

0:08:53.7

**JH:** Oh, there have been--there have been all sorts of moments. Some of them--some of them precious and some of them really sort of rather strange. I remember—well, I mean I suspect my major conference moment was calling Damon Fowler to task about the British origin of Southern fried chicken. It ended up being a front-page cartoon in the *Food Section* of the *New York Times*--two people dueling with chicken legs. It was not the SFA's finest moment, I might say [*Laughs*] because, you know, it was one of those things that was based in--in race and that it, you know, opened an ugly kettle of fish that probably had best been tamped down. I think part of the value of the SFA and part of the redeeming sort of quality of--of the SFA and of its membership is we weathered that storm and moved on. Damon and I are friends; we've known--we knew what we

were talking about. We--you know, one of the things about good friends is you somehow or other know how to fuss. Everybody else doesn't know that you know how to fuss, and so sometimes it may be perceived of as other things. But food and--food--particularly food in the South, given the history of the South, is inevitably tied to race. When the SFA was in its inception and there were founding members, if you looked down the list of the founding members, it's almost what I call a Chinese takeout list. You know, one from Column-A and one from Column-B--almost matched, you know, twenty-five of this color and twenty-five of that color and fifteen with brown eyes and four with blue, you know. I don't necessarily subscribe to that as a concept or as a reality. I think that one of the things that has happened with the SFA is because it is in the South and because we meet at Ole Miss in Mississippi, there are some things that for African American members are more *a fleur de peau* [French phrase, meaning thin-skinned], you know, that are more right there just under the skin than they might be, you know, if we met in Wisconsin. But if we met in Wisconsin, it wouldn't be the Southern Foodways Alliance.

0:11:42.2

**DM:** Right.

0:11:42.5

**JH:** I think part of the history of food in the South is undeniably connected to race. After all, for much of the history of the food of the South, African Americans planted it, grew it, harvested it,

cooked it, served it, washed up after it, and then cleaned the chamber pots; so we were intimately involved with it. **[Laughs]** In many of our heads and hearts it gives us an ownership **[Laughs]** that we give up unwillingly or at least you know sort of un--undemocratically shall we say for that. But the whole thing is it's--it's a part of the food of the South and it's a part of the SFA and it's a part of who we all are, and I think part of the wonderful thing if you will of the organization is it's an elephant under a rug, but everybody knows there's an elephant under the rug. We just put a table on top of his back and eat.

0:13:05.7

**DM:** Okay.

0:13:08.4

**JH:** Got you speechless with that one. **[Laughs]**

0:13:09.5

**DM:** Yeah. I mean I'm just--I'm just absorbing you know. That's what I do. I do have another question. Can you--can you say a little bit about--about your role in defining the mission of the SFA and maybe your role in its--its vision and its--and its programming, its planning?

0:13:31.2

**JH:** [*Sighs*] I--at some point in its early, early inception it was clear that the SFA had--you know, any fledgling organization has a group of things that need to happen. They need to find officers, establish a Board, so on and so forth. At one of the early meetings, I think it was either the first or the second post-formation meeting, Daphne Derven, John Martin Taylor, and myself volunteered to become a planning committee, speaking from a variety of different points of view. John Martin Taylor, certainly being the preeminent scholar or one of the preeminent scholars to hedge my bet a little bit--of the food, of the South Carolina Low Country. I do that which I do and Daphne Derven, who is a--now I'm not quite sure how she phrases it, but basically she is an experimental archaeologist who deals with food. I mean Daphne is the one that I call when I want to know anything about the kinds of utensils that were used at any given period--

0:15:09.2

**DM:** Right.

0:15:09.5

**JH:** --because she is the one who has been out there in the--you know, the bearskin scraping down the skin to find out if the scraper really went to the right or to the left. That's part of what she does. So it was a very sort of eclectic group, and we did a variety of things, and we were always kind of on phone availability for John T. who did and still does much of the organization and the kind of fielding of things. Out of that--at some point--became a programming committee.

The planning committee--I--and I'm not at all clear on this because my mind, you know, if you had asked me a while ago I might have had it, but it's [*Laughs*]--post-Katrina, the mind goes to the Mezzanine, gets to the penthouse occasionally, post-Katrina and Kitty it's like--gets where it gets, and we're not quite sure and it will get there maybe before the end of year is over, but I'm not sure. But at some point the planning committee morphed into the programming committee, and I was Chair of that. And as Chair of the Programming Committee I came up with what is basically a paradigm that I think the SFA is still following, which is sort of tri-partheid. Once a conference or--a conference on an ingredient or a particular food--dish in a way--a conference on a region, a conference on a topic. So we've had barbecue, we've had Appalachia, we've had food and race; we've now had sugar, there will be a region, and then possibly food and gender.

0:17:16.4

**DM:** Right.

0:17:16.6

**JH:** And then after that, conceivably, rice. I am no longer on the Board. And I should probably say that I did resign from the Board in a snit over something. And I have no idea if this is or isn't going to happen.

0:17:35.4

**DM:** Okay. What--I mean what led you to, I guess, develop that tri-partheid system?

0:17:50.9

**JH:** I have a very peculiar brain.

0:17:52.7

**DM:** And the reason I ask is because there are a lot of things that I feel like could be, you know, both an ingredient and a topic.

0:18:02.1

**JH:** Uh-hmm.

0:18:02.8

**DM:** Or both a region and a topic.

0:18:05.9

**JH:** Well it--it--certainly they--they--they all inter-weave. I mean for example, barbecue; it's a noun, it's a verb, it's an adjective. You know, it could be anything. It could certainly be a region,

but within that whole notion of umbrella, if you wanted to have conferences that were on a specific focus, equally you could have picked time periods.

0:18:37.7

**DM:** Certainly.

0:18:38.8

**JH:** But I think time periods would have then allowed for so much leeway. If you say the colonial period, you know—what, 1620s through 1770? Well that's too much time.

0:18:57.2

**DM:** Certainly.

0:18:58.3

**JH:** Okay, and are you talking about what's going on in St. Augustine, Florida, which was colonial--it was just Spanish colonial--or what was going on in, you know, Virginia? So that--because the South is so very regional within its region, regions seemed appropriate. Among other things, it also enabled me to learn more. I mean, I am not a Southerner. Food, because I think



that there are specific ingredients that are totemic to the South. Certainly sugar--it doesn't grow anywhere else.

0:19:44.5

**DM:** Right.

0:19:44.9

**JH:** Okay. Rice. Arguably, hog.

0:19:53.7

**DM:** Very arguably.

0:19:55.9

**JH:** You know, which certainly is eaten in other parts of the country, but there is a certain Southern identification with it. And then there--you know, we may run out of foods, but then there are totemic dishes. I mean, it may be--I don't know--gumbo, because there is certainly Louisiana gumbo; there is a Charleston gumbo; there are probably other Southern gumbos as--not as important as barbecue, which is--I mean there are barbecue organizations all by themselves. I mean, there may be a revisiting of barbecue. Southern drinks, Southern confits, as

in Southern candies—divinity, ambrosia, all of those. All of those things that are specifically Southern, you know, come under that heading. And then topics--because I think that there are just some big over-arching topics that may not be specific to food at--or the food of the South, but that can certainly be applied to the food of the South. Race being one of them, although I don't think that was our most successful conference by far. Gender, food and music, you know food and the literature of--I mean, you know you can read these things off and quite honestly, how did it happen? I jotted it on the back of a piece of paper when I was bored listening to somebody who was doing a presentation on something I wasn't interested in. And when I brought it up, everybody said, *Oh that's great*, and there it is. So it didn't involve a great deal of **[Laughs]** scratching of head or, for that matter, consulting with others.

0:21:48.0

**DM:** Right. You know, since we're talking about a region, one thing I--I find to be interesting about the South is--you know, as a region--it seems to--it really seems to be delineated and has some boundaries, whereas there are other regions like the Caribbean where--or a specific diaspora, where other people have created that region. That region is somehow an intellectual region, a conceptual region. How much of the South--?

0:22:30.1

**JH:** I think the South is the ultimate conceptual—well, let me--maybe not so much the South as a conceptual region but the North is a conceptual region in the South. I'm not a Northerner or Yankee anywhere except in the South.

0:22:43.0

**DM:** Right.

0:22:45.5

**JH:** You know, I think the South is perhaps not a conceptual region in the sense that it has--it has agreed to and, if you will, clung to that identity. I think it is a distinct region, but I think that within the region there are regionalisms. New Orleanians and Virginians are as different as chalk and cheese.

0:23:12.1

**DM:** Right.

0:23:12.8

**JH:** You know, but so are what--Connecticut folks and Maine folks in New England, you know--and the Middle Atlantic States, what the heck is that you know? But I mean Washington, DC, is

certainly Southern, and New York is international--New York City. New York State, as you move upstate, becomes New England.

0:23:41.3

**DM:** Right, or rural.

0:23:42.9

**JH:** Well or becomes rural America and then, you know, where is that? So, I mean, I think that this whole notion of trying to codify anything is really something that, you know, is bound to be flawed simply because of the nature of humans, you know. We're all constantly in diaspora.

0:24:01.6

**DM:** Right, okay. The--as you know, the SFA focuses on food as culture. What does that mean to you both intellectually and personally?

0:24:17.3

**JH:** It means you are what you eat. And it means you are what you eat in very profound ways. I mean, this is about a Southern Foodways Alliance. Why am I, a Northerner, with no familial ties to the South, an active and involved member of the SFA? And that comes down to the fact that

I'm an African American, and that comes down to the fact that I probably know--culinarily--the old South of African Americans better than many folks your age, who maybe died-in-the-very-marrow-of-the-bone Southerners, because my grandmother grew peanuts, made lye soap and cooked collard greens; she just did it in the North. So, you know, culture is who you are and it's-- it's also where you are, but it equally is where you're from.

0:25:27.3

**DM:** Right, okay. I can certainly relate to that. [*Phone Rings*]

0:25:35.0

**JH:** Excuse me; I'm going to turn that [ringer] off. [On the phone] *Hello? Okay; how are you?*

0:25:42.8

**[END Jessica Harris-1 Interview]**

**[BEGIN Jessica Harris-2 Interview]**

0:00:00.0

**DM:** So yeah, I was just going to say I can certainly relate to that--having grown up, you know, right on the Mason-Dixon [Line], where I go one place and I'm considered a Northerner.

0:00:17.1

**JH:** Yeah, and you go to another place, and you're a Southerner.

0:00:20.0

**DM:** Or stay in one place too long and come home and I'm considered something else than what I am.

0:00:26.8

**JH:** And what are you?

0:00:28.1

**DM:** You know, I think of myself as being from the Mid-Atlantic Region because I certainly identify with the coast, the more that I travel inland. I certainly think of some of my ways as being Southern--not just from where--where I grew up but, you know, the continuities my parents brought from Mississippi.

0:00:54.0

**JH:** Okay.

0:00:54.7

**DM:** Which is where they grew up. But when I went to school in North Carolina, I was, you know, for all intents and purposes, a Northerner.

0:01:03.8

**JH:** You were an outlander, yeah.

0:01:05.0

**DM:** Right.

0:01:05.5

**JH:** But, I mean, I am profoundly--to the marrow of my bones--a New Yorker.

0:01:13.6

**DM:** Uh-hmm.

0:01:14.0

**JH:** I mean, in the sense that I have a kind of New York sophistication. My eyes are more to the East, as in Europe, and the world and to the West, as in the interior of the United States. And yet somewhere in my taste buds there is the South--very clearly, the South. I mean, I'm rolling my eyes mentally thinking okay, now I got to get the okra and the collard greens and the eggs and the black-eyed peas for--for Sunday, you know. And the gentleman in my life is Senegalese and not going to eat any of it; I'm going to eat it all.

0:01:52.3

**DM:** Not even okra?

0:01:54.2

**JH:** He'll eat the okra--he'll eat the okra, but he won't eat anything cooked with pork because he's Muslim, you know. But the thing is that, you know, I mean we are marked in a variety of different ways. I listen to French music. I am certainly marked with the mark of France. But sort of the bedrock place in some strange way is the South, which is why I bought a house in New Orleans, and why I'm going to spend some of my life in the future in the South.

0:02:35.0



**DM:** Do you have any ideas for the future of the organization--projects perhaps you'd like to see happen or--

0:02:42.9

**JH:** Oh, well--

0:02:44.4

**DM:** --topics you'd like to see studied, besides food and gender?

0:02:48.4

**JH:** I--I talked about a great oral history project. I don't know that I think it's an SFA one, and I've got, you know, some more cards up my sleeve that it may be something that needs to be done through other channels. I think that--I think that the SFA is doing a lot of oral histories like this one; they're doing one on biscuit-making, I think. I'm not even quite sure of them. I'm--as I said, I'm no longer on the Board and don't always go to the website. You know, when--when communication--because I am a dinosaur. When communication is coming to me through computer and website as opposed to printed. And I do get the *Cornbread Nation* and *Gravy*, and haven't looked at the recent *Gravy*, so I'm--you know it's a mea culpa moment [i.e. the blame is mine]. I think that what I'd like to see done is I'd like to see more of the small film stuff. I think

some of the films that we've been seeing that are coming out of the--the Fertel Foundation Grants with the *Keepers of the Flame* are extraordinary.

0:04:16.9

**DM:** I agree.

0:04:16.6

**JH:** Now what I find fascinating is--and this is really not personal, but I think it would be interesting. The Keeper of the Flame award is about--or was originally conceived as being an award given to those folks who make [*Clock Chimes*] the food of the South --what it is in one way. But there's also a Lifetime Achievement Award, and those folks need to be documented. Now I happen to be a Lifetime Achievement Awardee, but I do contend that--that was the award that was given to my mother, and that maybe in another ten or fifteen years I'll be old enough to get one for myself. But--but I would like to see an SFA film on Ella Brennan, and I would like to see an SFA film on Leah Chase, and I would like to see an SFA film on--on Nathalie Dupree, and I think unfortunately, it is a little late now, but I would liked to have seen an SFA film on Edna Lewis and on John Egerton. I think that, you know, [*Laughs*] if I may use a very rude Southern euphemism, I mean as--as a Lifetime Achievement awardee I'm pissing in very high cotton, but I think that we should reward those folks in the same way. They are some of the folks who have raised the Keepers of the Flame.

0:05:53.3

**DM:** Right.

0:05:55.4

**JH:** From being artisans of the unappreciated to the point where they have become “Keepers,” or where there is an acknowledged flame to be kept. And that would be an interesting thing I would like to see happen.

0:06:13.7

**DM:** Hmm, okay. I only have now a few personal questions or biographical questions to finish up.

0:06:26.2

**JH:** [*Laughs*] See how many I want to answer.

0:06:30.1

**DM:** So your place and date of birth?

0:06:34.1

**JH:** Oh, it's on a piece of paper--March 18, 1948.

0:06:39.7

**DM:** Queens?

0:06:42.0

**JH:** Yes, Queens General Hospital, 2:00 a.m. in the morning, if you really want to get there.

0:06:47.9

**DM:** So what about the foods of your--your childhood? Who prepared it and what were some typical meals? Could you describe the ceremony of those meals?

0:07:00.1

**JH:** Oh, Lord. I'm a child of a nuclear family. I'm an only child—mommy, daddy, baby, absolute paradigm. I'm also the child of older parents. My mother worked, and until I went to school, I was either at my grandmother's house or with my mother. My mother was a trained dietician, which is why I'm getting up. [Stands from her chair and walks across room.] I'm going

to read you a letter, and then you'll understand several things, not the least of which is why I said that my Lifetime Achievement Award was really my mother's. My mother--my mother was a trained dietician and got a degree in Dietetics from Pratt Institute in the '30s--early '30s like 1935. And at that point attended all sorts of strange classes. Like there was a class in How to Keep Black People Out of Your Restaurant and stuff like that. She was apparently very good at it, and she wanted to be a food demonstrator, as in, you know, the equivalent of a Sarah Moulton and a Rachel Ray or whatever--whatever the 1935 equivalent was. And [she] was good enough at it to have attained the notice of someone from Brooklyn Union Gas and--who thought enough about her to write to the Washington Gas Light Company in Washington, DC--and it was a Miss Ruth Soule, S-o-u-l-e. Interesting. And this is the letter that was sent to Miss Soule on the 24th of July, 1935. I have no idea why this letter has survived, and I have absolutely every idea why this letter has survived.

When you came in, you noticed that I frame my book covers, and I'm finishing my tenth cookbook, and they're all framed on the wall of my kitchen. And this letter lives with them and I'll read it to you:

*I was very glad to hear from you and appreciate getting the information about Rhoda Jones. That was my mother. We make follow-up calls for the negro customers just the same as for White. Negro, small "n" and this was when people were beginning to go from the coal stoves to the gas stoves. I doubt the practicality of having a negro home services girl because the negroes' homes are sandwiched into White neighborhoods and frankly, we don't their color until someone answers the door, and even then it may be a puzzle. Our city directory does not designate*

*negroes as they do down South. We usually conduct one negro cooking school each year, but of course that wouldn't afford a livelihood, and we have never used negro women for it. I shall be glad to keep her in mind, and I would suggest that she write the Afro-American Newspaper; they conduct several negro cooking schools each year and claim a wide circulation.*

Okay. Ultimately, that's probably the bedrock of why I do what I do. My proudest moment was actually the Mother's Day before my mother died, and my mother died Mother's Day the following year or shortly thereafter. She was on Miss Sarah Moulton's television show, and I have a tape of it. And, you know, she's my mom, but there was one moment there when she stood up to her grand height of five [feet] one [inch], and she was baking biscuits, and she started talking about *Well you know when you do this the gluten does that* or something or other, and I just remember my spine straightening, and I had this sort of wrap-around grin on my face because she got to do that which she had dreamed of doing. And she was fantastic. In terms of my home, in terms of my eating as I grew up, she was incredible. I grew up eating extraordinary food. I only now realize how extraordinary it was. My grandmother who couldn't cook, cooked; what she did, she did extremely well. My grandmother made beaten biscuits--sat there whacking on a table to make these wonderful silken beaten biscuits. I had another grandmother who put up preserves and did all kinds of, you know, pickled speckled pears and watermelon pickles, and food was always just another way to show love. And I think it still is.

0:12:19.0

**DM:** Hmm.

0:12:21.9

**JH:** And I think that's my last question [*Laughs*]--or at least the last one for the tape.

0:12:30.5

**DM:** All right.

0:12:32.8

**JH:** You know are there any other things that they said they had to have?

0:12:36.8

**DM:** No.

0:12:39.1

**JH:** Yeah, I think they got all the information out of me they need.

0:12:40.9

**[End Jessica Harris-2 Interview]**