

Interview Transcript: Jasmin Savoy Brown and Michael Klindt

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Michael [00:00:00]

This is Michael Kay Media with the Springfield History Museum Illumination Project. And today I am speaking with Jasmin Savoy Brown. How are you doing?

Jasmin [00:00:17]

I'm good.

Michael [00:00:18]

Why, thank you so much for taking the time to speak with us.

Jasmin [00:00:23]

Thank you. I'm so happy to be reuniting with you in this way. It's really cool.

Michael [00:00:29]

So to start with, can you just talk to us a little bit about your family and, like, your personal history in Springfield or your Springfield, Oregon origin story?

Jasmin [00:00:42]

Yeah, so I know that. So my mom is white and my dad is Black, and my mom is from... I think, Utah, actually, but somehow ended up in Springfield with her mom and her four siblings when she was like four years old. So in the sixties, and she left when she was like 18 and moved away. She moved to Guam, and then California, and she met my dad in California and got pregnant with me. And she moved back to Springfield after I was born so that she could raise me around her siblings. Her sisters and her brother, and just the community that she grew up in. And then, yeah, that's why I grew up in Springfield.

Michael [00:01:32]

How much of your life did you spend in Springfield?

Jasmin [00:01:35]

I was in Springfield from, I guess like three or four months old until I was 18. I turned 18 in March of 2012 and I moved to Portland August or September of 2012. I graduated and I was like, get me out. I need to leave.

Michael [00:01:57]

Are you are you still is Portland still a home base?

Jasmin [00:02:00]

No, I don't super have... Well, L.A. is technically my home base, but I work all over the world, so I'm kind of just everywhere all the time. Currently, right now, I'm in Montreal because my partner lives here, so I'm visiting her in Montreal, Quebec and Canada. But most of my things are in Los Angeles, but I work often in Vancouver. I'm kind of confused about what my home base is, to be honest.

Michael [00:02:30]

And so for the people who are not familiar, could you tell us a little bit about... About what you do?

Jasmin [00:02:39]

I can tell you a little bit. And that is because I'm an actor and I'm in the Screen Actors Guild, which is basically the union SAG-AFTRA that represents working actors in the states. And we're on strike right now because the Alliance of Motion Pictures and Television is not meeting us at the bargaining table. And respecting our... Our requests... Our demands to be paid fairly. Which is such a big conversation because. Well, it's... It's actually not. It's just about capitalism and paying people what they deserve. I say it's complicated and it's a big conversation because if you hear a number like, I got paid \$100,000 for this movie, obviously that sounds like a ton of money. But the reality is 35% goes to taxes, 10% goes to agent, 10% goes to manager, 5% goes to business manager, 5% goes to a lawyer. Then you pay your publicist, then you pay the fees and then you pay to walk the carpet and get your hair done and makeup done. So as the headline reads, I made 100 K for a movie, actually made 18 and you can't live on \$18,000. So long story short, because my union is on strike, I'm not... I'm not permitted to talk about any of my work. But I can say that I'm an actress who's done quite a good amount of film and TV, very successful projects. I also do theater. I'm a musician partly, and thanks to you and your inspiration and encouragement when I was younger. That's taken a bit of a back burner because I've been happy to be a working actor. So now I have more time to work on music. So

I'm sitting down with my guitar more often, when I'm not participating and striking, and I think that I might go record an EP in a couple of months, which is pretty exciting.

Michael [00:04:42]

That is exciting and I would imagine a lot of that is at least somewhat an extension of your experience potentially of... I remember how much you were just in choir and in all the theater, everythings (sic) that were going on and coming out to school to... To hang out with me in the studio. It seems like when you were at Springfield High School, you immersed yourself in the arts.

Jasmin [00:05:15]

Oh Yeah. I was an artist from birth. Like, I never there was never a question that I was going to pursue the arts and Springfield High School for all that it is, really supported me in that. I will say I think one of the best things about Springfield High School is that the teachers. The during the school teachers, the after-school teachers, it seems to me that like this is a group of adults that really cares like really cares about the community, really cares about the students, really cares about the students of color. And in every class. I remember that every single class, whether it was English or history or science, seeing teachers really try to get through to their students. But beyond that, like see them, see the students who really were passionate about the thing and then give them extra attention. And I was no exception. I had Mrs. Plumb in theater. Unfortunately I missed Mr. Siegle his last year. I wasn't... I was a freshman, but I wasn't in theater that year. So I got Mrs. Plumb my sophomore through senior year. I had Stacy Swartout for choir. I did orchestra for a little while, and I would even say French. Like I consider French and art. I consider the languages and art. Which I have just now started taking back up because I'm spending so much time in Montreal and I speak French here. And yea, it's just all due to these amazing teachers that I had at Springfield.

Michael [00:07:00]

Yes, excellent. I'm just for my own, my own curiosity. What are what are some of your memories from the after-school program that we had?

Jasmin [00:07:12]

I remember just feeling so... (makes a face of awe) Like that. Like excited and delighted. And I couldn't believe how accessible it was. Like I couldn't believe that you were making it so easy. You know, I found the CD was like four or five songs that like myself and like a few other students made with your help. And I was like, some of these songs... Some of this slaps! Some of it was really good.

Michael [00:07:42]

I feel like at some point I have to hear that. I just have to.

Jasmin [00:07:44]

Yes, I will, like, do whatever the kids do to, like, scan the songs and send them to you. Yeah, I just felt so good seeing... Being in a space that I like romanticized and thought would be so complicated and difficult, like a recording studio and you making it so easy and accessible and fun like that just opened up so many doors for me.

Michael [00:08:08]

The one that I remember the most is I remember you like, "What am... like, what am I supposed to, like, write about or talk about or whatever?" And I was like, just exactly what's going on? I'm like, what's going on right now? And you're like, "Well, I'm hungry." And then we did like a (singing) I want some food! And so, like, we did this whole, like being a hungry song or something.

Jasmin [00:08:31]

It's kind of ringing a bell.

Michael [00:08:33]

So for sure.

Jasmin [00:08:36]

If you have that, I want to hear that.

Michael [00:08:38]

I don't have it. I don't have it. I don't, I don't I don't have a lot of the stuff from... From that period of time, which is why I when you say you have some stuff, I'm like, I've got to hear it.

Jasmin [00:08:47]

Yeah.

Michael 00:08:48]

What would you say? How was your connection and experience with Spring... the Springfield community in the Springfield area as a whole at the time?

Jasmin [00:09:03]

Yeah, You know it's... Retrospect gives you so much. Like I think at the time, in high school, I really loved my community, I loved Springfield and also I was always holding my breath, but I wasn't aware of that... I wasn't aware of that until recently. Honestly, like really coming to terms with and loving all of my identity and understanding, I'm a queer Black woman who was raised in Springfield, Oregon in the nineties and early 2000s. I think it, it looks different even now. I will come home, visit my mom and I'm like, there are Black people here. There were no Black people here when I was growing up! Feeling happy, but mad. You know, because I, I wish that I had more Black adults in my life when I was growing up. So, yeah, I think my breath was always held in the sense of like, it's hard to be a kid of color and not really see yourself reflected in your peers, reflected in your spaces. I think you might have been the only Black teacher I ever had, at least at Springfield. We had a Black... What is it called? Why does that come up President? What's the person who leads the school? I'm learning French and my...

Michael [00:10:30]

Principal.

Jasmin [00:10:31]

My English is getting confused. Principal! I had a Black principal in middle school my senior year. Yeah. And I think that's it. I think it was just the two of you. And I'm like, and like, he made such an impression on me. You made such an impression on me. I was so hungry for more of that. So anyway, to circle back to your question, like I, I really valued the community aspect of Springfield. Like it is very community oriented. And that like, you can literally ask your neighbor for milk and eggs, and you know your neighbors names, and you know the small businesses nearby, and feel safe in that sense. And it also sucked because I also didn't feel entirely safe because I didn't feel my identity reflected. I didn't feel completely held or understood or supported for all that I was. And that sucks as a kid.

Michael [00:11:32]

Did it did it take you what was that like adjustment process like then when you did get to move away and experience just different aspects and levels of culture?

Jasmin [00:11:45]

Yeah, I mean, I swung... When I moved to Portland, I met a Black woman, Liz Vice(sp), who's a singer and a friend, and I just (clasps her fist in her hand) she became my mentor and it just attached on her, and I like did not let go. And then when I moved to L.A., I just really sought out community of color. Like other Black people and... And not just Black people, all kinds of people of color. And it was like I just swung and said, no white friends. I don't want any white people in my life. I have plenty of that. And now it's leveled out. But it... There was this deficit. A need to see myself in the eyes of the people that I was talking to, not only see myself, but feel... Like

they're just things like if I say to you, I'm tired, you know what I'm saying? Whereas if I say to like a white person, I'm tired. Like, "Did you have a long day?" Like, Yeah, and a long life. You know? And that, that, that, that feeling of Yeah. Feeling understood, that shorthand, that family, like just getting it. I was so desperate for that. And I mean, I'm 29 and I'm still figuring it out. I'm still sorting through the trauma of that piece of growing up in Oregon.

Michael [00:13:10]

Well, if it makes... Makes you feel any better, I'm... I'm 44 and I'm still sorting it out myself. So... (laughs)

Jasmin [00:13:16]

Yeah. I mean, I don't know. I got questions for you. Like, I want to flip the script. Like, when did you get to Springfield and why did you stay?

Michael [00:13:28]

So the... The year that I... Yeah, I, you were there my first year at the after-school program. Yeah. That was, that was my first year. And it was really just cause like, I was known around town as a musician and that's when I was on KDUK. So like I was on the air every week. So when they got the 21st Century Grant to do the after school program and they were trying to figure out who to have run it, it was like my name just kind of kept coming up.

Jasmin [00:14:01]

Yeah.

Michael [00:14:03]

And I had actually just resigned the radio and I just I kind of wanted to I took kind of even a break from performing and I enrolled at the University of Oregon and I was just going to do college. I was just going to do school for a while, you know, And of course I was a father. So it was like when I was at the U of I also had young children and a mortgage and everything. And so I just wanted to do that and just focus. And so when I got the call, I almost didn't do it. But..

Jasmin [00:14:34]

Yeah...

Michael [00:14:35]

Like I guess is 3 hours a day, like I'm getting paid to like teach... Teach young people about like recording and writing music and making beats or whatever. I just I got to a point where I felt like I couldn't say no.

Jasmin [00:14:51]

Yeah.

Michael [00:14:52]

You know? And as you probably maybe remember, like, I didn't come in as like, like a teacher or... Like I came in as an artist. Like, this is how I create art. These are some things I've learned around the, you know, around the way about creating, you know:

Jasmine [00:15:10]

Yeah.

Michael [00:15:11]

Try it. You know? So I just made myself available to be a co-creator more than anything else. And after you had graduated, they approached me about being a transition specialist. So it was myself and Jean Chism at the time, just mainly working with freshmen that were having a hard time connecting with school, 'cause being a high school dropout myself and a homeless teenager for a long time, it was like, Yeah, I probably could actually help some of them. You know?

Jasmin [00:15:43]

Yeah.

Michael [00:15:44]

And, and I think we did I think we did help some of them as well. And then eventually, after a few years of that, they were like, you need to be in the classroom. So they helped me get my teaching degree and my master's degree.

Jasmin [00:15:58]

Woah Cool.

Michael [00:15:59]

They helped pay... Paid for school and everything. So I was like two years in language arts. And then finally there was an opportunity to get back to my love, which is the arts. And so I built this multimedia program here.

Jasmin [00:16:10]

Yo!

Michael [00:16:11]

And I probably wouldn't still be teaching if it wasn't for that. I was kind of at the end like this. This isn't for me. Like I want to get back to doing what I love or whatever. And then they were

like, Hey, well, you can set up a lab and you can like build a program And got grants to build cameras...

Jasmin [00:16:24]
Cool.

Michael [00:16:25]
And stuff. So I'm still here because... I still hardly see myself as a teacher, even though now this is my 16th year since that...

Jasmin [00:16:35]
Whoa.

Michael [00:16:36]
That AMP program.

Jasmin [00:16:37]
Wow

Michael [00:16:38]
But... But it's still that thing of like, you know, I'm going to show people the stuff that I know and that I'm interested in... And I love the technology and things. And, and when people don't seem like they're interested, I'm like, I'm done. If I don't have any purpose here, if... If this isn't going to help build somebody's future. But then there always comes that moment where a handful of students, they... The light bulb turns on and they're like, yeah, this is what I'm going to do. And I'm like, okay, I'll hang out for a little bit longer then.

Jasmin [00:17:12]
Cool, wow... That's really special. I cannot believe you were in school, and like paying on a house, and raising a kid, and working 3 hours a day. That's insane.

Michael [00:17:21]
And they somehow talked me into becoming the auditorium manager. So I was helping run sound and stuff for, like, the choir concerts

Jasmin [00:17:29]
Oh my gosh... (laughs)

Michael [00:17:30]
And the band concerts and stuff. It was it was wild for a while. I was in my twenties at the time. I wouldn't be, be able to keep up with all that now.

Jasmin [00:17:35]

I was just doing the math like. Like, okay, I see. Wow...

Michael [00:17:40]

How do...

Jasmin [00:17:42]

I mean... Wow.

Michael [00:17:43]

Yeah. How did you. Because I know that you probably knew that you were going to end up as an act... In the industry, right?

Jasmin [[00:17:56]

Yea.

Michael [00:17:57]

You probably had no doubt you were going to be in the industry, but how did you actually, like, make that transition and like find those opportunities and get your foot into the door of an industry that seems at least from the outside, so difficult to penetrate and get in?

Jasmin [00:18:13]

It's really insane when I think about it. It's a combination of good luck, working ten times harder than everyone else, and not taking no for an answer. Like most people that get success in the industry know someone, and I didn't know anyone. And I really was an 18 year old kid when I moved to Portland and I just did research. I got myself in the acting classes in Portland, where then I networked and figured out who the agents were, and I auditioned for an agent. And then... What did I do in Portland? I worked as a nanny and worked as a nanny every day, straight up, just like wiping butts, running kids around. Luckily, with two people who were in the industry for an actress and for a costume person. So they were really understanding about my needing an hour here and there going to go audition. And I think I did that intentionally. And then once I got my SAG card, once I got into the union... Which was after being an extra, I was an extra in so many things. I wish I could tell you there's this movie on. So I was an extra and that like I it's funny now I watched it recently and I'm in every single scene, just like walking by the camera, like on my way to school, grocery shop, like in every scene. Yeah, it was a lot of extra work, crowd work. And then it was like one line in this, two lines in this, three lines in this. And then I got my SAG card. I moved to Portland and did it all over again. And I just did everything you could think of, every job I could to support myself from like Starbucks to American Apparel when I was still a thing to like... I don't know. I sold jewelry at some jewelry stand at the mall, just anything to make a dollar to pay for the acting classes to... Then I was

lucky enough to get a manager to get an agent. Like I just worked really hard to be in the right place at the right time. So that when I was in the right place, I was prepared.

Michael [00:20:25]

When you when you got the... The manager and the agent, you were in Portland or in L.A.?

Jasmin [00:20:29]

So I did that in Portland and then again in L.A., because I had to have different people in L.A. And I was prepared like I'd been doing the classes. So when the call came and it's like, Hey, these agents want to meet you, I was ready. I had been training, I had the monologue ready to go. I knew how to break down a script, and they signed me. They started sending me out. And I remember counting my first three jobs that I booked in L.A. It was 100 auditions per one job. I remember hearing that statistic and thinking I wasn't sure if 1% of what you audition for. And in my first two years there, I think I had about excuse me, 300 at auditions and I booked three jobs. And that proved true for my first, like no joke, like 1400 auditions. Like, I've booked like one in every 100. And now I'm fortunate to not have to audition that often because I'm working. But yeah, I guess to answer your question, like, it's like I said at the beginning, I just, I think it's part of being raised as a Black woman in a white place. Like I really learned from a young age, I have to be ten times better than everyone else to get the same opportunity. And I took that with me into my chosen field and that's proved to be successful. I mean, I have to acknowledge I also, of course, have a lot of privilege. I have thin privileged. I have pretty privilege. I have all of these things that really help in a very stereotypical image-based industry. That fortunately, is changing now, but even ten years ago it was very different. So those things work to my advantage. But but I just worked harder than everyone I knew.

Michael [00:22:21]

You know, one thing that I have I have a difficult time with and maybe you can speak to it, but, you know, I have this sort of fantasy which is turning probably more into a delusion, but that, you know, when it comes to the arts, especially nowadays with the Internet and with just how things seem more... Less about where you're at and more about like who you are and what you do, that people don't have to move out of Eugene or move out of Springfield in order to, quote unquote, make it as, as, as an artist of some sort. In my case, my primary passion is music. Are you prepared to destroy my fantasy and expose the delusion by like, do it? Do we have to we have to get out of out of Oregon in order to make it. And in your experience.

Jasmin [00:23:17]

I think it depends. I think for music. No, I think you can do music from anywhere because it really is about your... about what happens once you put it out. Like it's really if the music's good, it will speak for itself and it doesn't. You can make good music at the best, most expensive studio in Nashville or L.A. or you can make it in your bedroom. Really doesn't matter.

Where you feel inspired, I think for acting and like comedy, things of that nature. You do kind of have to move at a certain point simply because there's not like a comedy scene in Springfield. Like there I'm sure there is, but it's like Springfield based. You know what I mean? Same with acting. There's like community theater, so it's kind of just staying within the community, whereas even somewhere like Portland, people are passing through Portland. So someone might pass through and see your standup set. I want to ask them to tape for my show or pass through and see your piece of theater. That's not really going to happen as much. And a smaller town like Springfield. But I think as a musician I fine you don't have to move.

Michael [00:24:22]

And with that said, even if folks do have to move, from, from understanding what you felt like you were missing when you were here in Springfield and being is that this is for the Springfield History Museum. And so a lot of people that are going to be watching this are from Springfield and are really interested in Springfield. What are some things, particularly in the Black community, if also what I'm discovering in this process is there isn't much of a Black community in... In Springfield, but there is a growing community. It's very small, but there are people who are interested in doing something. What... What would you have like to see developed community wise, especially in the Black community in Springfield? Like what, what... What almost advice, I guess, would you give for how we be it young people or adults would be able to better facilitate somebody who was in your situation being living here?

Jasmin [00:25:30]

That's a good question. I mean, I think what I would have liked to see... Where even now as an adult if I was living in Springfield, this is what I do in whatever city I'm in for a period of time. I go on Eventbrite. I go on Eventbrite, and I guess that's how, you know I'm a millennial an not Gen Z and just like search what's happening in town. Or I'll talk to like a few young people and ask them, what are the Instagrams to follow? Basically to find out where can I go to get information about the Black community in this town, and see when they're meeting. And like here, even visiting in Montreal, there's like there's a couple things like different like the Black community... The queer Black community does visit this park every Saturday, and this part of the Black community is this every Thursday at this bar. Like, it just would have been nice to know that there were places to go where our community was literally physically gathering in Springfield. To connect... Yea, to connect.... And to connect. (Laughs) And so I think, that would be really cool. Whether someone makes a Facebook page, or an Instagram... And then how to support, I think that would be a lot of support in and of itself. Like if as a 17-year-old, I knew I was going to, I don't know, a potluck or something, even if someone dragged me there and I was like rolling my eyes. I want to go to a pot luck at a church with a bunch of old people. People in their thirties and forties. You know? I would have gotten there and appreciated it even secretly. An adult saying to me, my gosh, that's so cool. How can I support you? Can I come to your play Can I follow your Instagram page? You know, I would have been like (rolls eyes), but loved it. So it's really just about having a place to gather. And in my opinion and I

could even be online. But I think it's possible to do COVID safe gatherings now. Just nothing like being in person with your people.

Michael [00:27:31]

Yeah, I'm glad that that's finally startin... Starting to happen.

Jasmin [00:27:36]

Yea... Me too.

Michael [00:27:37]

I think people are, are have a lot more appreciation for the ability to, to be human to human.

Jasmin [00:27:44]

Agreed.

Michael [00:27:45]

To just juxtapose that last question for the non people of color that we'll be exploring the museum and in watching this, what are some things maybe that you could bring to consciousness that... Because you had mentioned you know you're still, still trying to just overcome the trauma of of being a Black person in Springfield, Oregon. What are some things that you could bring to consciousness about that that maybe people maybe not realize?

Jasmin [00:28:27]

Yeah, You know, my thought with that is I don't know what people are saying anymore. Like when I was in high school, you know, there just were certain comments or certain vernacular use that I'm hoping has changed. Those specific things did have to do with like, yeah, I don't know, comments about my hair or like my lips are just pointing out qualities or giving what they thought were compliments that were not. And I think what I would say is one, educate yourselves, not at the hands of Black people. Meaning like if you have a question, Google it or read a book. Don't ask your Black friend. Because if you're asking, so did ten other people that day. Like it's... It's really exhausting. That's what I meant earlier by saying I'm tired. Everyone thinks they're the one, but they're not. So just if you're just stop to stop asking. Google, ask a white friend, go to the library, read a book. And I would say like, if ever there's a little voice in your head of should I say that? you shouldn't. And I think those two are a really good place to start.

Michael [00:29:50]

So what is what are some of your most impactful memories of, of Springfield?

Jasmin [00:29:58]

Wow that's such a big question. You know, speaking again about the community, what comes to mind is doing Cinderella. When I was a sophomore in high school, I was cast as the lead in the musical, which was a big controversial thing. And the community really showed up. From my mom's church, to her coworkers, to the woman who owned the restaurant a few blocks away, to my childhood babysitter, to like all my teachers and their spouses and kids, Springfield really came together to support the Springfield Arts program, to support Mrs. Plum(sp), and to support all of the students, myself included. And a lot of my most positive, impactful memories are moments of the (Springfield) community coming together. And.... And that definitely... Those moments gave me a sense of confidence that I carry with me today that allow me to that have allowed me to move to L.A. and move to Portland and go around the world and just go, Yeah, I'm good enough. I deserve a spot. It's because people showed up.

Michael [00:31:14]

Excellent. Somebody... You know, because I ended up getting pulled into to give my, my stories as well. And it was similar for me. It was that for that question. What was the most impactful memories for me? And they all have to do with the arts of some, some sort, right? People gathering to participate in and appreciate and celebrate the arts and those cheers and those... Wow, You know that. Yeah, it really does it. It gives you the juice to, to keep going, which is why, I mean, if I would love to see anything happen in Springfield, there would just be more opportunities to celebrate and develop. Develop the arts, right?

Jasmin [00:32:05]

Yeah. Oh yeah. I have a dream of someday coming and, like, directing... Guest directing a play at Springfield because, you know, I don't know if she still does that, but that used to be a thing that three graduated students would come in per year and direct something and I would, I would love to do that someday and just see... See the theater grow and flourish in the community.

Michael [00:32:28]

I have a small feeling, a small, small, teeny gut feeling that you could probably talk Ms. Plum into letting you guest direct a play.

Jasmin [00:32:41]

But it would be pretty cool. I think I'm going to have to look into that in the next couple of years.

Michael [00:32:48]

So I just have a few, a few more questions, and one of those is just for humans in general, really. But I think that you could also particularly speak to, you know, some of the Black students in particular being at this school or Thurston that's... That's kind of a whole other layer of conversation. But just what sort of message would you give to, to the to the students, to the students here who are looking for some direction and just, you know.

Jasmin [00:33:32]

Yeah, I would say I know that right now feels like it's going to last forever, but it's not. If you can think back to elementary school and how far away that seems, but remember that at the time it felt like it would last forever. Someday you'll feel that same way about high school and about how you look now and who your friends are and how you spend your time and your parents having control over your life. It will be over really soon. And I just don't want you to forget that. And yeah, I think maybe I'll leave it at that.

Michael [00:34:12]

And then also, what about people that want to... To get into your your sort of field of, of... Of work.

Jasmin [00:34:23]

Yeah. You know, there's no one way to do it. I wouldn't say you need to follow the exact steps that I followed by any means. I would just say, make sure that you are practicing your craft. Get into community theater, watch movies, take acting classes. If you can. There's so much on YouTube. There's so many online classes. Just learn and study and learn, and that will open doors for you. And don't be afraid to ask questions.

Michael [00:35:00]

And a similar question, but I guess just framing it slightly different being that this is a part of the Springfield History Museum. We're making history right here. Right. And you'll get to carry on that, that legacy of... Of for better or for worse, having roots in Springfield, Oregon. Which is, you know, a super you unique story. Actually before I before I finished what I want to say as well I'll finish that thought, what what's the response from people when you when they ask can you say I'm from Springfield, Oregon. Like what is the response from people.

Jasmin [00:35:45]

In responses like, "Where?" like, no one's really... So I go, Eugene and they go, "Oh!" No one knows what Springfield is. And then I'll say, we're the home of The Simpsons, regardless of what they say, it's us. They go "Sure..." (Makes a disbelieving face, rolls eyes)

Michael [00:36:01]

Yeah. I when I first moved here, which was, you know, it's been a while, it was in the nineties or whatever, but when I was telling like my friends and people from back home where I was moving, it wasn't even Springfield it was Eugene, I was like, I'm over in Eugene. They're like, Where is that? Now? Keep in mind, I grew up in Tacoma, so we're only 4 hours away or 4 hours away, and they didn't know that this place existed.

Jasmin [00:36:27]

That's, so silly. I mean, it's so it sounds so fake. Springfield, Oregon. It just sounds like a cute little town from a dream... Sometimes it is.

Michael [00:36:39]

Right. So with that said, for... For those who in 20, 30 years because this is gathering history and stories and perspectives. So yeah, for the people who are going through the histor... Historical archive and are coming across this and 20 or 30 years, like what message would you have for those folks?

Jasmin [00:37:02]

Oh my god, I don't know. What would I have for them?

Michael [00:37:08]

Timeless wisdom, I guess you... I guess you might say.

Jasmin [00:37:12]

Wisdom for them. I feel like... I have no idea.

Michael [00:37:16]

They're probably gonna look back at us and think that we're. That we're pretty silly, huh?

Jasmin [00:37:20]

That's what I'm thinking. Like, I should have been giving you wisdom. Like I tell them to wear sunscreen every day, to drink a lot of water, uhhh... Yeah, I guess that I hope in the future in Springfield that the community will be even stronger than it is today. And I guess I would say, don't forget your history. Like, I don't want us to forget that in the nineties, in the early 2000, there was a lot harder to be Black in Springfield, and some of the things that happened, and everything that got us to wherever, wherever we'll be in 20 to 30 years. Celebrate that, embrace it. But don't forget how we got there.

Michael [00:38:06]

All right. And you heard it from Jasmin. Don't forget celebrate, but also pay attention. You're not supposed to use the word woke anymore, right?

Jasmin [00:38:16]

Really?

Michael [00:38:17]

I was going to say stay woke...

Jasmin [00:38:19]

I'm like about to turn 30. I really didn't know that.

Michael [00:38:22]

I'm. I'm still I'm. I still got to use it. I stay woke. That's a whole different that's a whole different conversation. But we're just going to say it. Stay woke,

Jasmin [00:38:33]

Stay woke.

Michael [00:38:34]

Stay woke. But yeah, thank you so much for taking the time to, to have this conversation with us. Really, really appreciate it and being able to catch up. It's been a long time.

Jasmin [00:38:48]

I know it's been forever. This is this is awesome. Thank you.

Michael [00:38:52]

So, yes.

Jasmin [00:38:54]

You're a good interviewer.

Michael [00:38:56]

Thank you. Thank you. Michael K Media, Springfield History Project Illumination. Just gettin... We've gotten so many rich perspectives of so many different people who have passed through, or come from, or touched base in Springfield, Oregon somehow. And we're signing off for now. Till next time... Peace.

