

WeHome, Episode 3 Transcript:
The Bridge

LEOLA CULLOM: There's so much I'd like to see. One time, they asked me to, I wrote down the stuff I'd like to see. I'll probably never see it in my lifetime, but... grocery stores, hardware store, drug store, repair shop, shoe store, restaurants and bars—I don't necessarily care about the bars—OK transportation, daycare...

ERICA CICCARONE: WeHome is a podcast about the Wedgewood-Houston and Chestnut Hill neighborhoods in Nashville, Tennessee.

Each episode, we bring you on the ground to hear from a chorus of South Nashville voices. Then, two community members tour each other's lives and tell each other stories. I'm Erica Ciccarone. Today's episode is called "The Bridge."

In South Nashville, history, policy, people, business interests, and housing intersect in a way that says a lot about the future of Nashville. If you don't live here, you might find that the stories we uncover apply to your neighborhood, too.

Today, we'll look a place that's known to those live to be simply South Nashville. But back in the day, they called it Trimble Bottom.

OK, can you describe South Nashville in, I don't know, a few words?

VARIOUS VOICES:

I like the family-oriented type of neighborhood because a lot of people that's out here grew up out here, and a lot of people know each other for a long time.

To be honest, I think it's terrible, and it's very sad. But at the same time, it can be fun. Like we have programs out there in the big field, and kids always come outside.

Sometimes fun. We go to the basketball court and play. I'm trying to get better.

South Nashville is chaotic and dangerous. Sometimes when there's community events, we see a lot of children and families to come out and support.

It's a little dirty. They got a little shooting out in here.

South Nashville is not a bad area. In no time, you can get north, east, west. I like the centralization of it, but it's just...the crime has gotten bad over here.

I'm from JC Napier. I grew up, born and raised. It made me the man I am today, and I just want to show the kids they don't have to be a product of their environment. If God did it for me, he can do it for them.

Well I want to see a change in South Nashville. I want to see people stop shooting and people stop dying, and kids come outside and play. And what I want to see added is playgrounds being built.

Yeah, it would just be safer or better for children if we had somewhere else to go besides just sitting in the house, and to be just more familiar with other people.

EC: When I started to talking to our community coordinator, Joseph Bazelais, about setting up some interviews, two people were at the top of his list. Joseph, by the way, has been instrumental in coordinating this episode, as well as several more to come.

Andrea Evans is a passionate advocate for the neighborhood. She wears rectangular glasses, her hair a mop of amber twists. In March and April of this year, Andrea organized an arts program for neighborhood kids. Here she is on a fundraising video.

ANDREA EVANS [on video]: Here in my community. This is where I live, South Nashville. Get a shot of that...This is Tony Sudekum Homes, in South Nashville off of Murfreesboro Road. This is where I live and the children we will be serving, this is where they live. What I would like for everybody to see some of the options that the children have when they're playing, which really isn't much of anything.

EC: She passes a line of dumpsters to a playground. That's her boots you hear clicking and clacking.

AE [on video]: This is the basketball court, but we need more than basketball players. We need basketball players, we need scientists, we need artists. What I would like to see us do is push our children to be able to express themselves through different forms of art. There are over 800 children in this complex alone...

EC: She called the program JAI 2 HYPE, an acronym for Just An Idea To Help Young People Excel. She applied for micro-funding from Metro Arts Commission, and JAI 2 HYPE programmed eight Saturdays. Andrea gathered a group of instructors to teach kids canvas art, African dance, jewelry making, yoga, meditation, and more. She's a mom and sees value in keeping kids busy. But she's also an artist herself.

ANDREA EVANS: Personally, I sing and songwriter, I do music. I could always sing, I get it from my dad. But I really just said, being that music has changed so much, "Are you gonna be the mom that complains about music on the radio? Or are you gonna be the mom that says, Hey, let me give this singing thing a try. Let me see how it goes? I started recording in 2014 with Bobby Mosa just to get a feel for the process and how everything works. I basically have been dealing with a whole lot of producers. Music is very prevalent here in Nashville.

LEOLA CULLOM: I love music.

AE: I do, too. I like music because just like math, it's universal. Either this sounds good, or it doesn't. And it brings people together. So yeah, I love music. That's just something that I do personally.

EC: Ms. Leola Cullom goes way back in South Nashville. She's the go-to historian for festivities like Napier Day, which celebrates the prominent attorney and politician J.C. Napier, each June.

AE: How are you doing today Ms. Leola?

LC: I'm fine dear, and you?

AE: I'm well. I was going to ask you a few questions about some of the things you remember growing up here in South Nashville. Could you tell me about the year that you were living in South Nashville?

LC: I was born on Stanley Street in 1944. In 1950, the year I started at Napier School, we moved right up the street to Willow Street. That's where I was until I married. The spot where I was raised, my great-grandfather lived there. He had been born slave in Louisiana in 1851. He lived at the end of Willow and Stanley Street. That's my mother's father. My mama was born in 1899. They belonged to Foster Chapel Baptist Church out on Lebanon Road a little farther down from the railroad track I was telling you about. That was on mother's side, they were Willises. My father's people, they were Atkersons. My dad was born in 1886. Fairfield [Church] was established in 1883. His family were members of that church. When they married, my mother left Foster Chapel and joined over at Fairfield with them.

AE: Was Fairfield the prominent church in South Nashville?

LC: One of the ones. I also remember about music. On Fain Street alone there were three music teachers.

AE: What kind of music? Was it vocal, piano?

LC: Piano. Things were kind of good over there. We had about 13 grocery stores. We had about 3 pharmacies, dry cleaners...

AE: Were these black owned?

LC: Not at that time. I can remember Green Street Church of Christ up on Green Street. That was before the Interstate came through. They used to have revivals on Hermitage Ave every summer. They'd invited my mama and I. We'd go sing when I was a little girl. This was in the '50s. As far as music is concerned, your grandma and my mama used to always put on programs. They'd sing together. As we grew up, your father and my father used to go out and sing together—just a big singing thing. I remember my mama used to tell me about the Fairfield Four used to practice at our house. It was a lot of interesting things before my time. They had Paradise Ballpark, Greenwood Park, there was a business college out on Lebanon Road, Doctor Meadow's Farm. I moved away, but I moved back. I just have an affinity to South Nashville.

AE: It just feels like home.

EC: Ms. Leola was born not long after a major institution left the community: Meharry Medical College, the first place in the South where black people could get degrees in medicine, left the neighborhood for North Nashville in 1931. It eventually took some of the wealth and jobs in the area with it, but Ms. Leola remembers an era of prosperity.

LC: I remember when I was a little girl, my daddy worked at Gerst Brewers. I can remember a couple of places where they had coal yards down on Hermitage Avenue.

AE: Were those some of the prominent places the people would work in the community?

LC: Um-hmm. There were always jobs. That's what I liked about it. When your son got big enough, you'd say Mister so-and-so, my boy turned 16, can you give him some work? That was it! We had a lady, it brings tears to my eyes, her name is Miss Brown—Lord have mercy. All of us went to work for her when we were 13 years old. My oldest sister is 25 years older than I am. Went over and learned how to work.

AE: So when you were 13 and you were working, what was the wage?

LC: My sisters, one is 13 years, the other 15, the other 25 years older.

AE: You were the baby.

LC: I made \$3. They said I made much more than that. [laughs]

AE: Was this \$3 a week, \$3 a day?

LC: \$3 a day. I'd go on Saturdays. We had a dry goods store down the store down the street. Masklovitz's. Oh I loved them.

AE: What do you remember in that store?

LC: Everything! Shoes, clothes, toys around Christmas time. Jewish people, they the best people! Mr. Horace, my sisters and I we went to his funeral. They moved when the interstate came. They moved to Donelson. I remember when I was a little girl, I used to ask, can I work here when I get big? He'd say, it's not time yet. On account of segregation.

AE: Were things segregated? How long were they?

LC: My perspective might be different than some other people. I hear since then, one lady was telling me she went to Hermitage Avenue to see her mama. Her mama was working for somebody over there. She was knocking on her front door, and they got terribly upset about her coming to the front door. Her mother got on her about it. I never did experience that in my case, I shouldn't say my white people. [laughs]

AE: From the white people you knew, they didn't treat you like that.

LC: They didn't! They really didn't! It was all right. Then we had a Scott grocery store. We had York Brothers Buy Right. They were so nice. When I was about 14 or 15. His wife belonged to church in East Nashville and I'd work there in the kitchen. They paid good. I was making about \$15. It's a place that I think so much of. I'd like to see it get to a place where people would come back. I really would.

AE: When you came back in 2004, what did you notice that had changed as far as community?

LC: Even when I wasn't living out here, I worked up here at Jerry's. It's CB now. There was an A&P farther on down at 4th and Lafayette. We had all kind of good stuff out here...Where did I leave off? I get stirred up!

AE: It's OK, you said you left and you came back and you just noticed different people, different stores?

LC: I used to work in the election also. We were voting at Napier School and Napier Center. I always worked at Napier School. Everybody that came in there, I knew 'em. I'd just have to look at the book, 'cause they'd been around forever. As of late...

AE: New faces.

LC: I don't know what happened when other people started moving from other parts of town. After, I think, what happened when people started moving over in Napier and Sudekum. I didn't know these people. My son teases me "Who they kin to?" But some I don't know anything about. I just wish we could get something going over there.

EC: A couple more things happened that changed the neighborhood. The Great Depression era Housing Act enabled states to get subsidies to build low-income housing. In 1941, J.C. Napier Place Homes was built, and Sudekum Apartments, where Andrea lives now, came soon after. Like other public housing developments of the era, these were above-standard at the time, but critics say that blocks of low-income apartments concentrated poverty and crime and contributed to racial segregation among neighborhoods. All this can limit the opportunities of people who live there.

LC: I don't know what happened. I know one thing, no jobs. It used to be...my gracious. It was no problem. My brother got a job at 16 at the filling station right up here on corner of Standley and Hermitage. We always had some kind of job. And then the families were more cohesive, too. They were tight. Where I was raised on Willow Street, in the backyard, there were fences, but everybody had a gate that goes off into the other's yard. If you need to get a tomato, go over there and get you one. Go over and get your onion.

EC: There was another major change in the '60s: the interstate was built. I-40 cuts clear across Tennessee, and planners had the unenviable task of figuring out how to connect it to the city's center. The plans bisected North Nashville – another enclave of the city's black population. And it went right through Trimble Bottom, too, taking the place of businesses, churches, and homes. Leola remembers it well.

LC: They had, oh boy, they had at least 12 or 13 taverns and bars. On Hermitage Avenue, there was the Kitty Cat, the Blue Moon, they had Star Club, Top Hat, Basement Bar, Lily Grill, Playroom, Wallaces...Oh Lord, Tut Weilers, Joe Hall...that's 10 now. And more!

EC: That's just one type of business on one street. And the interstate cut the neighborhood off from downtown, which wasn't much to write home about at the time, but as it eventually saw urban renewal, and Trimble Bottom was isolated from the economic growth that followed.

>>>>MUSIC

AE: I remember moving to South Nashville in '89. I was about 5 or 6. We were going from Sumner Place off of Shelby to JC Napier. I remember pulling up to the place on the back of truck, my dad was driving. My mom was up front, my sisters and brothers and I were in back. I remember carrying 50 books into the house. My mother loved books. I remember looking at the place. It seemed to be bigger because it was a new place. I remember bringing those books back and forth, putting them on the shelf. There were four of us, so we had the shelf filled in no time. I remember kids walking over asking, "What's your name?" We all introducing ourselves. I just remember thinking we gonna be here for a while so you might as well get comfortable. I went to Napier School.

I remember going down to Napier Center for skate night, swimming at community center. They had lifeguards. You're talking about over 100 kids in that pool. We had a one week camp we used to go to. There was a great sense of community. If you said you were going to the skate center, you better be there! And somebody had better say that they saw you there. I remember Vacation Bible School at St. Luke's. They had the biggest turnout for kids. I remember being around a lot of kids at vacation bible school. Every now and then they would have a community event down at the court at JC Napier. You're talking about over half the community, over 4 or 500 people. We're just out there. No violence, no shooting, you got music, food, games, whatever event is going on at the time. I remember people getting up like, "What's going on outside?" Because the music was so loud you had to come out. I remember laughter. Kids playing. I remember being hot outside, but you didn't care because you were out there with your family having a good time. So yeah, I do remember that.

EC: Although the childhoods of Andrea and Ms. Leola are very different—they probably would be in any neighborhood—both remember a sense of family cohesion, and the family extended out into the community. Here's Andrea on her parents:

AE: I remember watching my mother more, but I knew my dad did a lot of things in the community. He played golf, he sent a few people to the pros. He was a pastor, but never had his own church. He would do street ministry. He always said Jesus wasn't on the mountain top, he was down in the valley. He could always he could talk to anybody at anytime anywhere. I love that about my dad. He was so confident. I would just sit back and watch him. He was charming, very handsome guy. He's still alive, he's 77 now. I loved watching him work. He had a great way with people. He could sing so beautifully.

My dad is the singer and my mom is the artist. My mom got me into community activism. At Napier School, the walls were bare. There was no artwork on the walls. They commissioned my mom to come to the school and paint the school's mascot on the walls. Once again, my mind was blown. I'm walking out of my kindergarten class, changing classes, and there my mom is sitting on the stool—I'm a little girl, and she's five-foot-ten—and I'm watching my mom trace teddy

bears, that was the school's emblem. You come back a few days later and she's adding color; then she's adding leaves; then she's adding flowers. To watch my mom paint on the school walls, that just let me right then and there, you can do anything you want to, you just have to put yourself out there. So yeah. Both of my parents were very active in the community. My mom was like everybody's mama. It was four of us. I'm a twin to a boy, I have a little sister and an older sister. If we bring two friends a-piece, the house is full. Every time my mom would come home from work, she would have to be, "Move! Move! I'm just getting home from work," and a bunch of kids sitting on the porch like, "Here come Ms. Tammy!" She was at Meharry library in the fourth grade, and she stayed there till 2010, and she turned around and is now at TSU library. She's a mother to everybody. If she sees something that's not right, she'll say something to you. She'll dare you to get smart back. She was quick, witty, could outsmart anybody anything, and those were the things I remember.

>>>>MUSIC

AE: Families, in South Nashville, they were close but at the time I could tell things were breaking apart. Unfortunately, drugs hit the community. I remember that.

LC: That's what it was.

AE: There weren't that many jobs by the time we got there. Once I started being more conscious, about maybe '95, I noticed that the community was different. My mom was the kind of mom that she was just zero tolerance when it came to playing with children. She demanded respect from everybody but especially from children. I specifically remember my mom going down to the park and talking to 50 kids because my brother had got into a fight. She was letting it be known that, "I grew up out here. These are my four children, and we don't fight." Just the way she introduced herself, I love my mother for that. I remember other adults being able to say, "Hey! Ain't Tammy your mama? You better not talk like that." Checking you. Letting you know, "I know your mom. You're not gonna do that. Go home now." I knew I better go home right then and there. I realized as I got older, kids started talking back. You weren't able to tell them anything. Nine times out of 10, the mother or father wasn't there to correct the child. When we first got there in '89, there was a little bit of cohesiveness, but throughout the years, I noticed people were going to jail.

I remember looking out of my window at 5 a.m. I would see people looking down at the ground. We thought they were looking for four leaf clovers. We didn't know they were under the influence of drugs. We had no idea. But, by 6:30 am when all the kids came out to get on the bus, they were nowhere in sight. It was almost like an unwritten rule. There are certain things you don't do around these kids. You will not shoot around them. It was kind of like a common community understanding of we protect the children. We may do foolish things, but the children have to be protected.

LC: Things have changed so much and you don't find many people that you have much in common with. There's so much I'd like to see. They asked me once, I wrote down things I'd like to see. I probably won't see it in my lifetime. Grocery stores, hardware store, drug store, repair shop, shoe store, restaurants and bars—I don't necessarily care about the bars—OK,

transporation, daycare, senior facilities, dry goods stores, beauty stores, different things...coffee shop, bookstores.

AE: Just all the things that make a community a community.

LC: And I'd like to see somewhere you can live and kind of work in the same place in the area.

AE: Yeah, and not travel so far out.

LC: Not travel so far out.

AE: Right.

EC: Let me go back to public housing design for a minute: Since the '70s cities around the country have been moving to other public housing models, ones that scatter small housing units, creating mixed income neighborhoods, sometimes changing zoning so businesses could open. Then there's something else called Crime Prevention Through Environmental Design, or sometimes Through Defensive Design. It implants natural surveillance elements, like porches and windows, into the design. It avoids unmonitored pockets and large open spaces where crimes can occur. It prioritizes the maintenance of the developments—without that, none it works. Metro Nashville Housing Department has already started redeveloping a housing block east of the river, and Napier and Sudekum are next.

>>>>> SHORT MUSIC TRANSITION

EC: Andrea does her criticisms of the neighborhood, but she is not the type to sit back and complain.

AE: Joseph, sometimes I forget that I do something in every field. I'm the Vice President in Tony Sudekum Resident's Association. It's basically a staff of people that say, "OK This is what we're going to do in the community for Thanksgiving. This what we're gonna do for back to school." We keep residents up to date with the Envision Napier process because they're getting ready to basically redevelop everything, so South Nashville as we know it will not look the same. They're tearing down buildings that have been up since 1950—when?

LC: 1951

AE: That same complex has been there since '51. Now here we are 60-something years later, they're getting ready to tear it down. So basically we're spreading information on that every time they have meetings, trying to keep residents in the loop on what's happening and what the new requirements will be in order to move back in. We have 801 units between both properties, and we're talking 3000-something people. All the way from birth to 89 years old. 3000 people that will have to be moved somewhere, put somewhere.

EC: I asked Andrea what effect that would have on her neighbors.

AE: Confusion, displacement, lack of everything because right now there's food desert. Once they redevelop, they're gonna have everything needed. But the cost will go up. If you can't afford to live there, you have to go out. My sister found a 5 bedroom house in Columbia, Tennessee for \$1,000. Here in town, a two bedroom is \$1500. It's gentrification, they're making people move out. If you're poor, that's your crime. The state's minimum wage is 7.25. That's 160 plus hours you have to work a month just to pay the rent. I know with Envision Napier process, they said it will be based on income. Only time will tell if they're gonna keep their word on that. That's also why I'm on the board to make sure they keep their word on that.

EC: Nashville was one of 10 cities to get a Choice Neighborhood grant from the federal government, and MDHA is using that money to plan in South Nashville. They told me that eligibility requirements to live in the new development will not change, and there will be room for everyone who lives in Napier Place and Sudekum Apartments to keep living there. They say they're hoping to build in phases, so people won't have to leave the neighborhood during construction. MDHA says they're hoping to finalize the site plan by next July.

Based on the challenges that Andrea and Ms. Leola describe, it seems like Envision could solve some of these. But I understand why they're skeptical. South Nashville has seen a lot of divestment from the state and from the city, so Andrea and Ms. Leola are pinning their hopes someplace else.

AE: The children. The children. You know, no matter how they act or whatever, I have to admit there is something special about children in South Nashville. They're outgoing. When you think about their smiles when you think about their potential, there's so much talent in the children in South Nashville. I've seen future police officers, political scientists, doctors, lawyers, you can see these things in the children, gymnasts, singers, performers. I see a lot of things in the children in South Nashville. With programs and self-sustaining programs, I really feel like we could raise a whole generation of entrepreneurs and leaders.

LC: I'm concerned about the children and the opportunities we can present to them let them know they're capable. So many of them are capable, but some don't have the push.

AE: That's right. It's a whole 'nother generation out there. I love South Nashville.

LC: I do, too. And I'd give anything just to get some of my people back.

AE: Yeah. To make it what it once was just more...together. Just more together. Because there's so much chaos in the community now because no body really knows anybody.

LC: That's the thing, you don't know anybody.

AE: You don't. It's like a whole new generation out there.

>>>> MUSIC

I sat down with Andrea after her conversation.

EC: I wanted to ask if you can reflect a little bit about what you learned talking to Ms. Leola and what the experience was like for you.

AE: It's interesting to know that there was a point in time where we were close as far as being a real close-knit community. That was very refreshing to know. I also liked the stories she told basically about, you know, just the different business and the things that were actually there in South Nashville. Just how things gradually changed over time...Just to hear her perspective. I know she's maybe two generations ahead of me, but knowing certain things did change along the way. It was refreshing just to get her perspective on everything.

EC: I was surprised that you knew so many people given that generation gap.

AE: I was thinking the same thing too cause I was like, "I heard that name before." It's almost an urban legend...like you hear names and sometimes you see faces, but...That was very interesting.

EC: I was interested to hear that she would like to see more people that grew up here moving back. Do you see yourself staying in the community?

AE: I would love to stay in the community although I feel like a lot of things should change, I would love to stay there because I really feel like South Nashville is not necessarily worth saving but it's worth being there. I love how some of the people still talk to each other, "Hey, how you doing? How's your mom doing?" I just always felt at home in South Nashville. I've gone all over Nashville, but something about South Nashville. I don't know really what it is. Just seems like almost like you belong there. It's just the way things are. It can be welcoming.

EC: What are maybe some of the things you would like to see change?

AE: Well, I would definitely say the violence. There's a lot more violence in South Nashville. Yes, people die everywhere. But it seems there's more violence in South Nashville as far as gangs, and just crazy things happening that you really wouldn't dream of 10–15 years ago.

The traffic. I'm from Nashville, and traffic used to start about 5:30 last until 6:30 – 7:00. Now it's like it starts right at 3:30 and goes all the way into 7. There are different people coming in and out in the community. Nashville's growing but it seems as though we're going to like a big city type. Kind of like New York. When I talked to certain people, they're from New York, California, people from all over the world being right here. I ask them what made you come to Nashville? They're like I don't know, but once I got here, I just stayed. Everybody that comes, they just stay.

EC: Do you think that you'll continue to have a relationship to Ms. Leola and get together?

AE: I would like to. I see Ms. Leola maybe one or twice a year. She's always doing something. I thought I was busy. Ms. Leola stays on the run. She's always doing something in the community. So I would like to stay in touch with her and possibly get more information because she said she

was there in 1950. That's just the kind of information that she has that you can't get out of a book. I would to stay in touch with Ms. Leola.

EC: Anything else you'd like to reflect on?

AE: I just see Nashville changing, South Nashville is changing. Of course, we have to go with the flow of everything. I just hope we keep that sense of it's not as strong as it used to be but there's still a sense of community. I want to keep that. I don't want us to get so busy that we don't care about each other, that we don't stop and take time to say, "Hey, are you OK?" Being in the south, somebody's gonna open a door for you. If your car breaks down—I give it thirty minutes—somebody's gonna pull over. Someone's gonna say hi to you and you don't know them from anywhere. You're like, "Are you talking to me?" "Yeah I'm talking to you. How you doing?" "Oh I'm fine!" They open up a whole conversation. I don't want us to lose that Southern hospitality that we have.

>>>> MUSIC

EC: About a week went by after Joseph and I recorded their conversation, and Ms. Leola called him. She had something more for us.

LC: I was thinking her passion for the neighborhood is akin to mine. I'm not going to be around here seeing things happen probably. But I want to leave her something to build on. She can have the same passion that I have and her parents and her grandparents and my parents and my grandparents and great-grandparents had. I know so much they went through together. I'm so glad that she's interested. I know them back 6 generations.

I call this The Builder.

An old woman going a lone highway
came at the evening old and gray
To a chasm vast and deep and wide.
The old woman crossed in the twilight's blur
The sullen stream had no fear for her
But she turned when safe on the other side
and built a bridge to span the tide.

"Old woman," said a pilgrim near
"You're wasting your time building here
Your journey will end with the ending day
You never again will pass this way
You've crossed the chasm deep and wide
Why build this bridge at your evening tide?"

The builder lifted her old gray head.
Good friend in the path I have come, she said.
There followed after me today

A young lady whose feet must past this way.
This chasm has been naught to me
But to her may a pitfall be.
She too must cross in the twilight's blur.
Good friend, I'm building this bridge for her."

SONG: "You Are Beautiful"

EC: You're listening to Andrea Evans performing "You Are Beautiful," written and produced by Desiree Holiday. She'll sing at City Winery on December 20th at 8p.m. Don't miss it.

A big thank you to Ms. Leola and Andrea for spending time with us.

WeHome is produced in collaboration with Nashville Metro Planning Department and Seed Space and is supported by the National Endowment for the Arts' Our Town granting program. Tony Youngblood composed our theme and original score. Micheala Intveld-Sutherin designed our logo and built our website. Joseph Bazelais is our community coordinator. Courtney Adair Johnson is our social practice consultant. Carolyn and Brian Jobe are co-directors of Seed Space and our project coordinators.

We record our interviews at Nashville Public Television. Please check out their awesome video series, A Word on Words, where authors talk to authors about all topics literary. Find it at a word on words dot org.

Finally, Lauren Cierzan illustrates every episode of WeHome. You can view them online at our website wehomepodcast.org. We're also on Facebook, Twitter and Instagram @wehomepodcast. If you like WeHome, please let us know with a review on iTunes.

I'm your producer, Erica Ciccarone. See you next time.

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