

RaMell Ross (00:00):

Uh, you know, a couple projects going on separately, like I'm finishing up writing a script and, um, have like this public installation that I'm doing at a- at this airport. And so... and I also teach. So I have like, uh, kind of constantly like, you know, things going on in different areas.

DJ Reeves (00:16):

Right.

RaMell Ross (00:16):

But, um, when I'm Hale County I just- I basically I like to just hang out with- with, uh, you know Reggie and Quincy and the crew.

DJ Reeves (00:23):

Yeah.

RaMell Ross (00:23):

And, um, yeah, try to make art.

DJ Reeves (00:25):

That's dope, that's dope. And I- I- I figure, the whole like- I'm like yeah if you- 'cause I have- I've been thinking you- you at- well you at Brown, I think I saw the Zoom link-

RaMell Ross (00:33):

Yeah.

DJ Reeves (00:33):

... you at Brown. Um, funny thing was I got- I- I got a- I got a- a offer from Brown like when I was, you know, doing recruiting- recruiting and all that stuff.

RaMell Ross (00:43):

Oh yeah.

DJ Reeves (00:44):

(laughs). So-

RaMell Ross (00:44):

Yeah.

DJ Reeves (00:46):

... so are you- you-

RaMell Ross (00:47):

That'd have been crazy for you to come up here- come up there.

DJ Reeves ([00:48](#)):

Oh man, you play- you playing in Georgetown, right? That's-

RaMell Ross ([00:52](#)):

Yeah, yeah.

DJ Reeves ([00:52](#)):

... if I'm not mistaken, okay.

RaMell Ross ([00:54](#)):

Yeah. So I got a little [inaudible 00:00:56]. I mean I- I- similar to you, I think you probably- you probably performed better academically, but I was kind of recruited by the academic schools as well as the sort more traditional sports powerhouses.

DJ Reeves ([01:09](#)):

Yeah.

RaMell Ross ([01:09](#)):

And ended up going to Georgetown. Um, similar I imagine to why you went to Duke, which is because they kind of balance both, have great academics and they have a great squad. So-

DJ Reeves ([01:17](#)):

Exactly, exactly.

RaMell Ross ([01:18](#)):

... you never know, um, how things are gonna pan out.

DJ Reeves ([01:20](#)):

Yeah, our- our squad wasn't that good, so it was- it was a- it was more of a- it was like a hopeful thing as far as Duke football at that time. But thankfully- thankfully while I was there- thankfully while I was there, uh, you know, we- we- we did win a lot of things, got a lot better. But you know, kind of going in, that was like another unknown.

RaMell Ross ([01:38](#)):

Yeah.

DJ Reeves ([01:38](#)):

You know? It wasn't like, you know, Duke basketball at the time. But (laughs)-

RaMell Ross ([01:42](#)):

Yeah, yeah.

DJ Reeves ([01:43](#)):

... but yeah, so yeah, it was like- it was like a risk on top of a risk. And of course, you know, no- no one- no one back home kind of really understood, "Okay, like why are you not going to, you know, a SEC school?". Or you know, 'cause I got my first offer Mississippi State, so it was like, "Uou going- you going there or [inaudible 00:01:59] SEC", that was like everyone's, uh, I guess consensus. But you know, gotta make a 40 year decision too, so...

RaMell Ross (02:05):

Yeah.

DJ Reeves (02:05):

Just trying to, um, trying to- I- I- I think- I see- I- I think I like where I ended up though. Um...

RaMell Ross (02:16):

Yeah, it's like a good fit.

DJ Reeves (02:17):

Yeah. And um, and yeah, and I- I think- I- I think it's dope that you get back, you know, get back down to, you know, create, to kind of get away from everything. 'Cause everything is like at such a slow pace, get you- gives you a chance to really, like, kinda relax and not, you know, do stuff but not rest yourself, rest the pace, and I think that's what a lot of people, um... I think that's like kind of a point of contention for a lot of people with the- with the film as well. Um... that, you know, things kinda linger along or, you know, things are moving quite slow-

RaMell Ross (02:47):

Yeah.

DJ Reeves (02:49):

... or, you know, like why are we just sitting here? You know, that- this- just things like that, um, that you know, without- without some kinda context or, you know, background or, you know, just knowledge of the area or space, you can kinda get a little- get a little, uh, I guess confused or- or taken aback a little bit by it. So, um, so yeah, I- I thought that was- that was pretty cool. And after the, um, excuse me... after the, um... after I did the- the- I guess like the- the Zoom or whatever for- for the class, you know, she told me how- you know, how helpful it was for so many people, da, da, da, da, da. And so, um, I was just- I spent, you know, the early part of last year trying to figure out, so how am I going to like- how can I conceptualize this into a- you know, a masters- a masters, uh, degree where the project, you know-

RaMell Ross (03:41):

Yeah.

DJ Reeves (03:41):

... without the- without, you know, also keeping it fun. Because you know I could do the traditional route and go and write a 50 page thesis about, you know, the effect of something on something, whatever. But, um, I wanted to do something that would, you know, challenge me creatively as well as, of course, academically as well. So, um... so I'm so- right- right now, at this point, I've- I've done like a- well, I mean, I've- I've kinda- I've kinda lived most of the research that I need to go (laughs).

RaMell Ross (04:15):

(laughs). Yeah, yeah.

DJ Reeves (04:16):

But, uh, but as far as, you know, like- like just pu- pulling in, uh, different, um, you know, things or you know, it- 'cause- so, um, for example, um, I told you I- I was doing- I wanted to be kind of a- I guess like a- a ride along or, you know, just to be- I'm- I'm your tour guide to this, you know? To the metropolis of Hale County (laughs). Um-

RaMell Ross (04:37):

(laughs). It's a metropolis.

DJ Reeves (04:38):

Yeah, yeah, yeah. And- and it's all right, right? (laughs). But, uh, but yeah, so, um, so what- what I did was I- I- I found myself you know, um, looking into things, um, finding out things and like I didn't even think to- to know or, you know, actually- actually really cared about until I- until I wanted to figure out a way to present this to people who aren't familiar with the area. So an example of that is, um... you know, the, um... the park in [inaudible 00:05:06], the [inaudible 00:05:06] State Park.

RaMell Ross (05:07):

Mm-hmm (affirmative).

DJ Reeves (05:08):

So like I hadn't- I hadn't been there since... like early elementary school. And I probably- I- I went back for the first time in like, I guess at that point probably like what? 15, maybe, between 15 and 20 years or whatever. And I went back. And I'm like man, like I didn't even like realize how like- you know, how- how cool this- how cool this space was, how, you know, photogenic it is, really. So I- I got a- I got a-

RaMell Ross (05:34):

Yeah.

DJ Reeves (05:34):

... [inaudible 00:05:34] that. So like my- my plan is to, um... I'm still working on like how I'm gonna like present everything because I know just as much as, um, you know, as much of- o- a personal story it is, like there is like definitely historical significance to the area. I wanna make sure to incorporate that. Um... and it's- and- and primarily the- the- the history of, you know, of- of our people, black people in the area too. But also to, you know, include other things as well. So, um, so I'm- I'm- I'm figuring out, um, you know, so I'm- I'm- I- I went through your- I went through the, um, I went through your documentary. And so what I wanted to do is I wanna make a heat map of the- the areas recorded so I like-

RaMell Ross (06:18):

Oh cool.

DJ Reeves ([06:19](#)):

... going- going through like minute by minute, you know, this is here, this is there, I mean 'cause I- I know like- I know the- I know where everybody is.

RaMell Ross ([06:27](#)):

Yeah, yeah, yeah.

DJ Reeves ([06:27](#)):

So like I kinda went through, um, I'm ki- I'm putting together- I got a- I guess I'll probably end up getting like, you know, coordinates or whatnot of the- of the spaces.

RaMell Ross ([06:36](#)):

Mm-hmm (affirmative).

DJ Reeves ([06:37](#)):

Anyways, going through it to make a heat map of, okay, you know, this is where, you know, 70 percent of- of the- of the film was- was filmed or- or whatever the- that we see. Um, you know, over here, 'cause I know you got some shots [inaudible 00:06:50], um... of course, all throughout Hale County. 'Cause I think- I think, um, 'cause you're- where- where you coaching at? Anchor?

RaMell Ross ([06:59](#)):

Where I was coaching?

DJ Reeves ([07:00](#)):

Yeah. Where are you coaching?

RaMell Ross ([07:02](#)):

You mean, um, when I was coaching, uh, high school or when I was coaching-

DJ Reeves ([07:07](#)):

Uh, uh, in high school.

RaMell Ross ([07:10](#)):

David, I coached you guys for one year.

DJ Reeves ([07:12](#)):

Oh you did! Oh crap, when- when you were PA.

RaMell Ross ([07:14](#)):

Yeah.

DJ Reeves ([07:14](#)):

Right?

This transcript was exported on May 07, 2022 - view latest version [here](#).

RaMell Ross ([07:15](#)):

Yeah, yeah, with me and [inaudible 00:07:17].

DJ Reeves ([07:17](#)):

Oh man. Yeah.

RaMell Ross ([07:18](#)):

Yeah, yeah.

DJ Reeves ([07:22](#)):

(laughs). That's [inaudible 00:07:22]. I'm- I'm tripping, I'm tripping out. Yeah, yeah, yeah.

RaMell Ross ([07:23](#)):

Yeah. But it was like, you know, I- I wasn't there everyday and just came, you know, to just kind of like, you know, give a little bit of advice and maybe do some drills and stuff. And I came to all the games of course. So it wasn't like-

DJ Reeves ([07:33](#)):

Yeah, yeah, yeah.

RaMell Ross ([07:33](#)):

... I was super [inaudible 00:07:34] I don't- you know, I'm not claiming-

DJ Reeves ([07:35](#)):

Okay yeah.

RaMell Ross ([07:36](#)):

... you know you guys Won a Championship, it wasn't my call, you know what I mean?

DJ Reeves ([07:41](#)):

(laughs).

RaMell Ross ([07:41](#)):

(laughs).

DJ Reeves ([07:41](#)):

I- 'cause I'm like- I'm like hold on-

RaMell Ross ([07:42](#)):

Yeah.

DJ Reeves ([07:43](#)):

... like I- I like- I know- I know I've see- I'm like I had to think all the way back to- to middle school [crosstalk 00:07:47].

RaMell Ross ([07:46](#)):

Yeah.

DJ Reeves ([07:47](#)):

All right, see, I remember. I remember.

RaMell Ross ([07:49](#)):

Yeah.

DJ Reeves ([07:49](#)):

I remember.

RaMell Ross ([07:50](#)):

I mean we get- you're right, like we didn't- we didn't interact that much, it was kind of always in passing. Um, but uh, but yeah, I was around- I was around a little bit, um, your last year. Yeah.

DJ Reeves ([07:58](#)):

Okay, cool, cool, cool. That's cool. That's cool.

RaMell Ross ([08:00](#)):

Yeah.

DJ Reeves ([08:01](#)):

All right. But, uh, but yeah, so-

RaMell Ross ([08:03](#)):

Coach Courtney.

DJ Reeves ([08:03](#)):

Yeah, coach Court- (laughs). 'Cause he's in- he's in Georgia now. He's in [crosstalk 00:08:10]-

RaMell Ross ([08:09](#)):

Yeah, is he still coaching? Or?

DJ Reeves ([08:10](#)):

Uh, I think so. He's- he's still coaching. His- his- his boys are getting older I think. I think his oldest is graduating this year, if I'm not mistaken. Or next-

RaMell Ross ([08:18](#)):

Damn, that's wild, 'cause that dude was small before. Like, that's cool.

DJ Reeves ([08:22](#)):

Yeah, yeah. So that's- and- and, uh, the- the younger one is a- a- is a football player. So-

RaMell Ross ([08:27](#)):

Cool.

DJ Reeves ([08:29](#)):

... [crosstalk 00:08:29]. Yeah, it's- it's been- it's been cool to see those- see those- see- see them grow up a little bit too.

RaMell Ross ([08:34](#)):

Yeah.

DJ Reeves ([08:35](#)):

But yeah, so-

RaMell Ross ([08:36](#)):

Bro I like that heat map, that sounds really beautiful.

DJ Reeves ([08:38](#)):

Yes.

RaMell Ross ([08:38](#)):

And, uh-

DJ Reeves ([08:39](#)):

So I'm- so I'm- I'm using, uh, a tool, it's called, um... it's Arc... ArcGIS, I think? It's like story maps.

RaMell Ross ([08:50](#)):

Mm-hmm (affirmative).

DJ Reeves ([08:51](#)):

Um, and it- it- it kinda allow- it's like allows you to play around with a lot of- with a lot of that- that stuff. So you can, um... you can- you have like- you can do like a- I guess like a linear, you know, one, two, three, whatever, progression on how you present things. Or you can like open it up to where you kinda like click and find out. So I'm trying to, um, figure out you know what- what parts like, well- well I'm- I really want it to be, uh, I want it to be open so people can kind of like, you know, self discovery type thing. You click on this and you see what this means or whatever whatever. But yeah, but um- but the- the heat map is what I wanna use to, you know, just kind of, once again, orient and, you know, of course, um...

DJ Reeves ([09:30](#)):



I was telling you that we do, uh, we do close reading. We did close readings in my, uh, in my advisor's classes. And so what I wanted to do, I have this, you know, I have the- the- the documentary, I have like you know, my data, my research, uh, and I also have like my personal stories too. Um, so I want to use those- those close reading to incorporate the personal part of- of the, I guess like of what- what I'm trying to show people too. 'Cause, um, you know, like little things that are, you know, said or things that you won't really- really get unless you know, like, uh... have one example. Uh, when... when you were talking to Daniel in the car, um-

RaMell Ross ([10:17](#)):

Hmm.

DJ Reeves ([10:17](#)):

... in Selma and he was talking about you know, "Yeah, uh you know, it's Martin Luther King this weekend, they going down to the bridge, you know, I don't know if I'm gonna go or not", da, da, da, da, da. You know, like some- someone who- who isn't from the area just like, you know, just like okay, 'cause you know, "Do you think Oprah's gonna be there? John Legend?", da, da, da, like-

RaMell Ross ([10:35](#)):

Yeah, yeah, yeah.

DJ Reeves ([10:36](#)):

And like (laughs) you know, I'm sure some people like okay, "Why is- why is Oprah like in this- in the vicinity of- of- of- of what's going on right here? Like what- like what- what's really going on?". So I- I [inaudible 00:10:49] like- so- so like a- just- just as an example, 'cause like there are a bunch of those, you know, just anything. So, um, just as an example, u- using that, um, I guess like moment to, um... just kinda share like on of course, uh, of course [inaudible 00:11:04] what it means to- to black people and the Civil Rights Movement and, you know, why is- why- like why- why is Oprah here? (laughs).

RaMell Ross ([11:14](#)):

Yeah, yeah, yeah.

DJ Reeves ([11:14](#)):

Um, just kinda- kinda give- give- give that kinda insight. Because you know, I mean most people wouldn't know unless they were, like, you know, aware of what- of what you know Bloody Sunday and all that stuff is. And also to like where you are in [inaudible 00:11:28] 'cause he never- not- there- there's never like a- I guess like any real, like, um... uh, I guess like anchoring as far as like what anybody says as far as like geography is concerned. Like it's kind of like you- you there or you here or you there. I mean I'm sure it's done on purpose-

RaMell Ross ([11:44](#)):

Yeah.

DJ Reeves ([11:44](#)):

... anyway. But yeah.

RaMell Ross ([11:44](#)):

Mm-hmm (affirmative).

DJ Reeves ([11:44](#)):

Um...

RaMell Ross ([11:47](#)):

It's like- it's like- it's fr- it- the thing is that the film is like meant to be read on a- on many levels, so it's like those who speak the- the- the sort of dialect of Hale County and can hear the accents, like they're gonna understand two times more than someone who doesn't. Um and this- those fleeting comments kinda go over their head. But they still offer a sort of sentiment or, uh, you know, sort of some emotional impact that allows a person to like kind of get a gist about what's happening. But the closer you are to a community, the more you understand.

DJ Reeves ([12:17](#)):

Right.

RaMell Ross ([12:17](#)):

And you have to earn that, you know? It's not something that you just- you just give to someone in subtitles because they're watching a film, all of a sudden they get to know what it's like to be there.

DJ Reeves ([12:25](#)):

Right.

RaMell Ross ([12:25](#)):

You gotta like- you gotta live it, you know?

DJ Reeves ([12:27](#)):

Exactly. So- so- so that- that's- that's what I am hoping to do. Is, you know, bring my lived- my lived experience through, you know, this project to, you know, just talk more about the area. I mean of course it's a- I mean, people are proud to be where they're from. So, like, that is- that- I- I feel like that's- that's a, um, that's a- a big part of it too. You know, just, I haven't been able to be there as much as I'd like to but, you know, at least I can do is, you know, represent a little bit of... (laughs).

RaMell Ross ([12:54](#)):

Yeah.

DJ Reeves ([12:57](#)):

So, um, so yeah. And, um, and I- I- I really, um, once again man I- I'm, uh, it was- it's- it's surprising and it's- and it's also pretty cool that you, um, that you did decide to- to do this on, like o- I mean, what- what- what seemed like it just kinda happened circumstantially, it's like- it's- yeah, I remember, I think I we- I probably watched most of your interviews and stuff. Like I don't know, like weird stuff, but just, you know, recent.

RaMell Ross ([13:21](#)):

(laughs).

DJ Reeves ([13:21](#)):

(laughs).

RaMell Ross ([13:24](#)):

[inaudible 00:13:24] 13 you wanna swap some shoes? I'm like "What?"

DJ Reeves ([13:27](#)):

Ah, you wanna- like man I got- I got like- I got a few pairs [inaudible 00:13:31] here. I know- I know- I know Jor was trying to lace you while you were there.

RaMell Ross ([13:35](#)):

(laughs). Yo, you wear a- you wear 13?

DJ Reeves ([13:38](#)):

13, 14.

RaMell Ross ([13:38](#)):

[inaudible 00:13:38]. Yo, I got- I own some real estate though. I got some, uh, I got some Georgetown Jordans that I have no use for, that I've never worn, if you want them.

DJ Reeves ([13:47](#)):

Yes, wow. Yes.

RaMell Ross ([13:49](#)):

Yeah, I'm- yeah I mean honestly, like I think I have at least one pair that- because I got injured so much that I just like didn't get to play. And you know, if you don't wear these shoes, they start to get yellow and stuff, you know what I'm saying?

DJ Reeves ([14:00](#)):

Right.

RaMell Ross ([14:00](#)):

Like they go bad. Um, I would love to- I would love to give you one of the pair, I just- I really have no use for 'em at all. I'm not really hooping like that.

DJ Reeves ([14:07](#)):

Yeah that would be- that would be dope. I really appreciate it. Um, [crosstalk 00:14:11]-

RaMell Ross ([14:11](#)):

Yeah, but-

DJ Reeves ([14:12](#)):

... so what- I'm no- some- somewhere between- I'm- I'm in North Carolina, so we can- we can meet somewhere between here and Rhode Island, I can catch you on your way back up or if I come down while you're still down. We'll figure it out. But yeah, most- most definitely. Most definitely. 'Cause I- I- I would-

RaMell Ross ([14:25](#)):

Hey?

DJ Reeves ([14:26](#)):

What's up.

RaMell Ross ([14:27](#)):

I thought you were at UA.

DJ Reeves ([14:29](#)):

No, no, no. I'm at- I'm at Duke.

RaMell Ross ([14:31](#)):

You doing the masters at Duke?

DJ Reeves ([14:32](#)):

Yeah.

RaMell Ross ([14:33](#)):

Why'd I think you were doing the masters at UA?

DJ Reeves ([14:33](#)):

I, um-

RaMell Ross ([14:35](#)):

Damn that was crazy. That's why I'm, "We can just meet in Tuscaloosa", and you kept being like, "Oh I'm coming to Greensboro" and I'm just like... if you're in Tus- in my head I'm like, "If you're in Tuscaloosa I'll just meet you in Tuscaloosa".

DJ Reeves ([14:45](#)):

Yeah, no. I'm- I'm- I'm- I'm finishing my masters at Duke. Yes. I- I think it might've just been, uh, it might've just been the Zoom. I don't know if I'm- I don't know if [inaudible 00:14:52] in Tuscaloosa or anything, whatever. But I'm- I'm- when- when I am home, I'm in Tuscaloosa a lot because that's where my sister lives.

RaMell Ross ([14:59](#)):

Yeah.

DJ Reeves ([15:00](#)):

So yeah, I'm-

RaMell Ross ([15:01](#)):

Okay.

DJ Reeves ([15:01](#)):

... I'm 600 miles away (laughs).

RaMell Ross ([15:04](#)):

Yeah, that's clarifying. No I mean, I- if you would've- I would've been so disappointed in myself if you would've driven all the way here. Because like, when- even when I drive down, like I'm- I could come that way if I wanted to, you know what I'm saying? Like there's so many more convenient ways for us to meet up than you driving to Greensboro just to meet. Damn.

DJ Reeves ([15:22](#)):

Yeah, 'cause- yeah, 'cause- 'cause like I- 'cause I- I had- had planned on coming down, I'm like well that's- I mean, "Well if- if- if all- if all things work perfectly, I would be down the same time he's down", but you know how-

RaMell Ross ([15:31](#)):

Yeah.

DJ Reeves ([15:32](#)):

... how life does life things.

RaMell Ross ([15:34](#)):

Yeah, yeah.

DJ Reeves ([15:34](#)):

And of course- and of course with- with- with you thinking that I'm right- I'm right up the road, that's kinda [inaudible 00:15:39] too.

RaMell Ross ([15:39](#)):

Right.

DJ Reeves ([15:42](#)):

(laughs). Makes it a little- a little- a little tougher. But yeah, I mean it's [inaudible 00:15:44]- you'll- you'll- you'll be up on- on this end like more- more often than not anyway, so...

RaMell Ross ([15:48](#)):

Yeah.

DJ Reeves ([15:49](#)):

We'll- we'll make it happen.

RaMell Ross ([15:49](#)):

Yeah.

DJ Reeves ([15:51](#)):

We'll make it happen. But, uh, but yeah, so using- u- using, uh, using story maps to, uh, to go- to go alongside with my- with my- my reading portion. Uh, what- what- what is really gonna be basically the same information, but you know, of course I have to have a, you know, a reading part of my- of my- of my project.

RaMell Ross ([16:09](#)):

Yeah.

DJ Reeves ([16:10](#)):

Um, so, um, just really just wanna like make sure, um... for one, I- I- I want it to... as much as your documentary, um, I guess like stays true to- to- to what the, you know, what the- the area is and you know, kinda- kinda keeps it- kinda keeps it w- kinda keeps it where- where it's supposed to be, not- not- not trying to like, you know, impose any thoughts on anybody or make someone think a certain type of way. That's the same thing I wanna do with my project but just kinda to- d- to give someone a little bit more information to [inaudible 00:16:44]- to to- to those conclusions from. Um...

RaMell Ross ([16:47](#)):

Yeah.

DJ Reeves ([16:47](#)):

So it's kinda- it's- it's- it's very, um, I'll say it's more- more complimentary than anything because, um, I mean I know everybody hasn't seen the film but hopefully, you know, hopefully the project's good enough to get some people to, uh, wanna check it out. Um, I've-

RaMell Ross ([17:02](#)):

Yeah, yeah.

DJ Reeves ([17:02](#)):

... got- and, uh, I've gotten my- my- my grad school director and a couple more people interested in the film, so, you know, doing- doing work on this end too (laughs).

RaMell Ross ([17:13](#)):

That's real cool. Hey David, you- have you, uh, have you heard of this book called Capturing the South before?

DJ Reeves ([17:17](#)):

Capturing the South? I have not.

RaMell Ross ([17:19](#)):

Yeah. It's a... Matthews Scott. Scott Matthews or Matthews Scott. But, um, he talks about- it's a pretty unprecedented book because there's- there's really no space- there- there hasn't been, to me, uh, for my research, another publication that consolidates all of the different sort of documentary methods that have gone into creating this- this, uh, the- the documented history of the South.

DJ Reeves ([17:44](#)):

Right.

RaMell Ross ([17:45](#)):

Which is one that goes from- which is like, sort of the origins of sociology, you know, [inaudible 00:17:51] and [inaudible 00:17:51] was one of the first sort of fieldwork, experience based, sociological surveys of- of [inaudible 00:17:58]. Um, and a lot of his stuff was in Georgia and in other places.

DJ Reeves ([18:00](#)):

Right.

RaMell Ross ([18:01](#)):

But this guy, Scott, in his book, he just speaks to the origin of documentary in the South and kind of goes all the way through to like the 1940s. I think it'll be good for you to read.

DJ Reeves ([18:11](#)):

Yeah.

RaMell Ross ([18:11](#)):

There's a specific county on Hale County.

DJ Reeves ([18:13](#)):

Oh cool.

RaMell Ross ([18:14](#)):

Um, and- and he talks about some of the photographers and the writers that have come through, and all of the problems that go into having white folks or someone that's an outsider coming in and making declarations about people and place and then publishing those, um, in academic settings. Um, it'd just be a good- good thing for you to think about while you're- while you're writing.

DJ Reeves ([18:34](#)):

Yeah definitely. I mean, it- it kinda go- it goes in line with- with everything else I'm doing too. So, um... so I know you- you probably know this, but my, uh, my- my undergraduate degree is in sociology.

RaMell Ross ([18:45](#)):

Yeah.

DJ Reeves ([18:45](#)):

Um, so, I mean it kind of-

RaMell Ross ([18:46](#)):

Same here, same here.

DJ Reeves ([18:47](#)):

Yeah, so I mean, you know, so- write- write some papers, you know? It's (laughs)...

RaMell Ross ([18:51](#)):

Yeah, yeah.

DJ Reeves ([18:54](#)):

It's all good. But, uh, but yeah, so, um... but no, I- I- it- like I- I do like the- I- I know- I know soc kind of gets his- gets its own- gets its own set of flack, but, um, but I do like the study of- of- of people in a way that, you know, people kinda think as a- you know, not- not- not as a- not as a unit perse, but you know, you can- you can kinda go off of the data and see how people are going to interact with, you know, other people or this thing or this, you know, change in, you know, policy or whatever. Um and I- I've always found it to be interesting, too. So, um... so yeah, definitely, um, you said Capturing the South by... is it Matthews Scott or Scott Matthews, whatever-

RaMell Ross ([19:36](#)):

Yeah.

DJ Reeves ([19:37](#)):

... I don't know. Yeah I got it right now.

RaMell Ross ([19:39](#)):

Yeah. And it's- it's a little bit- it's tedious too, like it's not an easy read. It's not complex but it's just like a lot of facts. But it's worth going through. Yeah, 'cause then you'll know- you'll be thinking about like "Oh, in you know 1890 this is the way that they did things, this is what they came up with. In the 19 whatever this is what they did", and you're obviously gonna do nothing like that because you're David Reeves and you're from Hale County-

DJ Reeves ([20:01](#)):

Right.

RaMell Ross ([20:01](#)):

... and you're coming in with a whole lot of different- but it's nice to know the origins of kind of the processes that we're participating in.

DJ Reeves ([20:07](#)):

Yeah, mo- mo- most definitely. 'Cause I- I was, um, early- early part of the research, I was looking at, um... uh, I cannot think of the- the name of the book. It was, you know, uh, it was like great depression, um... and there were a bunch of pictures taken at Hale County.



RaMell Ross ([20:25](#)):

Hmm.

DJ Reeves ([20:27](#)):

Um... and there was-

RaMell Ross ([20:28](#)):

Wait was it, uh, Let Us Now Praise Famous Men?

DJ Reeves ([20:32](#)):

Yes, yes.

RaMell Ross ([20:32](#)):

Yeah, yeah.

DJ Reeves ([20:34](#)):

That- that book is-

RaMell Ross ([20:35](#)):

That's, uh, James- James Agee and, yeah, Walker Evans.

DJ Reeves ([20:37](#)):

Yes, yeah so that's- that's also a- another- another book that I'm kinda using as, not- not as a- as a re- more- more like a reference, kind of like a state of mind of like kinda that time and everything else too. And also kind of a reference point to see like kind of were you, you know, 'cause wh- uh what if- yeah, 'cause you- you said that that wa- that was something that you looked into as well when you were doing this, uh, documentary.

RaMell Ross ([21:00](#)):

Hmm.

DJ Reeves ([21:00](#)):

So, you know just kinda- kinda get into that- into the mi- the mindset of that. And, um, also just kind of make it- doing also too, um, just being like- being aware. I mean I- I know that I'm- I'm not gonna, you know, public- public- publish this on, like, New York Times or anything like that. I'm not trying to like show a- show about how, you know, how poor it is in Hale County or anything like that (laughs).

RaMell Ross ([21:24](#)):

Yeah, yeah.

DJ Reeves ([21:24](#)):

So I'm not- I'm not- I'm not worried about those issues. But it- but it is just like setting a good reference point to kinda know what goes on in the psyche of people when, you know, you kinda feel like that- you

know, you- you are at a disadvantage but you feel like you've been taken advantage of on top of that as well. Um...

RaMell Ross ([21:41](#)):

Hmm.

DJ Reeves ([21:41](#)):

So, I mean, man, but I- I feel like just in general, just coming from there being- being in that area, you kinda have like a- a little chip on your shoulder anyway, um-

RaMell Ross ([21:52](#)):

Yeah.

DJ Reeves ([21:52](#)):

... just because you fought for that same reason. Um, so uh, so yeah, definitely, uh, definitely will be checking out Capturing the South. I also- also started on the, um... the, uh, the Quatsi series. The, um-

RaMell Ross ([22:08](#)):

Which series?

DJ Reeves ([22:08](#)):

The, um, the- the... Q-U-A-T-S-I.

RaMell Ross ([22:12](#)):

Oh, the- the Quatsi, yeah, yeah.

DJ Reeves ([22:13](#)):

Quatsi.

RaMell Ross ([22:13](#)):

Yeah, yeah.

DJ Reeves ([22:13](#)):

Yeah. Nigger's trying to pronounce it [inaudible 00:22:15].

RaMell Ross ([22:14](#)):

Yeah, Koyaanisqatsi, yeah.

DJ Reeves ([22:17](#)):

(laughs).

RaMell Ross ([22:17](#)):

It's- it's cray- I mean, like, it's- it's like, you got to be in the right mood to watch it.

DJ Reeves ([22:22](#)):

Yeah, yeah.

RaMell Ross ([22:22](#)):

Because it's like- it's all- all visual.

DJ Reeves ([22:24](#)):

It's trippy.

RaMell Ross ([22:24](#)):

But-

DJ Reeves ([22:25](#)):

It's kinda trippy. Uh, I- I watched the- I watched the first one that has, like, it's like all the close ups.

RaMell Ross ([22:33](#)):

Mm-hmm (affirmative).

DJ Reeves ([22:33](#)):

Like I- I- I rea- I really thought the, um, you know, the- the microchip to the- the city grid, um, kinda- kinda- I thought that was pretty cool, you- because I- [inaudible 00:22:46] talking about like just like- just the scale of being like so close to something and also so far away from something at the same time, and kinda gives that same idea. Um, I rea- I- I really like those- I like- I like those types of images anyway that, um, you know, that- that expound upon something that people, you know, look up close to and you kind of pull back and you see how- you know, how- how amazing, how beautiful something is too. You know? Even just like... I think that it's- as- as- as- as weird as it sounds, some of the- I guess like some of the- the images or, um... some- some of the images are, of course like of- of- of destruction, of rebel. I mean, not rebel, of rubble, mushroom clouds, you know, things of that sort. But you know the sound and the way that- of course, the- the way that it's composed, the fact that everything is moving so slow, you know, everything starts to relax. It's like, you know, it bri- it brings beauty out of what would be a, you know, cataclysmic, very dangerous or, you know, not friendly situation you would wanna be in.

DJ Reeves ([23:53](#)):

So, um, I- I think that how- how all of the different, you know, incorporating all of the senses in- I guess it's- it's really a- a sensory experience. I- I would say the same way- the same thing is true with, uh, with Hale County as well. Um... I think when- what I- what I used when I was talking to, uh, to my professor about it, I'm just like- kinda like, uh... like makes you think like you have to think because, like, there's nothing else for you to do. Like you have to think.

RaMell Ross ([24:20](#)):

Yeah (laughs) there's nothing else for you to do.

DJ Reeves ([24:20](#)):

Like- it's like- it's- it's- right? Like- like- like you have to-

RaMell Ross ([24:20](#)):

Yeah.

DJ Reeves ([24:20](#)):

... it's like, uh, what did I say again? It's, uh, like coerced reflection. That's what I called it.

RaMell Ross ([24:31](#)):

Hmm.

DJ Reeves ([24:32](#)):

Um...

RaMell Ross ([24:32](#)):

I like that.

DJ Reeves ([24:32](#)):

So it's kinda like- you kinda like- kinda put- I mean, of course, like it's not- it's all voluntary. But of course, like just in that- in that moment, like what- what is your brain gonna do? It's gonna think about something. So therefore [inaudible 00:24:44] just kinda think more about things and, um, so like I- I definitely a- appreciate that, um, that element of the film. Um... big time. And, um... trying to see what else was, my- uh, 'cause I really- what- what I really wanna do was get- give you a idea of what I'm- what- what I'm thinking about. Um...

RaMell Ross ([25:07](#)):

Yeah.

DJ Reeves ([25:08](#)):

Like in- in- in the grand scheme of things and also, you know, get- to get- get to talk to you again, 'cause like I haven't in years. And now that I'm thinking about it I'm like "Oh my God, I'm so" (laughs).

RaMell Ross ([25:16](#)):

(laughs).

DJ Reeves ([25:16](#)):

But it's like-

RaMell Ross ([25:19](#)):

Nah, I'm with you. We'll- we'll be- we'll be talking. It's like, you- you have, uh, my phone's open, email's open to you. So when- whenever you here, if you ever need anything, obviously we'll be talking over the course of your project.

DJ Reeves ([25:28](#)):

Right, right.

RaMell Ross ([25:29](#)):

Just shoot me a text or a email. So... we got plenty more- plenty more to come.

DJ Reeves ([25:31](#)):

Yeah. I might- I- I- I was saying how I- I might do a more- a more formal, uh, you know, interview style, but I- I really just want to- wanted to, like, just kinda more or less break the ice, let you know what I- what I'm doing on this end and, uh-

RaMell Ross ([25:45](#)):

Yeah.

DJ Reeves ([25:46](#)):

... and also just let you know that I- I- I really- I really- I really appreciate your work. Um... I'm- I'm happy that you, uh, saw- saw something in- in my little county (laughs).

RaMell Ross ([25:58](#)):

Yeah.

DJ Reeves ([25:58](#)):

Um, to- you know, that- that- that- that really does, um... you know, I'm proud of it. I don't- I don't- I don't know what- what- what has- I'm sorry, what- what has the reception been for you, like in- in Greensboro? 'Cause I haven't- 'cause I haven't seen in that- there haven't been any like local, uh, coverage of- of you on- on the documentary.

RaMell Ross ([26:22](#)):

Yeah.

DJ Reeves ([26:23](#)):

So how- how's the reception been as far as you can tell?

RaMell Ross ([26:27](#)):

Well, you know, Hale County's weird and, you know, the people are- are their own- own type of person. You know? It's like that everywhere. So it's not, you know, the weirdness isn't unique to Hale County. The idea of weirdness. But the type of weirdness is, you know?

DJ Reeves ([26:41](#)):

Right. Yeah, yeah, yeah.

RaMell Ross ([26:42](#)):

Um, and so, you know, I don't know- I- I- you know, everyone that's kind of seen it that I've talked to, they- they like "Oh, so interesting, congrats on the film". I think a lot- a lot of folks are, um, especially the grown- the- the older ones are kind of confused as to, um, why it is the way it is.

DJ Reeves ([27:02](#)):

Right.

RaMell Ross ([27:03](#)):

You know? Because, um, you know, the- the folks that aren't so interested in cinema or don't I- look at art or don't have a kind of, um, a more sort of advanced, uh, relationship to, um, types of media that aren't entertainment or aren't on certain types of outlets, it's- it's unfamiliar for them as well. So I think they kind of don't know where- they're like, "What's the big deal?"

DJ Reeves ([27:26](#)):

Right.

RaMell Ross ([27:27](#)):

You know? Like, they- they know that it's beautiful, they recognize it, but they're kind of like "What's all the uproar about?", you know?

DJ Reeves ([27:32](#)):

Yeah, like- like where- like where is this like landing in- in the scheme of, like, where- where-

RaMell Ross ([27:37](#)):

Yeah.

DJ Reeves ([27:37](#)):

... it it in the greater scheme of things? Yeah, I got it. I get it. I get it.

RaMell Ross ([27:40](#)):

Yeah. Um... all of the- the young, all the kids, all like the young adults, they're like, you know, they're into it because it got a lot of love and they see, you know, people from their community in it, having a good time, and it's- so they're I think kind of fundamentally, um, on board.

DJ Reeves ([27:55](#)):

Right.

RaMell Ross ([27:55](#)):

But it's interesting, uh, having conversations with folks when they just like, "I like it, I think".

DJ Reeves ([28:00](#)):

(laughs).

RaMell Ross ([28:00](#)):

You know?

DJ Reeves ([28:01](#)):

Right, it's like- it's one of the things that's like-

RaMell Ross ([28:02](#)):

Yeah.

DJ Reeves ([28:03](#)):

... like I've- I've- I like it but I'm not sure if I'm supposed to like it or not, so I'll give [crosstalk 00:28:05].

RaMell Ross ([28:04](#)):

Yeah, exactly.

DJ Reeves ([28:04](#)):

(laughs).

RaMell Ross ([28:04](#)):

Yeah, yeah.

DJ Reeves ([28:04](#)):

No, that- no, I get it. I get it too. Because, um... of course because that- that's- that's like, um, that's- that's a genre in itself, you know, just to, you know, just to record people that's, like- you- 'cause I mean, we know that, you know, it's- it's not a, uh, I- I guess, um... classically affluent area. Um-

RaMell Ross ([28:31](#)):

Yeah.

DJ Reeves ([28:32](#)):

... in terms of, you know, de- demographics or, you know, SCS, whatever. Um, but I- but I- I do feel like just- just like what I was talking about earlier, you know, it kinda- the- the- the chip on the shoulder. Like, it's not- it's kinda like, you know, you- you- you coming in here to, you know, what you doing? Like what's your- like what's your business here? Like more than anything. So it's kinda like, uh, it's- it's- uh, is that- it's that pride and just like still- still wanting to, um... because, you know, it's- it's small, you know? It's not- it's not a whole lot going on. But it's still- it's still home for so many people. And, um-

RaMell Ross ([29:08](#)):

Yeah.

DJ Reeves ([29:09](#)):

... and I think that it's important to- to have those, uh... to have those, you know, those stories that happen everyday, um, that probably more people really relate to than they realize.

RaMell Ross ([29:22](#)):

Yeah.

DJ Reeves ([29:24](#)):

Um, and also, as you know, just- just- you know, it- it's out of- out of awful strength of being, just, you know, just living. Like life is hard enough (laughs). Um, and, you know, to- to- to like- for it to present something regardless of the- of the location or, you know, where or who- who you're- who you're recording, I mean, it- there's something that- that people can relate to, um, if they- if they go into it with the- with the, you know, the right- I guess like the right mindset and- and-

RaMell Ross ([29:54](#)):

Yeah.

DJ Reeves ([29:55](#)):

... and- and really just try to experience it and not try to make- make sense of it all. Because it all doesn't- it- I mean wh- everything, all the nuances, you know, what- whatever, like everything won't really like always make sense.

RaMell Ross ([30:08](#)):

Yeah.

DJ Reeves ([30:08](#)):

Sometimes things are just how they are. And, um... and that's what I think a lot of people, especially in, uh, in academia get- have trouble with. Um, you know? They- they're not being [inaudible 00:30:20].

RaMell Ross ([30:20](#)):

(laughs).

DJ Reeves ([30:21](#)):

This is the middle. This is a, you know, this is, you know, the- the point of conflict, this is the resolution, this is the end, like you know? Ev- when- when you looking at things, you know, from what's been like always a very structured, um, I guess like mindset. Um, I'm- I'm- I'm just thinking about, you know, how like what people wrote about when they, uh, watched it at Duke, whatever. Um, 'cause [inaudible 00:30:45] was just like- just confusion. Okay, I mean 'cause they're from all of the place, and they- they got money too. So it's like, um-

RaMell Ross ([30:51](#)):

Yeah.

DJ Reeves ([30:51](#)):

... it's like even- even though this all, like, it's- it's a- it's like a little, you know, a couple of layers that you gotta- sometimes gotta peel back to like let 'em understand or to like, you know, leave those biases or whatever kinda at the door and just, like, let the movie happen. And then-

RaMell Ross ([31:10](#)):

Yeah.

DJ Reeves ([31:10](#)):



... from there, you go... yeah. And um, oh, uh, I think, so, I did- I do- I do wanna ask you a- a clarifying question. So, the cotton fields-

RaMell Ross ([31:20](#)):

Yeah.

DJ Reeves ([31:21](#)):

... the cotton fields, um, that you- that- that our report with the, um, I think there's like a- a- like a raffle drawn or something the background, yeah they're talking about. So the- the cot- the cotton fields, is that- is that the, um... is that on 69 or is that on 14 between Marion and Selma? 'Cause I couldn't really tell.

RaMell Ross ([31:42](#)):

Yeah, 14 between Mari- Marion and Selma.

DJ Reeves ([31:44](#)):

Okay. Okay yeah, that- that was my- that- that was my initial thought. Because like I- like (laughs) because I- that- that's the- that's a- those are the ones that I pass by all the time 'cause I got- I have a lot of family in Marion. My grand- my, uh-

RaMell Ross ([31:56](#)):

Oh okay.

DJ Reeves ([31:58](#)):

... my family on my dad's side is from Selma. So like, that was a- so I'm like... I think that's- I think that's- okay good, thank- thank you for- for, uh, for- for clarifying that for me. So- 'cause I- I- did, uh, so I- I did- I did a close reading on- on that, for like a... I don't know, did I do a close reading? I don't know, I might have just talked to her about it. But, um... you know, just a- of- as a- as a, you know, I guess like a- a visual, just I guess like as a sensory experience for someone who is from there, you know, you go from a shot at the- at the basketball game.

RaMell Ross ([32:34](#)):

Hmm.

DJ Reeves ([32:34](#)):

'Cause you had the audio from the basketball game into the shot of the cotton field. But after that is when you transition into Daniel, Ben and, uh, um... at Selma- Selma U. So like... that was like a, um, I feel like that moment was just kind of like one of those things that made me think about, uh, like historical like context of everything too. So like, you got the, you know, high school, you got cotton fields which is, of course, going to resonate South, you know, minority.

RaMell Ross ([33:07](#)):

Yeah.

DJ Reeves ([33:08](#)):

Um... and then you rolling into- now you'll be in college which means that, you know, he's- we've gone from the cotton field to college and the fact that it's in Selma, you know-

RaMell Ross ([33:18](#)):

Yeah.

DJ Reeves ([33:19](#)):

... all- this brings all of the, you know, all the his- all the history and all the- all the growth over there you wanted to kind of put into that shot to, you know, brings it to- to real life. So that-

RaMell Ross ([33:31](#)):

Yeah.

DJ Reeves ([33:31](#)):

... that's like- that's like another one of those things that people wouldn't get unless they're, you know, but- I mean, you- you could still get it, but the first time around I don't think that, you know, [crosstalk 00:33:43].

RaMell Ross ([33:41](#)):

Yeah, that's not too obvious.

DJ Reeves ([33:41](#)):

Yeah.

RaMell Ross ([33:41](#)):

Yeah.

DJ Reeves ([33:45](#)):

Yeah, 'cause I- 'cause it- it- it took me a second to, uh, 'cause I think, uh, think someone asked me, it's like "You know, what- what- what are those numbers that they're saying in the background?", like "Is it like a- you know, is that a zip code or something like that?" So I had to like go back and listen. I'm like "Oh, this is a- this is a raffle. It's a ticket raffle".

RaMell Ross ([34:05](#)):

(laughs).

DJ Reeves ([34:05](#)):

(laughs).

RaMell Ross ([34:06](#)):

No one's act- no one's ever guessed that before David. Like no one.

DJ Reeves ([34:10](#)):

Really?

RaMell Ross ([34:10](#)):

You would have to like- you would have to be, I mean, I- I feel like, yeah, people just aren't familiar. I- I thought that it was really obvious. But people just hear numbers being yelled, they just don't know why.

DJ Reeves ([34:22](#)):

Right.

RaMell Ross ([34:22](#)):

But someone who's been at the raffle at a basketball game in- in Alabama, you know-

DJ Reeves ([34:26](#)):

Right, right.

RaMell Ross ([34:27](#)):

... would be like "Okay, that sounds familiar".

DJ Reeves ([34:28](#)):

Yeah, yeah, yeah. Little- little door prizes.

RaMell Ross ([34:30](#)):

That's very funny. Yeah.

DJ Reeves ([34:33](#)):

But, uh, but yeah. So like just tho- tho- those moments like that. And, um, also too, like [inaudible 00:34:37], uh, starting to watch the, um, what, it's Quatsi? Is that right? Making sure I'm pronouncing [crosstalk 00:34:45]-

RaMell Ross ([34:46](#)):

Yeah, the Quatsi trilogy.

DJ Reeves ([34:46](#)):

Yeah, so as- so as I'm watching that, like I'm seeing like a lot of these long shots and stuff too. I realize that most of your shots are, you know, it's kinda- might- you know, tight, intimate, uh, for the- for the most part.

RaMell Ross ([34:55](#)):

Hmm.

DJ Reeves ([34:55](#)):

It's more like, you know, a day in the life type of thing, like Bridget's like with you in- in Hale County chilling with- with Daniel and Quincy, like that's pretty much it, like honestly.

RaMell Ross ([35:04](#)):

Yeah.

DJ Reeves ([35:05](#)):

Um, but uh, but like, uh, with- with- with that, uh, watching that just kinda made me think about like how, you know, just like, uh, like visually, how can- how can- how it can incorporate some other things too. So like I- I wanted- I'm- I'm- I've been trying to work- I'm working on trying to get like some drone footage, um, of the area. Um, and actually, so luckily my- my wife's, uh, my wife's company. Uh we- we- we're both- we're both [inaudible 00:35:32], she, uh, she got like a- she got like- like gift points or whatever so I'm gonna get a- she's gonna get me a drone. This thing is like a-

RaMell Ross ([35:40](#)):

Oh sick.

DJ Reeves ([35:40](#)):

Yeah, it's a, um... Mavic Air 2.

RaMell Ross ([35:44](#)):

Mm-hmm (affirmative).

DJ Reeves ([35:45](#)):

And so it's- it's got like- it's like 4K, 4K video, um, like 32 megapixels on the camera. So like it's- it's solid, and it's like one of the compact joints too, so it's like, you know-

RaMell Ross ([35:56](#)):

Oh cool.

DJ Reeves ([35:56](#)):

... the size of your phone. So like, um, 'cause I was gonna like commission somebody to do it, like- 'cause I, um... um... I don't know if you- you know, uh... Dre, Dre King? You might remember him. But he do- he-

RaMell Ross ([36:10](#)):

Dre King?

DJ Reeves ([36:12](#)):

Uh, let's see... look, that- he has like a- he- he does a lot of, um, video- video work. He does like photography, videography, um with- with his- with the company that they have. So, uh, I was gonna pay him to do it but I'm like, I mean, if I pay somebody I can- I mean I have to like, you know, [crosstalk 00:36:31]-

RaMell Ross ([36:31](#)):

You can just buy your own, yeah.

DJ Reeves ([36:31](#)):

Yeah, so like I'm- I- I pay him but I mean I have to, you know, get the- get the shots, con- conceptualize, you know, have like a shooting script and all of that stuff and I don't really know what I'm looking for. So at that point I'm just kind of like, you know, paying for time more than anything. So if I- I can get my own-

RaMell Ross ([36:43](#)):

Yeah.

DJ Reeves ([36:43](#)):

... I can, you know, figure out how I want these things to look. Um, 'cause I- I- 'cause I- I'm- I keep seeing like a- a- like a- like a close up, like I- I'm- my- my- my vision is, for one of the shots, is to get the, um, get the water tower. Like just kind of like a big, you know-

RaMell Ross ([36:59](#)):

Oh cool.

DJ Reeves ([36:59](#)):

... you rise up, see the water tower, it kinda expand upon your and then kinda like see over, you know, the city. There's probably mostly trees that you see anyway, but you know, just- just, um, just kinda like things like that. Um, I want to... once again, I want- I want to make sure I'm orienting people so just like, um, the highways of entry, so like make sure I'm, uh, something about, you know, just like how you get- you get here and things like that.

RaMell Ross ([37:25](#)):

Mm-hmm (affirmative).

DJ Reeves ([37:26](#)):

Um... and... I want to, uh, I really- I- I really just want to, you know, have enough to where it's like, you know, immersive, but I'm not trying to like, you know, I'm not trying to reinvent the wheel either. Like I'm not trying to, um, I want- I want- I- I want it to be a good- a good project that I can- that I can pick up and continue if I wanted to, or that can stand alone.

RaMell Ross ([37:51](#)):

Yeah.

DJ Reeves ([37:51](#)):

But I mean that- that's kind of the- I guess the- the point of- of research too, is to like, you know, this is good for now but I think in the future, you know, da, da, da, da, da. 'Cause I mean it would- it- it would be cool for, you know, everybody's little small town to have a, you know, a Oscar nominated documentary, but you know everybody doesn't, so...

This transcript was exported on May 07, 2022 - view latest version [here](#).

RaMell Ross ([38:08](#)):

Yeah and like [inaudible 00:38:08] (laughs).

DJ Reeves ([38:08](#)):

Everybody ain't able. But, uh-

RaMell Ross ([38:14](#)):

Right.

DJ Reeves ([38:14](#)):

... but yeah, so I mean I- I- I appreciate your time, for one, more than anything. Um, and I will- what I'll do, I'll email you my- my cellphone number, 'cause that do- that'll probably be a lot better anyway than- than email, honestly. But-

RaMell Ross ([38:29](#)):

Yeah.

DJ Reeves ([38:30](#)):

... email's still better than Facebook, I'm sure for both of us probably, 'cause I'm never on there.

RaMell Ross ([38:34](#)):

Yeah, yeah.

DJ Reeves ([38:35](#)):

(laughs).

RaMell Ross ([38:35](#)):

Me either. That's why I mean, I didn't see, uh, I'm really bad. I like sen- I sent you a message and then like I forget to check it 'cause I don't use Facebook like that. Then I come back like a month later, like "Damn".

DJ Reeves ([38:45](#)):

Right, right, right.

RaMell Ross ([38:46](#)):

Yeah.

DJ Reeves ([38:46](#)):

But yeah, so uh, so yeah man. Definitely, um, so I- well I'm- I'm, for one, thanks, thanks again. Um... next is definitely in- interested in- in what you're- what you're working on, uh, now.

RaMell Ross ([39:00](#)):

Hmm.

DJ Reeves ([39:00](#)):

So I'm- I'm sure- I'm sure it's gonna be great. Um... and also, I'll definitely be in touch as I'm kinda making- as I'm making progress on things, as I kinda get things together visually. Um, you know? I'll- I'll- I'll- I'll- I'll sh- I'll shoot some- shoot some things to you and, um, you know, as we- and also as you on the road, um, let me know and we can- we can probably meet somewhere in- in between and then we'll figure out those shoes at some point (laughs).

RaMell Ross ([39:27](#)):

Okay, yeah, that- that'll work. Cool. Yo also, you know you have a- you guys got the Center of Documentary Studies-

DJ Reeves ([39:33](#)):

Yes.

RaMell Ross ([39:33](#)):

... I think it's like, yeah.

DJ Reeves ([39:33](#)):

Yeah so-

RaMell Ross ([39:33](#)):

'Cause this guy, um, yeah go.

DJ Reeves ([39:35](#)):

I was like, yeah also I- I- I'm- I also- I- I minored- I minored in visual- I minored in visual art as well.

RaMell Ross ([39:41](#)):

Oh okay.

DJ Reeves ([39:42](#)):

Yeah. So yeah, I have- I have- I'm like, you know, I kinda- I- I might- I might know what I'm talking about-

RaMell Ross ([39:48](#)):

Yeah sure (laughs).

DJ Reeves ([39:51](#)):

... uh, when it omes to stuff a little bit.

RaMell Ross ([39:53](#)):

That's what I'm saying. It's my vision before, then I was like "Oh David's got the visual vision too!", I was like "All right".

DJ Reeves ([39:54](#)):

(laughs).

RaMell Ross ([39:54](#)):

Yeah.

DJ Reeves ([39:58](#)):

Yeah, I mean- I got- it- it's a- it's al- it's always funny, 'cause like, um... you know, it's like- it- it's like- it's like- it's like a- a different conversation that you gonna have with, you know, people that are, like, actively creating, you know, art or, you know, works or just even a writer really. But, um, you know, just be- being within a creative process, knowing how to, you know, talk- talk about whatever. 'Cause I- I've- I had this, um, like when- whenever I go to get, uh, whenever I go get like- go get a tattoo from my artist or something, um, my wife's there too. And so she, uh, she'll- she'll- she'll have- she'll have an idea, but like, she just can't like, you know, like get- get the- get- get what she's seeing, like, in- into the technical words to like-

RaMell Ross ([40:38](#)):

Yeah.

DJ Reeves ([40:39](#)):

... as- as a- as to what how she wants it to be. 'Cause you know, like, you know, of course there- there's a difference in, you know, overall style versus the way, you know, something is, you know, presented or is it inspired by this? Like do you- how do you want these- how do you want this to look and light? Like all kind of like little intricacies. Um, but I mean, you know, I guess I- I picked up- I picked up enough to be able, you know, to talk to- talk to artists (laughs). And um, I'm- I'm trying to, uh, you know, you- well for- for one, I'm... I'm glad that I- that I- I chose this- this project too, because it- it's a- it's a part- it's a part of me that I've been like neglecting. Not- not in any like intentional- intentional way or anything like that. But like, I used to draw al the time, you know?

RaMell Ross ([41:24](#)):

Mm-hmm (affirmative).

DJ Reeves ([41:25](#)):

Um, you know ju- and doing things that concern like- like creating and everything else. So, um... putting- putting myself into the- into the space to do this project is like making me get back in- into touch with that- with that part to, you know, thinking about, you know, just- just- just creative energy and how powerful that is and, you know, how- how cool of a product can come out at the end, um, is really- is really what I'm after. And also, you know, hopefully that honing my skills in a little bit can, you know, help me, you know, if I don't know, if I want to do s- if I want to do more or just do some more stuff for fun, like, it's cool.

RaMell Ross ([42:05](#)):

Yeah. That's cool. Man, I'm glad you're, uh, you're getting back in touch with that, you know, your artistic side. I mean we're kind of forced to repress it in- in a way because it's not really- we're not taught that there's money to be made and if you're an athlete, you've got to- you've got to spend time working out.



DJ Reeves ([42:19](#)):

Right.

RaMell Ross ([42:20](#)):

You've got to spend time getting better, gotta work on the other stuff.

DJ Reeves ([42:22](#)):

Yeah.

RaMell Ross ([42:22](#)):

So... you're facing a very similar si- situation to me, like I didn't start doing art until after I graduated. Um, and, you know, it- it's taken me so far. So yeah. I'm excited that your project is, uh, is what it is. And I think, uh, yeah. I'm- I'm- I'm on board for anything you need, just let me know. Um, I'll be around.

DJ Reeves ([42:41](#)):

All right man, sounds good. Um I'll- I'll- I sh- actually, let me do this. I'll just send you my number in here, in the chat.

RaMell Ross ([42:47](#)):

Yeah. Yeah actually I- I'll text you right now, just, uh, tell me- tell me your number.

DJ Reeves ([42:55](#)):

Uh 334- still got it, 334 (laughs).

RaMell Ross ([42:59](#)):

334.

DJ Reeves ([42:59](#)):

507.

RaMell Ross ([43:00](#)):

Yeah.

RaMell Ross ([43:19](#)):

And I can't believe-

DJ Reeves ([43:24](#)):

Got you.

RaMell Ross ([43:24](#)):

... you're in North Carolina, that like just, uh, you were probably like "What is ReMell talking- why is not getting back to me? He just like". You know like I got a [inaudible 00:43:32] in my head, I'm like "It's just 45 minutes".

DJ Reeves ([43:36](#)):

Right.

RaMell Ross ([43:36](#)):

"He can just drive down."

DJ Reeves ([43:36](#)):

Yeah, no- no, like I would've- I would've- I- I would've been able to come Thursday if I was in Tuscaloosa. Like I pr- we- we probably would've already had this conversation.

RaMell Ross ([43:45](#)):

Yeah.

DJ Reeves ([43:45](#)):

But no, it's- it's- it's fine, like I- I- I honestly now I can't even think of, I mean, I don't know. I don't know. It mi- it- it might just been a assumption though for real.

RaMell Ross ([43:53](#)):

Yeah. Um, cool. All right David.

DJ Reeves ([43:57](#)):

All right man, I appreciate your time man.

RaMell Ross ([43:59](#)):

Yeah. Uh, we'll chat soon.

DJ Reeves ([44:00](#)):

Uh huh (affirmative).

RaMell Ross ([44:00](#)):

Peace.

DJ Reeves ([44:00](#)):

All right man.