

1 01:00:15:20 01:00:18:25 IN A *BIOGRAPHY OF AMERICA*
WE'VE TRIED TO BRING TO LIFE
2 01:00:18:27 01:00:21:15 SOME OF THE DEFINING MOMENTS
OF AMERICAN HISTORY
3 01:00:21:17 01:00:23:14 USING THE MEDIUM
OF STORYTELLING.
4 01:00:23:16 01:00:26:00 AT THE ROOT OF ALL HISTORY
ARE MEMORIES
5 01:00:26:02 01:00:28:25 MEMORIES THAT HAVE BEEN WOVEN
INTO STORIES.
6 01:00:28:27 01:00:30:25 TODAY, WE TURN
TO FOUR STORYTELLERS
7 01:00:30:27 01:00:32:23 WHO'VE DRAWN ON THE PAST
8 01:00:32:25 01:00:35:06 TO CREATE WORKS OF POWER
AND TRUTHFULNESS.
9 01:00:35:08 01:00:38:29 ESMERALDA SANTIAGO AUTHOR
OF *WHEN I WAS A PUERTO RICAN*.
10 01:00:39:01 01:00:42:05 HERE I AM IN THIS, YOU KNOW,
KATONAH, NEW YORK
11 01:00:42:07 01:00:45:02 AND I STARTED OUT
IN MACOUN, PUERTO RICO--
12 01:00:45:04 01:00:47:05 HOW DID THAT HAPPEN?
13 01:00:47:07 01:00:48:24 THE *BOSTON GLOBE* CALLED HER
14 01:00:48:26 01:00:51:18 ONE OF THE MOST POWERFUL NEW
VOICES IN AMERICAN FICTION.
15 01:00:51:20 01:00:54:15 ARTHUR GOLDEN, AUTHOR OF THE
ACCLAIMED NATIONAL BESTSELLER
16 01:00:54:17 01:00:56:05 *MEMORIES OF A GEISHA*.
17 01:00:56:07 01:00:57:29 THINGS DON'T ALWAYS NARROW DOWN
18 01:00:58:01 01:01:00:11 TO A SORT
OF PENCIL POINT OF TRUTH;
19 01:01:00:13 01:01:02:05 IT'S KIND OF MESSY.
20 01:01:02:07 01:01:04:18 CHARLES JOHNSON,
AUTHOR OF *MIDDLE PASSAGE*
21 01:01:04:20 01:01:07:12 WINNER OF THE NATIONAL BOOK
AWARD FOR FICTION.
22 01:01:07:14 01:01:10:04 ...ASK MY MOTHER, "WELL,
WHAT ABOUT YOUR GRANDMOTHER?"
23 01:01:10:06 01:01:13:01 AND MY FATHER, "WHAT ABOUT, YOU
KNOW, YOUR GREAT-UNCLE?"
24 01:01:13:03 01:01:16:07 AND KURT VONNEGUT, JR.,
AUTHOR OF *SLAUGHTER HOUSE FIVE*
25 01:01:16:09 01:01:18:11 AND A DOZEN OTHER
MEMORABLE NOVELS.
26 01:01:18:13 01:01:23:05 IT IS THE PAST, NOT THE FUTURE,
WHICH SCARES THE HECK OUT OF ME.
27 01:01:23:07 01:01:25:22 MEMORIES, STORYTELLING
AND HISTORY
28 01:01:25:24 01:01:28:07 TODAY
ON A *BIOGRAPHY OF AMERICA*.
29 01:01:34:02 01:01:37:06 [Captioning sponsored
by ANNENBERG/CPB]
30 01:02:12:00 01:02:15:01 ONE OF THE GREAT WORKS
OF MODERN HISTORY
31 01:02:15:03 01:02:18:06 IS SHELBY FOOTE'S THREE-VOLUME
HISTORY OF THE CIVIL WAR.

32 01:02:18:08 01:02:20:01 NOW, SHELBY'S A NOVELIST
 33 01:02:20:03 01:02:22:24 AND HE FEELS
 HE'S GOT TO EXPLAIN
 THAT A LITTLE BIT.
 34 01:02:22:26 01:02:24:29 AND SO, IN AN AFTERWARD,
 HE WRITES THIS:
 35 01:02:25:01 01:02:26:27 "THE POINT I WOULD LIKE TO MAKE
 36 01:02:26:29 01:02:29:10 "IS THAT THE NOVELIST
 AND THE HISTORIAN
 37 01:02:29:12 01:02:31:17 "ARE SEEKING
 THE SAME THING, TRUTH--
 38 01:02:31:19 01:02:34:00 "NOT A DIFFERENT TRUTH,
 THE SAME TRUTH.
 39 01:02:34:02 01:02:35:26 "ONLY THEY REACH IT--
 OR TRY TO REACH IT--
 40 01:02:35:28 01:02:37:11 "BY DIFFERENT ROUTES.
 41 01:02:37:13 01:02:38:29 "WHETHER THE EVENT
 TOOK PLACE
 42 01:02:39:01 01:02:40:16 "IN A WORLD
 NOW GONE TO DUST
 43 01:02:40:18 01:02:42:04 "OR IN
 THE IMAGINATION
 44 01:02:42:06 01:02:44:26 "THEY BOTH WANT
 TO TELL IT
 HOW IT WAS
 45 01:02:44:28 01:02:47:27 "TO RECREATE IT
 BY THEIR SEPARATE METHODS
 46 01:02:47:29 01:02:51:16 AND MAKE IT LIVE AGAIN
 IN THE WORLD AROUND US."
 47 01:02:51:18 01:02:54:02 NOW, ARTHUR, YOU WROTE A NOVEL
 48 01:02:54:04 01:02:55:21 THAT IS AMAZINGLY
 DETAILED
 49 01:02:55:23 01:02:57:01 ABOUT A GEISHA GIRL.
 50 01:02:57:03 01:02:58:13 YOU REMIND ME SO MUCH
 51 01:02:58:15 01:02:59:29 OF AN HISTORIAN
 AT WORK:
 52 01:03:00:03 01:03:01:14 YOU PUT THE DETAILS TOGETHER
 53 01:03:01:16 01:03:03:29 INTO THE HISTORICAL PATTERNS
 AND GENERALIZATIONS.
 54 01:03:04:01 01:03:06:02 YOU'RE TRYING TO ENTER
 INTO THE CULTURE.
 55 01:03:06:04 01:03:07:18 YOU ARE
 USING HISTORY
 56 01:03:07:20 01:03:09:17 BUT YOU'RE
 WRITING FICTION.
 57 01:03:09:19 01:03:13:08 YOU'RE PERFORMING A KIND OF
 HIGH-WIRE ACT THERE, THOUGH
 58 01:03:13:10 01:03:15:06 AREN'T YOU?
 59 01:03:15:08 01:03:17:08 YOU'RE A WHITE, AMERICAN MALE
 60 01:03:17:10 01:03:19:28 WRITING ABOUT
 A COMPLETELY
 DIFFERENT CULTURE
 61 01:03:20:00 01:03:22:06 AND TRYING TO GET
 INSIDE THAT CULTURE.
 62 01:03:22:08 01:03:25:10 WELL, THE WAY I FINALLY GAVE
 MYSELF PERMISSION WAS BY SAYING

63 01:03:25:12 01:03:27:03 YOU KNOW, I'M NOT TRYING
TO WRITE

64 01:03:27:05 01:03:28:18 ABOUT *EVERY* JAPANESE WOMAN.

65 01:03:28:20 01:03:32:08 I'M NOT TRYING TO WRITE ABOUT
WHAT HAPPENED

66 01:03:32:10 01:03:33:29 TO A PARTICULAR LIVING PERSON.

67 01:03:34:01 01:03:36:19 I'M TRYING TO WRITE ABOUT
WHAT *MIGHT* HAVE HAPPENED.

68 01:03:36:21 01:03:38:25 AND PEOPLE DO
DIFFERENT KINDS OF THINGS.

69 01:03:38:27 01:03:40:27 THERE ARE ALL SORTS
OF POSSIBILITIES.

70 01:03:40:29 01:03:42:00 IT WAS A CHARACTER

71 01:03:42:02 01:03:43:15 WITH A VERY,
VERY DIFFERENT

72 01:03:43:17 01:03:46:09 BACKGROUND AND SENSIBILITY
FROM MINE, OF COURSE.

73 01:03:46:11 01:03:50:11 AND I CAME TO THINK OF WRITING
AS BEING LIKE A WAR--

74 01:03:50:13 01:03:51:18 REALLY LIKE A WAR.

75 01:03:51:20 01:03:53:03 AND WHAT I MEAN IS

76 01:03:53:05 01:03:55:02 THAT THERE WERE TIMES
WHEN YOU'RE THE GENERAL

77 01:03:55:04 01:03:57:10 LOOKING DOWN ON THE BATTLEFIELD
MAKING BIG DECISIONS

78 01:03:57:12 01:03:59:22 ABOUT LARGE ISSUES, LIKE WHO'S
GOING TO BE IN THE BOOK

79 01:03:59:24 01:04:01:08 WHERE'S IT GOING TO GO?

80 01:04:01:10 01:04:03:06 THEN THERE ARE THESE
SORT OF TACTICAL MOMENTS

81 01:04:03:08 01:04:04:18 WHERE YOU'RE
THE TROOP COMMANDER

82 01:04:04:20 01:04:05:20 TRYING TO TAKE A HILL.

83 01:04:05:22 01:04:07:02 BUT THEN THERE
ARE THOSE MOMENTS

84 01:04:07:04 01:04:10:03 WHERE YOU ARE THE GUY
IN THE TRENCHES
WITH THE RIFLE

85 01:04:10:05 01:04:11:19 AND THOSE ARE THE MOMENTS

86 01:04:11:21 01:04:13:26 WHEN SOMETHING
AFFECTS YOUR CHARACTER

87 01:04:13:28 01:04:16:01 AND YOU HAVE TO SAY
HOW IT FEELS.

88 01:04:16:03 01:04:18:19 AND, YOU KNOW, IT REALLY IS
A MATTER OF JUST SITTING THERE

89 01:04:18:21 01:04:21:07 CLOSING YOUR EYES, I THINK,
AND EXPERIENCING IT.

90 01:04:21:09 01:04:22:16 AND THAT'S THE THING

91 01:04:22:18 01:04:24:13 THAT I THINK FICTION
CAN DO SO POWERFULLY.

92 01:04:24:15 01:04:26:19 Johnson:
WELL, I THINK THAT
THE KEY IS AS A WRITER

93 01:04:26:21 01:04:28:09 YOU HAVE TO HAVE
TREMENDOUS EMPATHY.

94 01:04:28:11 01:04:29:22 YOU HAVE

95 01:04:29:24 TO PROJECT YOURSELF
 01:04:32:11 INTO THE CIRCUMSTANCES
 AND THE WORLD OF YOUR CHARACTER.
 96 01:04:32:13 01:04:34:29 BUT, YOU KNOW, AN ISSUE CAME UP
 EARLY IN OUR CONVERSATION
 97 01:04:35:01 01:04:37:22 THAT YOU RAISED, AND I THOUGHT
 IT WAS KIND OF INTERESTING.
 98 01:04:37:24 01:04:38:27 BECAUSE
 YOU'RE DOING THIS
 99 01:04:38:29 01:04:40:21 OUTSIDE OF YOUR CULTURE
 INTO ANOTHER--
 100 01:04:40:23 01:04:42:21 PROJECTING YOURSELF
 INTO ANOTHER CULTURE.
 101 01:04:42:23 01:04:43:26 THE IDEA THAT COMES UP
 102 01:04:43:28 01:04:46:01 IS "CAN YOU WRITE
 OUTSIDE OF YOUR RACE?"
 103 01:04:46:03 01:04:48:13 FOR THE "AFRICANS IN AMERICA"
 STORIES I HAD A CHANCE...
 104 01:04:48:15 01:04:50:02 I COULD WRITE
 ABOUT FREDERICK DOUGLASS
 105 01:04:50:04 01:04:52:03 BUT I COULD ALSO WRITE
 ABOUT MARTHA WASHINGTON
 106 01:04:52:05 01:04:53:16 IN THE FIRST PERSON.
 107 01:04:53:18 01:04:55:06 I ACTUALLY DON'T THINK
 IT'S A PROBLEM.
 108 01:04:55:08 01:04:56:20 I THINK THAT WITH GREAT EMPATHY
 109 01:04:56:22 01:04:59:23 AND IMAGINATION
 AND TAKING...
 110 01:04:59:25 01:05:03:25 THIS IS WHAT ART DOES, ANYWAY--
 IT TAKES US FROM OVER HERE
 111 01:05:03:27 01:05:06:29 AND PUTS US BEHIND HIS EYES
 OR BEHIND HER EYES
 112 01:05:07:01 01:05:09:04 SO WE GET TO SEE THE WORLD
 FROM A DIFFERENT ANGLE
 113 01:05:09:06 01:05:11:10 WITH A DIFFERENT MEANING,
 A DIFFERENT PERSPECTIVE
 114 01:05:11:12 01:05:12:25 AND, FINALLY, A DIFFERENT TRUTH.
 115 01:05:12:27 01:05:14:18 A TRUTH OF THE WORLD,
 NOT *THE* TRUTH.
 116 01:05:14:20 01:05:17:06 AND YET WE'RE ALL WEDDED
 TO OUR OWN PERSPECTIVES
 117 01:05:17:08 01:05:19:11 AND, AS CHARLES SAYS,
 THE ISSUE FOR ART
 118 01:05:19:13 01:05:21:22 IS CAN YOU BRING IN
 A DIFFERENT PERSPECTIVE.
 119 01:05:21:24 01:05:23:29 IT'S ALWAYS THE FACT THAT
 WHAT YOU'RE GOING TO HAVE
 120 01:05:24:01 01:05:25:10 IS PROVISIONAL AND TENTATIVE--
 121 01:05:25:12 01:05:26:26 THERE'S NOT GOING
 TO BE ABSOLUTE
 122 01:05:26:28 01:05:28:10 WHETHER IT'S HISTORY
 OR IT'S ART.
 123 01:05:32:05 01:05:34:28 Miller:
 124 01:05:37:09 01:05:43:23 Santiago:
 125 01:05:45:18 01:05:49:07 ESMERALDA, YOU
 SAID THAT YOU

126 01:05:49:09 FELT COMPELLED
 01:05:51:08 TO WRITE
 YOUR OWN STORY.
 127 01:05:51:10 01:05:53:18 YEAH, I DID,
 BECAUSE I FELT
 128 01:05:53:20 01:05:56:05 LIKE I WAS DOING
 A LOT OF WORK
 129 01:05:56:07 01:05:58:10 BY BEING IN
 THE UNITED STATES:
 130 01:05:58:12 01:06:00:04 I HAD TO LEARN ENGLISH.
 131 01:06:00:06 01:06:02:25 I HAD TO LEARN
 HOW TO LIVE IN A CITY.
 132 01:06:02:27 01:06:06:14 I HAD TO LEARN HOW TO...
 BE IN AMERICAN CULTURE.
 133 01:06:06:16 01:06:09:17 AND YET, I DIDN'T EXIST
 IN ITS LITERATURE.
 134 01:06:09:19 01:06:11:17 AND, UM,
 I WAS A BIG READER
 135 01:06:11:19 01:06:12:21 AND I READ A LOT OF BOOKS
 136 01:06:12:23 01:06:15:08 BUT I WASN'T THERE.
 137 01:06:15:10 01:06:17:10 AND THERE WAS
 THIS SENSE I HAD
 138 01:06:17:12 01:06:20:08 THAT IF I DIDN'T EXIST
 IN THE LITERATURE
 139 01:06:20:10 01:06:22:06 I DIDN'T EXIST
 IN THE SOCIETY.
 140 01:06:22:08 01:06:23:27 AND WHEN I SPEAK
 ABOUT "I"
 141 01:06:23:29 01:06:25:15 I'M TALKING ABOUT MYSELF
 142 01:06:25:17 01:06:27:16 AND MY TEN SISTERS
 AND BROTHERS
 143 01:06:27:18 01:06:29:13 AND MY MOTHER
 AND MY CHILDREN
 144 01:06:29:15 01:06:31:06 AND MY NIECES AND NEPHEWS.
 145 01:06:31:08 01:06:33:23 UM, AND THIS SENSE
 OF THIS INVISIBILITY
 146 01:06:33:25 01:06:35:24 IS REALLY WHAT DROVE ME
 147 01:06:35:26 01:06:38:07 TO BEGIN TO WRITE
 ABOUT MY EXPERIENCE
 148 01:06:38:09 01:06:40:27 BECAUSE I THOUGHT
 IT WAS REALLY IMPORTANT
 149 01:06:40:29 01:06:44:23 FOR PEOPLE TO KNOW THAT THIS
 HAPPENS IN THE UNITED STATES--
 150 01:06:44:25 01:06:46:20 PEOPLE COME
 FROM OTHER COUNTRIES
 151 01:06:46:22 01:06:48:11 PEOPLE LIVE THE WAY WE LIVE
 152 01:06:48:13 01:06:50:24 THEY STRUGGLE
 WITH THESE KINDS OF ISSUES
 153 01:06:50:26 01:06:54:01 AND IT ISN'T JUST A BUNCH
 OF DATA AND STATISTICS
 154 01:06:54:03 01:06:56:06 IT'S REAL PEOPLE.
 155 01:06:56:08 01:06:58:05 AND I WANTED
 TO BECOME REAL
 156 01:06:58:07 01:07:00:20 TO REST OF
 THE UNITED STATES.
 157 01:07:00:22 01:07:05:20 AND THAT SENSE OF NOT EXISTING

158 01:07:05:22 WAS WHAT DROVE ME.
 01:07:07:09 THAT'S WHAT CHARLES
 TALKED ABOUT.
 159 01:07:07:11 01:07:08:24 Johnson:
 OR, IF YOU DO EXIST
 160 01:07:08:26 01:07:10:07 YOU EXIST AS A CARICATURE
 161 01:07:10:09 01:07:11:29 OR A STEREOTYPE
 162 01:07:12:01 01:07:14:15 OR SOMETHING PRODUCED
 BY THE PLANTATION SCHOOL
 163 01:07:14:17 01:07:17:13 YOU KNOW, AT THE END OF
 THE 19th CENTURY, EARLY 20th.
 164 01:07:17:15 01:07:19:09 YOU DON'T SEE THE FULL
 DIVERSITY AND RANGE
 165 01:07:19:11 01:07:20:17 OF A PEOPLE
 AND THEIR LIVES.
 166 01:07:20:19 01:07:21:19 BECAUSE, AGAIN,
 YOU KNOW
 167 01:07:21:21 01:07:23:08 YOU TALK ABOUT
 WRITING ABOUT A GROUP
 168 01:07:23:10 01:07:24:17 BUT, OF COURSE,
 THE GROUP HAS
 169 01:07:24:19 01:07:26:15 MANY KINDS OF INDIVIDUALS
 IN IT, YOU KNOW?
 170 01:07:26:17 01:07:28:15 AND SO YOU WANT
 THAT SAME RANGE
 171 01:07:28:17 01:07:30:15 AS WELL AS DEPTH
 OF PORTRAYALS.
 172 01:07:30:17 01:07:32:14 AND THAT'S
 ONE OF THE REASONS
 173 01:07:32:16 01:07:34:20 I THINK NOVELISTS DO,
 IN FACT, TURN TO HISTORY
 174 01:07:34:22 01:07:36:11 BECAUSE IT'S ALL THERE.
 175 01:07:36:13 01:07:39:07 IT JUST HASN'T BEEN BROUGHT
 FORWARD TO CENTER STAGE YET.
 176 01:07:39:09 01:07:40:25 YOU KNOW, I FIND MYSELF
 177 01:07:40:27 01:07:43:01 DRIFTING TO HISTORY
 REPEATEDLY...
 178 01:07:43:03 01:07:44:16 TO KNOW YOURSELF?
 179 01:07:44:18 01:07:46:20 TO KNOW MYSELF,
 AND ALSO
 180 01:07:46:22 01:07:48:28 IT ISN'T A PERSONAL TASK.
 181 01:07:49:00 01:07:51:21 THIS IS LIKE A COVENANT
 THAT I HAVE WITH MY ANCESTORS.
 182 01:07:51:23 01:07:54:00 IT'S A COVENANT THAT I HAVE
 WITH MY CHILDREN.
 183 01:07:54:02 01:07:56:20 AND IT'S A TRANSMISSION OF
 CULTURE AND UNDERSTANDING
 184 01:07:56:22 01:08:00:25 AND THE LIVES OF PEOPLE WHO
 SHAPED THIS NATION FROM 1619--
 185 01:08:00:27 01:08:02:20 YOU SEE
 WHAT I'M SAYING?
 186 01:08:02:22 01:08:04:19 SO, IT'S A DUTY
 IN MANY, MANY WAYS.
 187 01:08:04:21 01:08:07:28 BUT IT ISN'T AN ONEROUS DUTY,
 IT'S A DUTY THAT... I LOVE.
 188 01:08:10:24 01:08:14:06 Miller:

189 01:08:15:18 01:08:20:16 Santiago:
 190 01:08:21:19 01:08:22:23 I'D LIKE TO GO BACK
 191 01:08:22:25 01:08:24:17 TO SOMETHING THAT
 YOU SAID EARLIER
 192 01:08:24:19 01:08:26:07 WHEN YOU WERE...
 WHAT GAVE YOU
 193 01:08:26:09 01:08:27:23 PERMISSION
 TO APPROACH THIS
 194 01:08:27:25 01:08:30:12 OR WHAT GAVE YOU THE COURAGE
 TO APPROACH IT
 195 01:08:30:14 01:08:33:09 IS THIS SENSE THAT
 THIS WAS ONE PERSON'S STORY
 196 01:08:33:11 01:08:35:03 AND THAT THEN
 WITHIN THAT PERSON
 197 01:08:35:05 01:08:36:29 YOU COULD THEN
 GO INTO THAT LIFE
 198 01:08:37:01 01:08:39:01 AND THEY MAKE MISTAKES
 AND WHATEVER.
 199 01:08:39:03 01:08:41:01 AND ONE OF
 THE THINGS THAT...
 200 01:08:41:03 01:08:43:01 IT REALLY
 SPARKED SOMETHING IN ME
 201 01:08:43:03 01:08:46:12 BECAUSE THAT'S WHAT ALLOWED ME
 TO WRITE TO WRITE *MEMOIR*
 202 01:08:46:14 01:08:48:25 IS, UM, I REMEMBER
 JUST BEING TERRIFIED
 203 01:08:48:27 01:08:52:02 AT THE PROSPECT THAT
 I HAD TO WRITE
 ABOUT MY LIFE.
 204 01:08:52:04 01:08:55:12 AND THAT, IN FACT, BECAUSE
 THERE WEREN'T A LOT OF BOOKS
 205 01:08:55:14 01:08:58:06 ABOUT PUERTO RICANS
 COMING TO THE UNITED STATES
 206 01:08:58:08 01:09:00:12 AND ALL THE KIND
 OF EXPERIENCES
 THAT I HAD
 207 01:09:00:14 01:09:03:20 THAT I KNEW ON SOME LEVEL
 THAT IT WOULD BE SEEN
 208 01:09:03:22 01:09:06:24 AS REPRESENTATIVE OF A WHOLE
 GROUP OF PEOPLE
 209 01:09:06:26 01:09:10:09 WHEN, IN FACT, MY EXPERIENCE
 WAS VERY PARTICULAR.
 210 01:09:10:11 01:09:14:09 BUT I DO REMEMBER SITTING IN
 FRONT OF MY COMPUTER ONE DAY
 211 01:09:14:11 01:09:18:12 AND JUST SAYING, YOU KNOW,
 I JUST HAVE TO WRITE *MY STORY*
 212 01:09:18:14 01:09:21:08 AND TRUST THAT THE READER
 IS GOING TO SEE
 213 01:09:21:10 01:09:23:12 THAT IT'S ONE PERSON'S STORY.
 214 01:09:23:14 01:09:24:21 AND THE
 INTERESTING THING
 215 01:09:24:23 01:09:26:01 IS THAT WHEN
 YOU DO THAT
 216 01:09:26:03 01:09:28:04 YOU DO PUT IT IN
 A HISTORICAL CONTEXT
 217 01:09:28:06 01:09:30:01 BECAUSE YOU HAVE TO.

218 01:09:30:03 01:09:32:20 IN ORDER TO BE SPECIFIC
 ABOUT YOUR CHARACTER
 219 01:09:32:22 01:09:34:20 OR ABOUT YOURSELF
 AS A PROTAGONIST
 220 01:09:34:22 01:09:37:27 YOU HAVE TO GET INTO THE REAL,
 NITTY-GRITTY SPECIFICITY
 221 01:09:37:29 01:09:39:29 OF THAT MOMENT OR OF THAT LIFE.
 222 01:09:40:01 01:09:43:05 AND THAT'S WHAT BRINGS IT
 AND MAKES IT UNIVERSAL.
 223 01:09:43:07 01:09:45:10 THEN IT DOESN'T SEEM
 AS DAUNTING.
 224 01:09:45:12 01:09:49:09 BUT, IN FACT, IT'S A LOT BIGGER
 THAN YOU EVER IMAGINED.
 225 01:09:49:11 01:09:53:10 AND THE WAY YOU TELL THE STORY--
 YOU TELL IT FRONT TO BACK--
 226 01:09:53:12 01:09:55:09 IS THERE ANY REASON FOR THAT?
 227 01:09:55:11 01:09:57:10 I THINK THAT'S
 THE WAY I THINK.
 228 01:09:57:12 01:09:59:15 I LIVE CHRONOLOGICALLY, SO...
 229 01:09:59:17 01:10:01:14 Golden:
 YOU KNOW,
 COULD I MAKE A COMMENT
 230 01:10:01:16 01:10:03:01 ABOUT THIS ISSUE
 OF CHRONOLOGY?
 231 01:10:03:03 01:10:05:23 BECAUSE I THOUGHT ABOUT IT
 QUITE A LOT AS A NOVELIST.
 232 01:10:05:25 01:10:08:03 IT'S TERRIFICALLY IMPORTANT
 IN STORYTELLING
 233 01:10:08:05 01:10:09:26 BECAUSE IF YOU IMAGINE
 A SITUATION
 234 01:10:09:28 01:10:12:07 LIKE, FOR EXAMPLE,
 YOU'RE AT A DINNER PARTY
 235 01:10:12:09 01:10:14:13 AND THE HOST LOOKS
 ACROSS THE TABLE AT YOU
 236 01:10:14:15 01:10:16:01 A MOMENT LONGER
 THAN HE SHOULD
 237 01:10:16:03 01:10:17:01 AND YOU'RE A MAN.
 238 01:10:17:03 01:10:18:07 IT DOESN'T MEAN ANYTHING.
 239 01:10:18:09 01:10:19:21 BUT IF YOU PUT
 A STORY BEHIND IT--
 240 01:10:19:23 01:10:21:16 THAT YOU'RE HAVING
 AN AFFAIR WITH HIS WIFE
 241 01:10:21:18 01:10:23:11 NOW, SUDDENLY
 IT'S A BONE-CHILLING EVENT
 242 01:10:23:13 01:10:25:04 WHEN HE LOOKS AT YOU
 TOO LONG LIKE THAT.
 243 01:10:25:06 01:10:26:19 BUT IF YOU START A STORY
 WITH THAT
 244 01:10:26:21 01:10:28:20 AND THEN FLASHBACK
 TO THE BEGINNING OF AFFAIR
 245 01:10:28:22 01:10:29:25 AND WORK YOUR WAY
 246 01:10:29:27 01:10:31:01 UP THROUGH
 THE DINNER PARTY
 247 01:10:31:03 01:10:32:15 IT'S A VERY
 DIFFERENT STORY
 248 01:10:32:17 01:10:34:07 FROM STARTING WITH

THE BEGINNING
 OF THE AFFAIR
 249 01:10:34:09 01:10:35:13 AND WORKING
 YOUR WAY THROUGH
 250 01:10:35:15 01:10:36:29 IN ITS NATURAL,
 CHRONOLOGICAL ORDER.
 251 01:10:37:01 01:10:38:06 BECAUSE,
 IN THE FIRST CASE
 252 01:10:38:08 01:10:40:06 YOU POSE A QUESTION
 IN THE READER'S MIND--
 253 01:10:40:08 01:10:41:19 WHAT WAS THAT
 LOOK ALL ABOUT?
 254 01:10:41:21 01:10:42:29 WHY DID IT
 UPSET HIM SO MUCH?
 255 01:10:43:01 01:10:44:18 I MEAN, NOW THE STORY
 256 01:10:44:20 01:10:47:02 IS REALLY PRINCIPALLY
 THERE TO ANSWER A QUESTION.
 257 01:10:47:04 01:10:49:04 IT'S A SORT OF
 INTELLECTUAL SATISFACTION.
 258 01:10:49:06 01:10:51:00 BUT IF YOU DO IT
 IN ITS PROPER ORDER
 259 01:10:51:02 01:10:52:10 WHEN YOU GET TO THAT SCENE
 260 01:10:52:12 01:10:53:25 NOW IT HAS
 AN EMOTIONAL EFFECT
 261 01:10:53:27 01:10:55:09 UPON THE READER.
 262 01:10:55:11 01:10:56:29 AND I THINK CHRONOLOGY
 263 01:10:57:01 01:10:59:06 IS INTRINSICALLY
 MORE EMOTIONAL OR EMOTION-LADEN.
 264 01:10:59:08 01:11:01:04 Miller:
 I'D AGREE.
 265 01:11:01:06 01:11:02:22 BUT A LOT OF HISTORY
 HAS GOTTEN AWAY
 266 01:11:02:24 01:11:04:03 FROM THE ART
 OF STORYTELLING.
 267 01:11:04:05 01:11:06:03 WE FORGOT HERODOTUS,
 WE FORGOT THUCYDIDES
 268 01:11:06:05 01:11:08:12 WE FORGOT WHAT MADE
 HISTORY COMPELLING
 269 01:11:08:14 01:11:12:14 AND WE'RE BACK TO,
 YOU KNOW, ANALYSIS
 270 01:11:12:16 01:11:13:28 YOU KNOW,
 WITHOUT STORIES.
 271 01:11:14:00 01:11:16:02 BUT I THINK THE IDEA
 OF A STORYTELLER
 272 01:11:16:04 01:11:18:19 HAS A MORE INTERESTING
 LEGACY AND HERITAGE.
 273 01:11:18:21 01:11:22:28 I'D RATHER PEN-UP WITH HOMER,
 YOU KNOW, THAN CHARLES BEARD.
 274 01:11:23:00 01:11:25:11 YEAH... THAT SOUNDS
 LIKE AN EASY ONE.
 275 01:11:25:13 01:11:26:18 YEAH, YEAH, IT IS.
 276 01:11:26:20 01:11:28:18 BUT THE STORYTELLING
 TECHNIQUE
 277 01:11:28:20 01:11:32:01 I DEAL WITH A SCENE IN A BOOK
 I'M WRITING NOW ON VICKSBURG
 278 01:11:32:03 01:11:33:23 WHERE GRANT GOES

BEHIND THE LINES--
279 01:11:33:25 01:11:35:20 THE CONFEDERATE LINES
IN MISSISSIPPI.
280 01:11:35:22 01:11:38:02 HE CUTS OFF COMMUNICATION
WITH WASHINGTON AND HE WINS.
281 01:11:38:04 01:11:39:28 BUT, AGAIN, IN
THE HISTORY BOOK THEY'D SAY
282 01:11:40:00 01:11:41:25 "WELL, GRANT,
IT WAS A FANTASTIC CAMPAIGN--
283 01:11:41:27 01:11:43:14 HE CUT BEHIND
THE LINES AND HE WON."
284 01:11:43:16 01:11:44:26 BUT WHAT YOU DON'T SEE
285 01:11:44:28 01:11:46:28 THERE WAS ANOTHER ARMY
IN MISSISSIPPI AT THE TIME
286 01:11:47:00 01:11:48:13 THAT COULD
HAVE AMBUSHED HIM.
287 01:11:48:15 01:11:51:07 YOU DON'T SENSE
THE DANGER OF GRANT
GOING BEHIND THERE
288 01:11:51:09 01:11:53:05 UNLESS YOU PUT THOSE OPTIONS
OUT THERE
289 01:11:53:07 01:11:55:23 THAT ALL THESE THINGS
COULD HAVE HAPPENED TO HIM.
290 01:11:55:25 01:11:57:16 AND THAT'S STORYTELLING,
YOU KNOW?
291 01:11:59:09 01:12:01:08 Miller:
292 01:12:04:10 01:12:08:28 Johnson:
293 01:12:10:21 01:12:12:02 WHEN YOU WRITE
294 01:12:12:04 01:12:14:11 NO MATTER HOW MUCH YOU GIVE
YOURSELF PERMISSION
295 01:12:14:13 01:12:16:08 BY SAYING
"IT IS JUST AN INDIVIDUAL"
296 01:12:16:10 01:12:18:28 IT DOES OFTEN HAPPENED
THAT READERS READ IT
297 01:12:19:00 01:12:22:07 AND THINK OF SOME LARGER
MEANING-- WHICH IS ALL RIGHT
298 01:12:22:09 01:12:24:25 BUT IT DOESN'T HAVE TO BE
WHAT YOU MEANT.
299 01:12:24:27 01:12:26:15 YOU KNOW, WHEN PEOPLE
COME TO ME AND SAY
300 01:12:26:17 01:12:28:03 "I DISCOVERED THIS"
OR "I FOUND THAT"
301 01:12:28:05 01:12:29:16 OR "DID YOU MEAN THIS?"
YOU KNOW
302 01:12:29:18 01:12:32:03 I HAVE TO REMIND THEM
I'M REALLY NOT THAT SMART
303 01:12:32:05 01:12:35:09 TO PUT THAT KIND OF
VERY ABSTRACT THEMATIC
THING IN THERE.
304 01:12:35:11 01:12:37:29 IT'S JUST NOT SOMETHING
THAT I SIT DOWN AND SAY
305 01:12:38:01 01:12:39:28 "I'M GOING TO PUT
SOMETHING IN HERE
306 01:12:40:00 01:12:42:26 SO THAT YOU CAN WRITE
A DOCTORAL DISSERTATION."
307 01:12:42:28 01:12:44:24 VERY FEW WRITERS WILL DO THAT.

308 01:12:44:26 01:12:45:27 Johnson:
I DO THAT.

309 01:12:45:29 01:12:46:27 Miller:
HE DOES.

310 01:12:46:29 01:12:48:03 I DO THAT, YES.

311 01:12:48:05 01:12:49:22 Miller:
HOW DO YOU START?

312 01:12:49:24 01:12:52:03 WELL, I MEAN, MY WORK
IS PHILOSOPHICAL FICTION LARGELY

313 01:12:52:05 01:12:55:11 SO THERE IS GOING TO BE USUALLY
SOME KIND OF UNIVERSAL THEME.

314 01:12:55:13 01:12:58:04 BUT THE WHOLE POINT
IS TO PUT FLESH AND BLOOD ON IT.

315 01:12:58:06 01:13:01:12 I MEAN, ABSTRACT IDEAS DON'T
BEGIN FLOATING UP HERE IN ETHER

316 01:13:01:14 01:13:02:29 OR IN PLATO'S REALM OF FORMS.

317 01:13:03:01 01:13:06:03 THEY BEGIN DOWN IN THE GRIT
AND THE MUD AND THE DUST

318 01:13:06:05 01:13:08:03 OF HUMAN EXPERIENCE
AND EXISTENCE.

319 01:13:08:05 01:13:10:03 BUT DO YOU GO AND TRY...

320 01:13:10:05 01:13:14:01 AND ARE YOU VERY SPECIFIC ABOUT
PUTTING THESE THINGS IN THERE...

321 01:13:14:03 01:13:15:19 WHAT IT IS
IS THEY EMERGE.

322 01:13:15:21 01:13:17:20 THEY EMERGE FROM
TRACING THE DRAMA

323 01:13:17:22 01:13:19:00 BECAUSE THERE'S
NO WAY, I THINK

324 01:13:19:02 01:13:20:18 THAT YOU
CAN SEPARATE THEM.

325 01:13:20:20 01:13:23:01 YOU KNOW, A VERY FUNDAMENTAL
QUESTION SUCH AS "WHO AM I?"

326 01:13:23:03 01:13:24:20 YOU KNOW, QUESTIONS OF IDENTITY.

327 01:13:24:22 01:13:27:02 EVEN FURTHER QUESTION LIKE
WE'RE TALKING ABOUT RIGHT HERE

328 01:13:27:04 01:13:28:03 LIKE "WHAT CAN I KNOW?"

329 01:13:28:05 01:13:29:09 QUESTIONS OF EPISTEMOLOGY--

330 01:13:29:11 01:13:30:17 WHAT IS KNOWLEDGE?

331 01:13:30:19 01:13:33:00 HOW DO WE DEFINE THAT,
YOU KNOW WHAT I'M SAYING

332 01:13:33:02 01:13:35:04 THOSE ARE QUESTIONS
THAT CAN BE DRAMATIZED

333 01:13:35:06 01:13:37:05 AND, INDEED, ARE
IN FICTION ALL THE TIME.

334 01:13:37:07 01:13:39:11 I MEAN, I PERSONALLY THINK
THAT FICTION AND HISTORY

335 01:13:39:13 01:13:41:00 ARE SISTER DISCIPLINES

336 01:13:41:02 01:13:43:21 IT'S NOT LIKE PUTTING THINGS
IN ONE BOX AND THAT'S A NOVEL

337 01:13:43:23 01:13:45:06 PUTTING THINGS IN ONE
BOX, THAT'S HISTORY.

338 01:13:45:08 01:13:47:13 BUT TO SPEAK TO YOUR SORT
OF APPROACH TO FICTION

339 01:13:47:15 01:13:50:28 IF IT'S TRUE THAT A NOVEL
CAN BE ABOUT ONE OF FOUR THINGS

340 01:13:51:00 01:13:54:16 AN IDEA, A STORY, A CHARACTER
OR A WORLD, A SETTING...

341 01:13:54:18 01:13:57:09 I THINK THAT AT A CERTAIN POINT
THEY MERGE

342 01:13:57:11 01:13:59:26 AND IT ENDS UP BEING
ABOUT ALL FOUR OF THEM...

343 01:13:59:28 01:14:02:01 Johnson:
TO SOME DEGREE A
GOOD NOVEL HAS TO BE....

344 01:14:02:03 01:14:04:08 AND I THINK IT'S, OF COURSE,
WHEN YOU START IN ONE...

345 01:14:04:10 01:14:05:10 YOU START WITH ONE.

346 01:14:05:12 01:14:07:05 IT SOUNDS LIKE YOU
START WITH IDEA

347 01:14:07:07 01:14:09:02 A LOT OF PEOPLE START
WITH CHARACTER

348 01:14:09:04 01:14:10:29 BUT IN THE END
YOU GET TO THE SAME PLACE.

349 01:14:11:01 01:14:12:10 IT DEPENDS ON THE STORY.

350 01:14:12:12 01:14:14:12 WE DON'T WRITE EVERY NOVEL
AND STORY THE SAME WAY.

351 01:14:14:14 01:14:16:15 SOME STORY, YOU
START WITH AN IDEA

352 01:14:16:17 01:14:18:04 OR CHARACTER
OR A QUESTION.

353 01:14:18:06 01:14:20:15 WHATEVER THE CASE IS,
I THINK THAT
FOR THE NOVELIST

354 01:14:20:17 01:14:22:28 AND I CERTAINLY HOPE THIS IS
ALSO TRUE FOR THE HISTORIAN

355 01:14:23:00 01:14:24:13 WHAT DOMINATES
THIS WHOLE PROCESS

356 01:14:24:15 01:14:26:05 IS THAT IT'S A PROCESS
OF DISCOVERY.

357 01:14:26:07 01:14:29:10 YOU DON'T GO INTO,
I BELIEVE, A HISTORICAL WORK
WITH YOUR MIND MADE UP.

358 01:14:29:12 01:14:31:02 IF YOU ARE, YOU'RE
A BAD HISTORIAN...

359 01:14:31:04 01:14:32:13 YOU SHOULD.

360 01:14:32:15 01:14:34:16 IT'S LIKE THE SCIENTIST
WHO GOES IN WITH A HYPOTHESIS

361 01:14:34:18 01:14:36:21 AND THE END OF THE PROCESS
IN THE LAB

362 01:14:36:23 01:14:38:27 MAY CONTRADICT YOUR
HYPOTHESIS, RIGHT?

363 01:14:38:29 01:14:40:18 SAME THING WITH A NOVELIST...

364 01:14:40:20 01:14:43:19 IT SHOULD BE A PROCESS
OF DISCOVERY, AS WE GO ALONG.

365 01:14:43:21 01:14:47:18 Golden:
DON, IN WRITING YOUR
HISTORY OF CHICAGO

366 01:14:47:20 01:14:50:19 I'M CURIOUS, WHAT BROUGHT
YOU TO THE SUBJECT

367 01:14:50:21 01:14:54:24 AND IF YOU WERE SURPRISED BY
WHAT YOU LEARNED ALONG THE WAY.

368 01:14:54:26 01:14:57:18 WELL, I WAS SURPRISED BY THE
 FACT THAT I PICKED THE BOOK.
 369 01:14:57:20 01:14:59:25 I WAS GOING TO WRITE A NOVEL
 BASED IN FLORENCE
 370 01:14:59:27 01:15:01:20 ON THE LIPPI BROTHERS,
 THE PAINTERS.
 371 01:15:01:22 01:15:05:06 I HAD THE NOVEL
 ALL MAPPED OUT
 372 01:15:05:08 01:15:08:05 AND I CAME BACK, WAS WALKING
 AROUND CHICAGO, AND I DIDN'T...
 373 01:15:08:07 01:15:10:08 I DON'T WANT TO SAY
 I HAD AN URBAN EPIPHANY
 374 01:15:10:10 01:15:12:19 BUT I WAS STANDING ON
 THE MICHIGAN AVENUE BRIDGE
 375 01:15:12:21 01:15:15:05 AND JUST SENSING THE SUNNY DAY,
 THE RIVER'S FLOWING
 376 01:15:15:07 01:15:16:23 THE SKYSCRAPERS
 IN THE BACKGROUND
 377 01:15:16:25 01:15:18:04 THE LAKE BEHIND ME
 378 01:15:18:06 01:15:19:19 I JUST SENSED THE *POWER*
 OF THAT CITY
 379 01:15:19:21 01:15:21:11 THE INCREDIBLE POWER
 380 01:15:21:13 01:15:25:13 AND THE FACT THAT
 HOW DID THIS THING
 COME TO BE?
 381 01:15:25:15 01:15:27:24 IT'S ONLY
 180-SOME YEARS OLD
 382 01:15:27:26 01:15:30:22 AND IT JUST GREW UP LIKE A
 MUSHROOM OUT OF THAT PRAIRIE MUD
 383 01:15:30:24 01:15:32:28 AND WOULDN'T THAT
 BE A GREAT STORY TO TELL?
 384 01:15:33:00 01:15:36:22 AND I... CAME AT IT, TOO,
 WITH A SENSE OF HUMILITY
 385 01:15:36:24 01:15:38:06 ABOUT MY OWN DISCIPLINE
 386 01:15:38:08 01:15:40:13 BECAUSE I HAD THESE REAL DOUBTS
 ABOUT HISTORY, I THINK
 387 01:15:40:15 01:15:42:07 AND I OFTEN CALL IT
 A CRIPPLED DISCIPLINE
 388 01:15:42:09 01:15:45:02 BECAUSE IT CAN'T GET
 AT THIS ELUSIVE THING
 389 01:15:45:04 01:15:47:12 WE CALL TRUTH IN
 ITS COMPLETENESS.
 390 01:15:47:14 01:15:51:01 RECORDS ARE LOST, LIBRARIES
 BURN DOWN, PEOPLE FORGET.
 391 01:15:51:03 01:15:54:03 PEOPLE LIE IN THEIR MEMOIRS.
 392 01:15:54:05 01:15:55:12 HOW DO YOU GET
 AT THIS STUFF?
 393 01:15:55:14 01:15:56:21 HOW DO YOU GET
 AT THE TRUTH?
 394 01:15:56:23 01:15:58:27 Santiago:
 WHY IS TRUTH SO IMPORTANT?
 395 01:15:58:29 01:16:02:15 THAT'S THE POINT,
 WHY IS IT?
 396 01:16:02:17 01:16:06:15 I DON'T KNOW, I DON'T KNOW WHY
 WE HAVE THIS, THIS DESIRE
 397 01:16:06:17 01:16:09:13 AND THIS NEED TO CONSTANTLY

LOOK FOR THE TRUTH.
 398 01:16:09:15 01:16:10:26 I THINK, AS A HISTORIAN
 399 01:16:10:28 01:16:13:07 I'M LOOKING FOR UNDERSTANDING
 AS MUCH AS TRUTH.
 400 01:16:13:09 01:16:15:18 Golden:
 I THINK THAT'S WHERE TRUTH
 TIES IN, IS THAT
 401 01:16:15:20 01:16:17:09 IT'S NOT SO MUCH THAT
 YOU WANT TRUTH
 402 01:16:17:11 01:16:20:04 AS THAT TRUTH IS
 A STEPPINGSTONE TO
 REACH AN UNDERSTANDING.
 403 01:16:20:06 01:16:21:23 I JUST HAVE TO
 INTERJECT THIS.
 404 01:16:21:25 01:16:23:28 THERE'S ANOTHER REASON
 ABOUT THE TRUTH
 405 01:16:24:00 01:16:25:18 THAT'S SO
 TERRIBLY IMPORTANT.
 406 01:16:25:20 01:16:29:10 IF YOU'VE HAD
 NEGATIVE HISTORIES
 WRITTEN OF A PEOPLE
 407 01:16:29:12 01:16:30:18 OVER 100 YEARS--
 408 01:16:30:20 01:16:33:13 I'M THINKING OF
 BLACK AMERICANS AGAIN--
 409 01:16:33:15 01:16:36:06 THEIR CONTRIBUTIONS
 TO THIS REPUBLIC
 410 01:16:36:08 01:16:38:05 ON EVERY POSSIBLE LEVEL--
 411 01:16:38:07 01:16:40:22 POLITICAL, ECONOMIC
 AND CULTURAL--
 412 01:16:40:24 01:16:44:26 HAVING THE TRUTH THAT BRINGS
 FORTH THOSE CONTRIBUTIONS
 413 01:16:44:28 01:16:47:05 IS EXTRAORDINARILY IMPORTANT.
 414 01:16:47:07 01:16:51:12 NOT JUST FOR THE SAKE
 OF BUILDING UP EGOS
 WITH YOUNG CHILDREN
 415 01:16:51:14 01:16:54:08 BUT FOR THE SAKE OF HAVING
 A MORE ACCURATE RECORD
 416 01:16:54:10 01:16:56:00 OF THIS COUNTRY'S
 EVOLUTIONARY HISTORY.
 417 01:16:56:02 01:16:57:12 Miller:
 THAT'S WHAT
 GETS ME ANGRY.
 418 01:16:57:14 01:16:58:22 WHEN HISTORIANS
 TALK ABOUT TRUTH
 419 01:16:58:24 01:17:00:07 OFTENTIMES WHAT
 THEY'RE SAYING IS
 420 01:17:00:09 01:17:03:16 WHAT'S IMPORTANT IS TRUE, OKAY,
 AND IT JUST SO HAPPENED
 421 01:17:03:18 01:17:05:29 THAT WHAT YOU'RE TALKING
 ABOUT RIGHT NOW
 422 01:17:06:01 01:17:09:11 TO HISTORIANS 50 YEARS AGO,
 WAS NOT SO-CALLED "IMPORTANT."
 423 01:17:09:13 01:17:11:26 BUT IT'S DAMN IMPORTANT
 TO YOU RIGHT NOW.
 424 01:17:11:28 01:17:13:26 WELL, IT'S NOT JUST
 DAMN IMPORTANT TO ME

425 01:17:13:28 01:17:16:13 IT'S DAMN IMPORTANT
TO ANYBODY IN A MULTI-RACIAL...

426 01:17:16:15 01:17:18:29 MULTI-CULTURAL COUNTRY,
SO THAT WE DON'T BASICALLY

427 01:17:19:01 01:17:21:11 JUST HAVE THE HISTORY
OF THOSE WHO WON THE WARS

428 01:17:21:13 01:17:23:06 OKAY, WHETHER THEY WERE
THE, YOU KNOW

429 01:17:23:08 01:17:24:19 THE WARS AGAINST THE INDIANS

430 01:17:24:21 01:17:27:04 OR WHETHER THEY WERE
THE WARS AGAINST THE SLAVES.

431 01:17:30:01 01:17:34:13 Miller:

432 01:17:34:15 01:17:37:27 Johnson:

433 01:17:39:01 01:17:40:17 IT TAKES A VERY, VERY LONG TIME

434 01:17:40:19 01:17:43:02 FOR A HUMAN BEING
TO START FROM NOTHING-- AT BIRTH

435 01:17:43:04 01:17:45:16 AND PUT TOGETHER
A FRAMEWORK

436 01:17:45:18 01:17:48:15 ON WHICH TO HANG THINGS
IN YOUR MIND

437 01:17:48:17 01:17:51:05 AND THE COMPLICATED ENOUGH
UNDERSTANDING OF THE WORLD

438 01:17:51:07 01:17:52:26 AND OF HIMSELF AND
HIS PLACE IN IT

439 01:17:52:28 01:17:55:10 THAT THINGS BEGIN
TO MEAN SOMETHING.

440 01:17:55:12 01:17:57:19 YOU HAVE THE CAPACITY
FOR MEMORY...

441 01:17:57:21 01:17:59:01 Golden:
THIS ISSUE OF
FRAMEWORK IS

442 01:17:59:03 01:18:00:16 TERRIFICALLY IMPORTANT,
I THINK

443 01:18:00:18 01:18:03:03 BECAUSE, UM, THERE'S
SOMETHING THAT I CALL...

444 01:18:03:05 01:18:04:22 I NAMED IT AFTER MYSELF;

445 01:18:04:24 01:18:08:08 NOBODY HAD EVER NAMED IT, SO I
NAMED IT "GOLDEN'S PHENOMENON."

446 01:18:08:10 01:18:09:21 (*laughing*)

447 01:18:09:23 01:18:11:01 AND IT'S THAT THING
THAT HAPPENS

448 01:18:11:03 01:18:12:18 WHEN YOU'VE NEVER
HEARD OF SOMETHING

449 01:18:12:20 01:18:14:27 THEN YOU HEAR OF IT,
AND YOU HEAR OF IT
ABOUT SIX TIMES

450 01:18:14:29 01:18:16:17 OVER THE COURSE
OF THE NEXT TWO WEEKS.

451 01:18:16:19 01:18:20:00 WELL, ACTUALLY WHAT HAPPENS IS,
IT'S BEEN OUT THERE ALL ALONG--

452 01:18:20:02 01:18:21:21 BUT YOU NEVER WERE AWARE OF IT.

453 01:18:21:23 01:18:23:00 YOU BECOME AWARE OF IT

454 01:18:23:02 01:18:25:11 AND NOW IT GETS STUCK
IN THE... IN THE SCREEN.

455 01:18:25:13 01:18:27:07 IT DOESN'T PASS
THROUGH ANY LONGER.

456 01:18:27:09 01:18:29:17 I THINK THAT IS SUCH
AN IMPORTANT ISSUE...

457 01:18:29:19 01:18:33:15 SO WE START TO BECOME
THESE MEMORY-HAUNTED BEINGS

458 01:18:33:17 01:18:36:29 BUT, A LOT OF TIMES,
AS YOU ONCE SAID TO ME

459 01:18:37:01 01:18:40:21 YOU WANT TO FORGET,
YOU ALMOST HAVE TO FORGET.

460 01:18:40:23 01:18:44:20 I THINK FOR OPPRESSED PEOPLE,
HISTORY'S A BURDEN.

461 01:18:44:22 01:18:46:05 YOU DON'T...

462 01:18:46:07 01:18:49:17 THERE'S A PART OF YOU THAT
JUST DOESN'T WANT TO KNOW

463 01:18:49:19 01:18:52:18 BECAUSE AS YOU POINTED OUT,
IT'S BEEN NEGATIVE ALL ALONG

464 01:18:52:20 01:18:54:11 FOR EXAMPLE,
OR IT'S BEEN IGNORED

465 01:18:54:13 01:18:56:29 OR IT GETS IN YOUR WAY
IN ONE WAY OR THE OTHER.

466 01:18:57:01 01:18:59:27 AND IT... WHEN I WAS
WRITING MY NOVEL

467 01:18:59:29 01:19:02:23 I HAD THE SENSE
OF AMERICA GONZALEZ

468 01:19:02:25 01:19:05:12 DRAGGING HER HISTORY
BEHIND HER

469 01:19:05:14 01:19:08:02 AND IT IS SUCH A BURDEN
THAT IT'S HARD FOR HER

470 01:19:08:04 01:19:11:09 TO MOVE AT THE SPEED AT
WHICH SHE WOULD LIKE TO MOVE

471 01:19:11:11 01:19:13:15 BECAUSE IT'S THERE
AND THE THING IS

472 01:19:13:17 01:19:15:08 THAT IF YOU HAVE THE HISTORY

473 01:19:15:10 01:19:17:17 BUT YOU DON'T KNOW
WHAT TO DO WITH IT

474 01:19:17:19 01:19:20:04 THAT'S WHEN IT REALLY
WEIGHS YOU DOWN.

475 01:19:20:06 01:19:22:21 YOU HAVE TO UNDERSTAND
HOW YOU GOT HERE.

476 01:19:22:23 01:19:26:03 THAT DOESN'T MEAN THAT YOU
ARE ENTRAPPED BY HISTORY

477 01:19:26:05 01:19:27:24 YOU KNOW WHAT I'M SAYING?

478 01:19:27:26 01:19:31:01 BECAUSE AGAIN, EVERY HISTORY
IS AN INTERPRETATION

479 01:19:31:03 01:19:33:27 SO, I MEAN, REALLY
HISTORY IS LIBERATING,
RATHER THAN ENTRAPPING.

480 01:19:33:29 01:19:37:27 AND ALSO, EVERY HISTORY I THINK,
WHAT HISTORY SHOWS IS

481 01:19:37:29 01:19:39:27 IS THAT... WE'RE ALL OF US

482 01:19:39:29 01:19:43:24 CONSTANTLY IN A PROCESS
OF INVENTION AND REINVENTION

483 01:19:43:26 01:19:45:26 AND IN SO, IN THE COLLECTIVE
AS THE COUNTRY.

484 01:19:45:28 01:19:47:07 Johnson:
I THINK WE'RE
VERY MUTABLE.

485 01:19:47:09 01:19:50:07 I THINK WE ARE ABOUT
 BECOMING RATHER THAN BEING.
 486 01:19:50:09 01:19:53:19 WE ARE ABOUT... YOU KNOW,
 WE ARE VERBS AND NOT NOUNS.
 487 01:19:53:21 01:19:57:18 BUT I THINK THAT AS YOU'RE
 CHANGING, YOU'RE ALWAYS LAGGING
 488 01:19:57:20 01:20:01:08 YOUR, YOUR SENSE OF YOURSELF
 LAGS BEHIND THE REALITY.
 489 01:20:01:10 01:20:02:22 YOUR CHARACTER IN THE BOOK
 490 01:20:02:24 01:20:05:04 I REMEMBER THAT ONE
 REALLY TREMENDOUS SCENE
 491 01:20:05:06 01:20:06:22 WHERE SHE LOOKS IN THE MIRROR
 492 01:20:06:24 01:20:08:18 AND SHE'S IN
 THE PROCESS OF MOVING
 493 01:20:08:20 01:20:09:27 FROM WHAT SHE HAD BEEN
 494 01:20:09:29 01:20:12:06 YOU KNOW, LIVING IN
 THE SMALL SEA COAST TOWN
 495 01:20:12:08 01:20:15:03 YOU KNOW, A SIMPLE FISHING
 VILLAGE, TO BEING A GEISHA
 496 01:20:15:05 01:20:17:25 AND SHE'S ABOUT THERE,
 AND SHE LOOKS IN THE MIRROR
 497 01:20:17:27 01:20:20:09 AND SHE CAN'T EVEN FIND
 AND SEE HER FORMER SELF.
 498 01:20:20:11 01:20:21:27 THAT'S HOW FAR SHE'S GONE.
 499 01:20:21:29 01:20:24:09 THAT MORNING
 SHE WAKES UP
 500 01:20:24:11 01:20:27:24 AND SHE'S NOT QUITE
 SURE WHO SHE IS.
 501 01:20:27:26 01:20:29:27 BECAUSE SHE'S IN TRANSITION.
 502 01:20:29:29 01:20:30:27 Golden:
 I THINK THAT...
 503 01:20:30:29 01:20:33:01 COUNTRIES DO THIS, TOO, I THINK.
 504 01:20:33:03 01:20:34:17 MAYBE AT THE END
 OF THE 20th CENTURY
 505 01:20:34:19 01:20:36:05 WE DON'T QUITE KNOW WHERE WE ARE
 506 01:20:36:07 01:20:39:04 BECAUSE SO MANY *HUGE* CHANGES
 ARE TAKING PLACE
 507 01:20:39:06 01:20:41:23 AND WE KNOW WE'RE SUPPOSED...
 TO KNOW ABOUT THEM
 508 01:20:41:25 01:20:43:11 BUT WE'RE
 NOT QUITE SURE.
 509 01:20:43:13 01:20:44:17 IF YOU CHANGE CULTURES
 510 01:20:44:19 01:20:46:09 YOU CONSTANTLY FEEL LIKE
 THAT'S HAPPENING
 511 01:20:46:11 01:20:49:23 BECAUSE YOU'RE
 CONSTANTLY NEGOTIATING
 THOSE TWO ASPECTS OF YOURSELF
 512 01:20:49:25 01:20:52:20 THE ONE THAT THAT YOU ARE, AND
 THE ONE THAT YOU'RE BECOMING.
 513 01:20:52:22 01:20:54:14 BUT HUMAN BEINGS DO CHANGE
 514 01:20:54:16 01:20:57:03 BECAUSE WE'RE ABLE
 TO TRANSMIT CULTURE
 515 01:20:57:05 01:20:59:11 AND THE CULTURE ACCRETES.
 YOU KNOW.
 516 01:20:59:13 01:21:01:18 IT GETS... IT CHANGES OVER TIME.
 517 01:21:01:20 01:21:03:29 THAT'S THE ONLY THING

518 01:21:04:01 THAT KEEPS US
 01:21:06:17 FROM BEING WHAT WE
 WOULD CALL ANIMALS.
 519 01:21:06:19 01:21:08:15 Miller:
 YEAH, I'LL RAISE
 THAT QUESTION WITH...
 520 01:21:08:17 01:21:10:09 THAT VERY QUESTION
 WITH MY STUDENTS, I MEAN
 521 01:21:10:11 01:21:12:17 WHAT SEPARATES YOU
 FROM YOUR DOG?
 522 01:21:12:19 01:21:16:14 BECAUSE YOUR DOG HAS A KIND
 OF MEMORY, REFLECTED MEMORY
 523 01:21:16:16 01:21:19:26 YOU KNOW... PUT HIM NEAR
 THE FIRE, HE PULLS AWAY.
 524 01:21:19:28 01:21:24:02 "COME, SPOT," THINGS LIKE THAT,
 BUT... NO TRANSMITTED MEMORY
 525 01:21:24:04 01:21:26:25 AND BECAUSE WE'RE HOOKED
 INTO OUR MEMORY
 526 01:21:26:27 01:21:30:28 AS YOU POINTED OUT EARLIER,
 "WE'RE HAUNTED BY IT," YOU KNOW
 527 01:21:31:00 01:21:34:28 OR LIBERATED, WE'RE BURDENED,
 LIBERATED, OR HAUNTED, YEAH.
 528 01:21:43:07 01:21:46:06 IT'S BEEN TRUE FROM
 THE BEGINNING OF TIME--
 529 01:21:46:08 01:21:48:05 MAN'S NEED TO TELL STORIES.
 530 01:21:48:07 01:21:50:19 FROM THE CAVE PAINTINGS
 AT LASCAUX
 531 01:21:50:21 01:21:53:03 TO THE GRAFFITI ON
 THE BERLIN WALL.
 532 01:21:53:05 01:21:57:01 THE STORIES WE WRITE AND TELL
 HAVE CONTAINED OUR FEARS
 533 01:21:57:03 01:22:01:01 EXPRESSED OUR JOYS AND GIVEN
 SHAPE TO OUR UNCERTAINTIES.
 534 01:22:01:03 01:22:04:07 WHETHER WE ARE TALKING
 ABOUT THE AFRICAN GRIOT
 535 01:22:04:09 01:22:07:22 THE MEDIEVAL BARD,
 THE CONTEMPORARY NOVELIST
 536 01:22:07:24 01:22:09:09 OR THE HISTORIAN
 537 01:22:09:11 01:22:14:08 THEIR STORIES DEFINE WHO WE ARE,
 AS INDIVIDUALS AND AS A PEOPLE.
 538 01:22:14:10 01:22:17:00 IN HIS MASTERPIECE,
INVISIBLE MAN
 539 01:22:17:02 01:22:19:11 THE LATE GREAT NOVELIST
 RALPH ELLISON
 540 01:22:19:13 01:22:22:17 SPEAKS OF A CHARACTER
 WHO "FALLS OUT OF HISTORY."
 541 01:22:22:19 01:22:25:26 AT FIRST, THE READER DOUBTS
 THAT THIS IS POSSIBLE
 542 01:22:25:28 01:22:28:24 BECAUSE DOESN'T HISTORY
 ENCOMPASS EVERYTHING?
 543 01:22:28:26 01:22:31:03 WHAT ELLISON WANTS US
 TO THINK ABOUT IS
 544 01:22:31:05 01:22:34:18 SOMETHING EVERY HISTORIAN
 AND STORYTELLER KNOWS--
 545 01:22:34:20 01:22:37:16 NAMELY THAT HISTORY IS
 ONLY THE EVENTS

546 01:22:37:18 01:22:40:00 THAT HAVE BEEN SEEN
 AND RECORDED
 547 01:22:40:02 01:22:44:00 AND THAT MEANS MOST OF LIFE
 REMAINS INVISIBLE TO US
 548 01:22:44:02 01:22:45:11 MOST OF THE TIME.
 549 01:22:45:13 01:22:48:12 SO IF ONE FALLS
 OUT OF RECORDED HISTORY
 550 01:22:48:14 01:22:51:01 ONE FALLS INTO NOT
 ONLY THE REALMS
 551 01:22:51:03 01:22:53:16 OF IMAGINATION AND THE POSSIBLE
 552 01:22:53:18 01:22:57:26 BUT ALSO INTO A UNIVERSE OF
 LIVES AND EVENTS LONG HIDDEN
 553 01:22:57:28 01:23:01:11 BY OFFICIAL INTERPRETATIONS
 OF WHAT HAS BEEN.
 554 01:23:01:13 01:23:04:10 ONE JOB OF THE STORYTELLER
 IN OUR TIME
 555 01:23:04:12 01:23:06:27 IS TO MAKE THE INVISIBLE VISIBLE
 556 01:23:06:29 01:23:10:03 TO PUT MARGINALIZED LIVES
 AT CENTER STAGE
 557 01:23:10:05 01:23:12:11 AND REMIND US AGAIN AND AGAIN
 558 01:23:12:13 01:23:16:02 THAT ALL OUR KNOWLEDGE IS
 PROVISIONAL, TENTATIVE
 559 01:23:16:04 01:23:20:02 AND ALWAYS IN NEED OF REVISION.
 560 01:23:27:08 01:23:31:22 IT IS THE PAST, NOT THE FUTURE,
 WHICH SCARES THE HECK OUT OF ME.
 561 01:23:31:24 01:23:35:04 MILITARY AND POLITICAL
 AND FINANCIAL HISTORIES
 562 01:23:35:06 01:23:36:20 OF THIS CENTURY ALONE
 563 01:23:36:22 01:23:39:27 NEVER MIND ALL THE OTHER
 NUMBERED NIGHTMARES
 564 01:23:39:29 01:23:44:13 CAN ONLY PERSUADE A SANE AND
 DECENT PERSON OF THE FOLLOWING--
 565 01:23:44:15 01:23:47:05 HUMAN BEINGS ARE MUCH TOO VILE
 566 01:23:47:07 01:23:51:07 FOR A PLANET AS SALUBRIOUS
 AND ENCHANTING AS THIS ONE
 567 01:23:51:09 01:23:55:17 HAS BEEN FOR MILLIONS
 AND MILLIONS OF YEARS NOW.
 568 01:23:55:19 01:23:58:12 WE DO NOT DESERVE TO LIVE HERE.
 569 01:23:58:14 01:24:03:07 HISTORIES OF OUR HUMANE
 IMAGINATION, OF OUR FINE ARTS
 570 01:24:03:09 01:24:07:17 AND ESPECIALLY OF OUR MUSIC,
 I WOULD HAVE TO SAY
 571 01:24:07:19 01:24:10:08 CAN MAKE US SEEM LIKE ANGELS.
 572 01:24:10:10 01:24:14:06 ANGELS, TO BE SURE,
 WITH TEARS IN THEIR EYES.
 573 01:24:14:08 01:24:18:09 OUR ARTISTS HAVE AGAIN AND AGAIN
 DONE WHAT SO MANY MOTHERS
 574 01:24:18:11 01:24:22:27 HAVE ASKED THEIR GIFTED CHILDREN
 OR EVEN THEIR ORDINARY CHILDREN
 575 01:24:22:29 01:24:24:09 TO DO IF THEY CAN--
 576 01:24:24:11 01:24:28:25 MAKE THIS A BETTER WORLD
 THAN IT WAS BEFORE YOU GOT HERE.
 577 01:24:28:27 01:24:31:18 MY SYNONYM FOR
 THE FINE ARTS AGAIN
 578 01:24:31:20 01:24:36:07 WILL SURELY INCLUDE OUR WISEST
 HISTORIES OF EVERY SORT.

579	01:24:36:09	01:24:37:28	HUMANE IMAGINATION--
580	01:24:38:00	01:24:40:16	OUR DECLARATION OF INDEPENDENCE
581	01:24:40:18	01:24:43:12	AND THE BILL OF RIGHTS OF OUR CONSTITUTION
582	01:24:43:14	01:24:47:17	AND ABRAHAM LINCOLN'S ADDRESS ON THE BATTLEFIELD AT GETTYSBURG
583	01:24:47:19	01:24:48:22	ARE LITERATURE.
584	01:24:48:24	01:24:50:14	SO IS THE SPEECH
585	01:24:50:16	01:24:54:08	MARTIN LUTHER KING, JR. MADE IN 1963
586	01:24:54:10	01:24:56:24	IN MY TIME, IN OUR TIME
587	01:24:56:26	01:25:01:29	WHICH BEGINS THIS WAY, "I HAVE A DREAM THAT ONE DAY..."
588	01:25:04:05	01:25:09:09	MUSIC, MAESTRO, PLEASE, GOD BLESS US ALL.
589	01:25:11:24	01:25:15:27	(<i>cello and piano play melancholy piece</i>)
590	01:25:42:13	01:25:46:14	[Captioned by The Caption Center WGBH Educational Foundation]