If This Is a "Real" Housewife, Who Are All These Women Around Me?: An Examination of *The Real Housewives of Atlanta* and the Persistence of Historically Stereotypical Images of Black Women in Popular Reality Television.

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ABSTRACT

Stereotypical images of blacks have persisted throughout multiple forms of media for decades, with one of the most recent arenas being reality television programming. This study examines the Bravo Television network series *The Real Housewives of Atlanta* to consider the impact of reality television on the image of black women in America today. This increasingly popular show is the most viewed in *The Real Housewives* franchise, and demonstrates that black women in America do not embody any one historical or contemporary stereotype of black women in particular, but rather are a compilation of these stereotypes depending on the situation at hand.

DEDICATION

This is for all the women who taught me how women are supposed to act, because life will always be a stage. Corinne and Jessica Maginsky, Dawn Best, Alethea "Swanie" Morris, Cheryl Toussaint, Lorna Forde, all my Atoms sisters, my partner in crime Niree Martin, her mother Rhonda and sister Nefia, my rock Elizabeth Reyes, my sister Catherine Clark, my sweetheart grandmother Alma Harris, my godmother Shirley Mitchell, and last but never least, my tireless mother Geraldine Bunai. This was impossible without you all.

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Introduction

Problem Statement

The purpose of this study is to examine reality television shows, in particular Bravo's *The Real Housewives of Atlanta*, to determine to what extent they contain stereotypical representations of blackness in regards to black women. My main source of data is the 5th season of *The Real Housewives of Atlanta*. In my examination of this data, I considered how the representations of the cast members throughout the series present stereotypical portrayals of black women, and how situations portrayed in the show influenced the perception of stereotypical traits.

Over the last 20 years, the sheer number of reality television shows has virtually exploded, along with viewer participation in the shows that call for it. Within the genre of reality television, there are numerous subcategories, including documentary, competition/game show, self-improvement or makeover, renovation, social experiment, hidden cameras, and supernatural and paranormal. Within this list of subgenres, Bravo Television's *The Real Housewives* franchise is considered a documentary, because the main premise behind the show is for camera crews to follow relatively affluent housewives and professional women around several American cities [and abroad if they travel as a group during the season] to document their lives.

An issue with the Atlanta location of *The Real Housewives* franchise is that throughout the series all but one of the cast members have been black women, which is in stark contrast to the other installment locations such as Orange County, New York City, Beverly Hills, Washington D.C., and Miami. This research examined the prevalence of racially stereotypical mannerisms and actions by cast members in *The Real Housewives of Atlanta*.

Literature Review

Media Representations of Blacks in the United States

While early television seemed to be colorblind due to the exclusion of black characters who could potentially be typecast in racially stereotypical roles, demeaning characterizations of blacks persisted on radio and in motion pictures, as typified by the main protagonists of shows such as the *Amos' n' Andy* radio show [and later the television show], *Birth of a Nation, Gone With the Wind*, and numerous John Wayne, Shirley Temple, and Tarzan movies. Television as a medium held great promise for the equality of imagery of black Americans, with some of the most influential people of the 1940s and 1950s openly proclaiming "that black people would be given a new deal now that the medium was becoming popularly accepted." President Harry Truman established a special committee on Civil Rights in 1945 and a legislative plan to end racism in 1948. In 1951, NBC launched a public relations campaign to improve its relations with African Americans, publishing guidelines for the equitable portrayal of minorities on television. The National Association of Radio and Television also established a television code in which

¹ "Over 110 million votes were cast in the first season, and by season ten the seasonal total had increased to nearly 750 million." http://en.wikipedia.org/wiki/American_Idol

² MacDonald, J.F. 1992. *Blacks and White TV: African Americans in television since 1948*. (2nd ed.). Chicago: Nelson-Hall. pg. 4.

members pledged that racial or nationality types would not be portrayed on television "in such a manner as to ridicule the race or nationality." Despite the positive legislative steps that were taken towards ensuring that there were more positive representations of black Americans on the radio and on television during that time, progress was very slow. Furthermore, with commercial airtime having to appeal to a wide audience there emerged a fear of alienating white consumers, especially in the American South. Audiences responded more favorably to stereotypical images of black Americans [e.g. Mammy, Uncle Tom, Coon, etc.] rather than realistic portrayals of black Americans because stereotypical images are not threatening to whites and especially not white womanhood, thus leading to the persistence of stereotypical images in radio and television media. Those shows that did feature black Americans in a positive light either as a guest or host, such as *The Nat King Cole Show*, were cancelled for various reasons, including politics, poor ratings, and inconsistent sponsors.⁴

Television shows that depicted black Americans as equal to whites were seen as too integrated, too assimilated, or too patronizing. According to Feagin and Vera, stereotypes of blacks exist because they help to perpetuate the racist myths held by ordinary white Americans. Furthermore, "White control of powerful institutions – from mass media to corporate workplaces to universities to police departments – signals white dominance to all members of the society." Wilson and Russell found that in all its forms, the media ultimately mirrors and maintains popular notions of women and black Americans. As such, socially constructed stereotypes are found not only of racial and ethnic minorities but also of women.

Collins notes that black popular culture became a hot commodity in the 1990s. The manner in which African Americans and African American culture in general is commodified and consumed is effectually controlled by mass media because of how highly marketable it is. Class-differentiated images of African American and Black culture became more prominent following racial desegregation in the post-civil rights era due to the need for new images of racial difference for a color-blind ideology to work. As such, historical images of black people as poor and working class were joined with and often contrasted against representations of black respectability within the growing black middle class in the 1980s and 1990s, hence the influx of television shows such as *The Cosby Show*, *Family Matters* and the like to combat these images because of the emergence of issues of authenticity within black culture: "Poor and working-class Black culture was routinely depicted as being 'authentically' Black whereas middle- and uppermiddle class Black culture was seen as less so." Collins also notes that issues of drugs, crime, teen pregnancy, unemployment, and discrimination very rarely if at all appeared on *The Cosby Show* in particular, making it seem as though the Cosby family was immune to issues of that sort.

³ Patton, Tracy Owens. 2001. "Ally McBeal and her Homies: The Reification of White Stereotypes of the Other." *Journal of Black Studies*, 32:2. pg. 229-260. pg. 231.

⁴ Patton, pg. 232.

⁵ Patton, pg. 232.

⁶ Feagin, J. R. & Vera, H. White racism: The Basics. New York: Routledge. 1995. pg. 12

⁷ Wilson, M. & Russell, K. *Divided sisters: Bridging the gap between Black women and White women*. New York: Anchor. 1996, pg. 244.

⁸ Patton, pg. 236.

⁹ Collins, Patricia Hill. <u>Black Sexual Politics: African Americans, Gender, And The New Racism</u>. Routledge, New York. 2005. pg. 122.

¹⁰ Collins 2005, pg. 122.

¹¹ Collins 2005, pg. 122.

¹² Collins 2005, pg. 139.

When it comes down to the veritable "bottom line" in the entertainment industry [read: financial gains, not losses], coverage and representation is dependent on what the advertisers are willing to pay for. Essentially, what advertisers fund depends on what the audience wants to see, and advertising firms believe rightly so that the audience wants to see their own face on the television screen. Because the audience is not coincidentally white, middle class, and heterosexual more often than not, that is the typical imagery that is reflected in popular media. Rockler notes that "per the norms of the corporate media system, producers have feared that representations not tailored to the White gaze would draw poor ratings or lose sponsorship." While you may be able to locate black faces and those of other minorities on television, the location of these faces is persistently the main concern. Storm found that seven of the ten television shows most watched by blacks in the 1999-2000 season "are also the seven programs that come in dead last among whites." Seemingly, entertainment is not colorblind and we can safely presume that whatever shows white audiences are watching that have black actors in them are not the same as those that are popular with black audiences.

The Expansion of Reality Television

Reality television started taking over primetime television slots in the mid 1990s. With the airing and growing popularity of *Unsolved Mysteries* on NBC in 1987, infotainment, also called 'tabloid TV' began as one-off programs that were one-time specials not billed as part of a series in various countries. Hill notes that the rise of reality television came at a time when networks were looking for a quick solution to economic problems within cultural industries. With the increased costs for producing dramas, sitcoms, and comedy shows, unscripted, popular factual programming became a viable option in the 1990s. The actual term 'reality television' or 'real TV' came into currency in the early 1990s with shows in the United States such as *Cops*. Following this was the emergence of the docu-soap as an alternative that was in some ways complimentary to the infotainment genre in the United Kingdom. Docu-soaps were known as 'fly-on-the-wall' documentaries, and are a combination of observation documentary and character-driven drama. Since its arrival around the year 2000, reality game-shows like *Survivor* became international hits. Proadly, reality television shows exhibit some of the following characteristics:

the use of ordinary people as opposed to trained actors; editing which emphasizes character and narrative; a multi-stranded narrative (normally characteristic of soap opera and drama); game show-style competitions and contrived locations; pieces-to-camera delivered by contestants; dramatic tension (the audience sometimes knows things the subjects don't); audience involvement; occasional use of live-to-air footage; and documentary-style voiceovers.²¹

¹³ Gross, Larry. 2001. "Equity and diversity in media representation." *Critical Studies in Media Communication*, 18:1, pg. 114-119. pg. 115.

¹⁴ Rockler, Naomi. 2002. "Race, whiteness, 'lightness,' and relevance: African American and European American interpretations of Jump Start and The Boondocks." *Critical Studies in Media Communication*, 19:4, pg. 398-418. pg. 398.

¹⁵ Storm, J. (2000, April 2). Black and White. *Philadelphia Inquirer*, p. I-1.

¹⁶ Hill, Annette. Reality TV: Audiences and Popular Factual Television. Routledge: London. 2005. pg. 24.

¹⁷ Hill, pg. 39.

¹⁸ Lumby, Catharine. "Real Appeal: The Ethics of Reality TV." <u>Remote Control: New Media, New Ethics</u>. Ed. Catharine Lumby, Ed. Elspeth Probyn. Cambridge University Press: Cambridge. 2003. pg. 13.

¹⁹ Hill, pg. 27.

²⁰ Hill, pg. 31.

²¹ Lumby, pg. 13.

Further, reality TV shows have something in common with documentaries in that they often make claims to be analyzing human nature, resulting in what some commentators have called "Lab Rat TV". Reality television shows that place strangers in a house together sometimes seek the ability to show people what happens when "real people" live together, as noted by the opening sequence for MTV's *The Real World*: "...to find out what happens when people stop being polite and start getting real." Also, the confessional elements of reality television shows that can be found in *Big Brother*, *The Real World*, and *Bad Girls Club*, to name a few shows, allow the cast members to exhibit private emotions and behaviors that link the genre of reality television to talk shows with hosts like Oprah Winfrey and Phil Donahue. As more shows and genres are added to the reality television uprising, the main question at hand is why people are so intrigued by reality television shows and what effect the shows themselves could be having on the people consuming them.

Why people like reality television

Kavka argues that the success that reality television has experienced is not due to its reflection of reality, but because it is appropriate to the medium of television as a technology of intimacy. Further, reality television has affective reality in that when an observer "feels" for the participant or cast member, it guarantees that the participant is indeed a real person-someone who deserves to be treated like any regular person would be. The main difference between reality television and scripted sitcoms in this notion is that people typically watch scripted television with the idea that it is just that-scripted. While people can typically go into watching television with the idea that it is not regular, "real" life, with reality television the viewer is inclined to believe that what they are watching could happen to someone like them, a regular person. Because the participant is real, the act of "feeling" for them is justified.²⁴

In a content analysis and survey project designed to examine and identify content features that contribute to the voyeuristic appeal of reality programs, Baruh concluded that reality programs promise and often deliver the thrill of bearing witness to something intimate in a remote fashion and without accountability. As such, reality programs provide a "safe, legally sanctioned (albeit potentially less fulfilling than corporeal) venue for the voyeur to meet the exhibitor." This reads directly to the point that hooks makes in discussing the popularity in fetishizing and exoticizing the "other" for one's own consumption physically, sexually, or mentally. In typifying specific groups as "other" (i.e. animal instead of human), people become comfortable treating them in a manner that would not typically be reserved for humans, which includes watching them in their most private moments. Papacharissi and Mendelson note a positive correlation between how status-oriented people were and their likelihood to watch reality television out of a need to feel self-important. Further, the genre of reality television glorifies the experiences of seemingly normal people, which allows ordinary viewers to fantasize about gaining celebrity status themselves.

²² Per the introduction of every edisode of MTV's *The Real World*.

²³ Lumby, pg. 14.

²⁴ Kavka, Misha. <u>Reality Television</u>, <u>Affect and Intimacy: Reality Matters</u>. Basingstoke, England. 2008. pg. xi.

²⁵ Baruh, Lemi. 2009 "Publicized Intimacies on Reality Television: An Analysis of Voyeuristic Content and Its Contribution to the Appeal of Reality Programming" *Journal of Broadcasting & Electronic Media*: 53: 2, pg. 190-210. pg. 192. ²⁶ Baruh. pg. 192.

²⁷ hooks, bell. <u>Black Looks: Race and Representation</u>. South End Press: Boston. 1992. pg. 22-24.

Papacharissi, Zizi and Andrew L. Mendelson. 2007 "An Exploratory Study of Reality Appeal: Uses and Gratifications of Reality TV Shows", Journal of Broadcasting & Electronic Media. June 2007. pg. 358.

Another reason that reality television is so popular can be drawn to the ability for people to connect to one another by watching and reflecting a common experience on what they have consumed, thus fostering a relationship with other viewers.²⁹ Through the medium of the televised event, the viewer has the ability to engage in conversation with other viewers of the same event, contributing to their ability to feel "alive", i.e. participants in that which they are consuming thus granting instant gratification as they do not have to wait to find satisfaction in their consumption. Whether or not a viewer intends to gossip on the subject, the ability to do so is alluring in and of itself. Furthermore, the ability to connect with people immediately after having witnessed something adds to their ability to feel alive at that very moment.³⁰ Having to wait for a rerun of a television show or watching a taped version later on your own diminishes this feeling and your ability to interact with others immediately.

Reality television shows such as Survivor focus the attention of the viewer on the ability of the cast member to perform identity as a mechanism for survival.³¹ It goes without question that reality television as a whole requires that participants submit themselves at a high level for scrutiny at large, but as mentioned before one of the main appeals of the genre is that it affords viewers the opportunity to scrutinize the ordinary and usually private behaviors of others. However, "it's important to see that the boundaries between the public and private spheres are not, in fact, natural but political and cultural, and that the relegation of certain issues and behaviors to the domestic realm has not served all social groups equally well."³² Simply, women have traditionally been identified with the private domain of the home, and as having emotions and dealing with issues that were not suitable for or worthy of public attention.³³ However, the different situations that women deal with on a daily basis have been showcased in sitcoms such as I Love Lucy, Golden Girls, Roseanne, Sex in the City, Murphy Brown, Julia, Living Single, and Girlfriends. In light of this identification, I question whether the rise of reality television shows such as Bad Girls Club on Oxygen, Basketball Wives and Love and Hip Hop on VH1, and The Real Housewives franchise from Bravo Television are indeed a more realistic version of "women's work" than the typical scripted sitcom about women, or if the reality television versions are fictitious dramatizations that are developed to steer beliefs about how women really act versus how people think they do.

How people are affected by the images they see on television

Goffman³⁴ and Giddens³⁵ both state that who we are at any given time during any day is essentially based on who we would like people to believe that we are. Accordingly, we construct and deploy different narratives based on our location at that time, be it at work, home, or play. Goffman states that the routines or practices that people employ in their regular dealings with others become patterned adaptations to the rules, and constitute what could be called "social order" because of the association between routines and ground rules. ³⁶ In that respect, we may be able to consider reality television as a regulated dealing. However, the question becomes whether or not we have the ability to regulate reactions to reality television programs, because we can

²⁹ Kavka, pg. 18.

³⁰ Kavka, pg. 18.

³¹ Lumby, pg. 15. ³² Lumby, pg. 19.

³³ Lumby, pg. 20.

³⁴ Goffman, Erving. The Presentation of Self in Everyday Life. Doubleday: Garden City. 1959.

³⁵ Giddens, Anthony. Modernity and self-identity: self and society in the late modern age. Stanford University Press: Stanford. 1991.

³⁶ Goffman, pg. x.

only regulate its consumption based on what is aired and what is not. According to Hill, the media definitely contributes to these constructions of narratives of the self.³⁷ Hill makes reference to Shaun Moores's argument that

broadcasting provides viewers and listeners with a constant 'stream' of symbolic materials from which to fashion with senses of self... this flow of images and sounds is creatively appropriated by social subjects as they seek to put together personal identities and lifestyles.³⁸

Hill notes that David Gauntlett has a similar argument, stating that "information and ideas from the media do not merely reflect the social world... but contribute to its shape and are central to modern reflexivity." As such, when we watch television we can and typically do reflexively collect information and ideas that help us construct and maintain our own individual selfidentities.³⁹

An ethical concern regarding reality television is that its popularity erupted in such a fashion in the televisual landscape that it tricks viewers into believing that what they see on television is real. 40 This view is epitomized in the writings of journalist Paul Sheehan, who wrote the following in the Sydney Morning Herald: "the explosive growth of reality broadcasting in all its forms is increasingly blurring the lines between what is news and entertainment, what is real and what is manufactured...."41 However, audiences have a high degree of cynicism regarding the portrayals of real people in popular factual or reality television. Hill notes that "In 2000, 73 % of the public thought stories in reality programming were sometimes made up or exaggerated for TV, and only 12 % thought stories about real people really actually happened as portrayed in the programmes".42

Apparently, most viewers would argue that the only way ordinary people would be themselves on television is if they had no idea that they were on television in the first place, which is in agreement with the assumption that if people were "themselves" on television it would probably not be very entertaining to say the very least.⁴³ This could, however be enough explanation for why shows such as MTV's Rob and Big, VH1's Basketball Wives, and Bravo Television's *The Real Housewives* franchise exist and are so popular; these people may not necessarily be famous (though Rob Dyrdek of Rob and Big is a professional skateboarder), but they do seem to be very well off financially, which gives them the ability to live a life on camera that at least appears to be exciting and lavish. As a side note, this fascination with people who at least appear to be wealthy members of society because of their finances could also be reason for shows such as Lifestyles of the Rich and Famous and more recently MTV's Cribs to exist. However, most audiences still categorize most reality television as unreal simply because they believe that ordinary people cannot help but perform once they know that cameras are rolling.⁴⁴

Race and Reality Television

Boylorn suggests that black women should be willing to critique the images that they find of black people and in particular black women in popular media, contrasting them with their own

³⁷ Hill, pg. 90.

³⁸ Hill, pg. 90. ³⁹ Hill, pg. 90.

⁴⁰ Lumby, pg. 15.

⁴¹ Sheehan, Paul. "Death by television as audience loses itself in the real world", *Sydney Morning Herald*, 2 August 2000.

⁴² Hill, pg. 64.

⁴³ Hill, pg. 65.

⁴⁴ Hill, pg. 66.

life experiences so that they can understand that the "real' experience of Black womanhood is not based on the most exaggerated stereotypes." Boylorn cites her own living experiences and scholarship in giving her the ability to exercise her own criticisms, but does not lend any suggestions for how an individual outside of scholarship would be able to understand that the imagery they are privy to should be taken with a bit of skepticism in the least. In *Black Feminist Thought*, Collins notes that Black women intellectuals need not be academics or members of the Black middle class in order to contribute to Black feminist thought as a critical social theory. As such, the opinions of any Black woman should be considered when discussing theoretical considerations of blackness and what it takes to survive and thrive as a black person in any given society, and mostly what typical representations of blackness mean and are to and for black people.

The meanings that emerge on reality television about race highlight the struggle that should remain at the forefront of our consciousness in order for us to be able to confront ideological issues of racial discord and division.⁴⁷ A perfect example of how current perceptions regarding specific racial groups have played out recently in reality television can be taken from Bell-Jordan's consideration of how race is constructed on the reality show *Black.White*. The premise of this show is that a black family and a white family "trade" races by employing makeup and speech therapy to make them appear to be members of the other race, then going out into society and posing as a member of the other group. In an episode where both the white and black mother were in a session with a dialect coach, the white woman addresses the black woman with the phrase "Yo bitch!", citing her thought that it was a term of endearment among blacks. 48 While the white woman apologized, she attempted to excuse herself by stating that she got a little excited and assumed a familiarity that she probably should not have. While the apology was accepted, the black woman admitted to holding a grudge after the fact. This situation in particular exemplifies the notion that the imagery of black people that white people consume via different media outlets could potentially lead to them harboring incorrect beliefs about black people, which could manifest themselves in the public sphere, proving to be problematic for both black and white people.

Reality Television and the "other"

Reality television offers a dangerous representation of an exoticized other in that some consumers are unable to distinguish the difference between reality and fiction on the television screen. Fitting with the stereotypes that are situated in both the black and white imaginations, black women are situated in roles that fit these stereotypes on television sitcoms, dramas, comedies, and reality shows. Furthermore, "the (re)presentations of Black women are especially harmful because Black women are often assumed to represent their entire race and gender through their personal choices and actions. Stereotypical representations of black women influence how the dominant culture sees and treats black women, and without a more holistic view of black women in the media black women will continue to be maligned. The lives

⁴⁵ Boylorn, Robin M. 2008. "As Seen On TV: An Autoethnographic Reflection on Race and Reality Television." *Critical Studies in Media Communication*, 25:4, pg. 413-433. pg. 415.

⁴⁶ Collins, Patricia Hill. Black Feminist Thought. Routledge Classics, New York. 2009, pg. 17.

⁴⁷ Bell-Jordan, Katrina E. 2008. "Black.White. and a Survivor of The Real World: Constructions of Race on Reality TV". Critical Studies in Media Communication, 25:4, pg. 353-372. pg. 369.

⁴⁸ Bell-Jordan, pg. 359.

⁴⁹ Boylorn, pg. 421.

⁵⁰ Boylorn, pg. 417.

⁵¹ Boylorn, pg. 423.

and experiences of black women who do not fall at the extremes of the stereotypes of black women (for example, Mammy vs. Black Lady) are rendered not entertaining, which could lead to their exclusion and invisibility: "For example, a well-behaved Black woman is not going to bolster ratings or seduce viewers back for more, but a Black woman who performs and perpetuates stereotypes attracts record breaking viewing audiences." ⁵²

While reality television features real people and sometimes stars, the events are occasionally a televisual production in that participants perform identities that are along the lines of the rules and logic imposed by the show's producers and directors.⁵³ In an examination of how race is performed in *Flavor of Love* and *The Bachelor*, Dubrofsky and Hardy question how the demands of reality television may create a space where certain racial performances are actually privileged,⁵⁴ noting that there is a conundrum in that white centered reality television shows seek out participants who appear to be comfortable revealing an authentic identity, which is often times a difficult position for black participants to occupy while in this space.⁵⁵ Gray points out that black representations on television must inevitably adhere to the standards that are set by middle-class whiteness; hence, "the excessive sexualized discourse and hyperbolic ghetto attitude is personified as authentically Black and far removed from the normative nature of Whiteness, erecting the parameters of Blackness in the space of reality television." Blacks who exhibit personalities that are typically displayed by whites are deemed inauthentic, which only leaves space for the actions of other blacks (that are identified as "ghetto" or low-class) to be identified as authentic.

Stereotypes of Blackness

A stereotype is a cognitive categorization, which is not necessarily the result of blatant or overt prejudice, which we consciously or unconsciously apply to individuals.⁵⁷ The manufacturing of stereotypes is controlled by elite groups that exercise the power that they have over societal values to create images of certain groups that will further whatever agenda they may have regarding said groups.⁵⁸ The polarization of that imagery will be positive or negative, dependent on the sentiment that the elite group wants the rest of society to have of the group that is stereotyped. In *Black Feminist Thought*, Collins argues that the exploitation of already existing symbols of power, womanhood, and Black womanhood, or the creation of new ones, is of utmost importance in the manufacturing process of stereotypes because of the power in definition being held by the elite, controlling group.⁵⁹ Furthermore, the creation of boundaries forges the separation of one group from another, and the stereotypical images are "designed to make racism, sexism, poverty, and other forms of social injustice appear to be natural, normal, and inevitable parts of everyday life."⁶⁰ The normalization of these images is paramount to the process of making people feel comfortable with the manner in which they treat and regard members of certain groups, without any consideration as to where or why the imagery originated.

⁵² Boylorn, pg. 418.

Dubrofsky, Rachel E. & Antoine Hardy. 2008. "Performing Race in Flavor of Love and The Bachelor", *Critical Studies in Media Communication*, 25:4, pg. 373-392, pg. 375.

⁵⁴ Dubrofsky & Hardy, pg. 374.

⁵⁵ Dubrofsky & Hardy, pg. 377.

⁵⁶ Dubrofsky & Hardy, pg. 386.

⁵⁷ Reynolds-Dobbs, Wendy, Kecia M. Thomas, and Matthew S. Harrison. "From Mammy to Superwoman." *Journal of Career Development*, 35:2, 2008. pg. 129-150, pg. 132.

⁵⁸ Collins 2009, pg. 76.

⁵⁹ Collins 2009, pg. 76.

⁶⁰ Collins 2009, pg. 77.

In the case of black women, not belonging to the cult of white womanhood emphasizes the significance of belonging to it for white women and others who could potentially find their way into being accepted into white womanhood.⁶¹

In designating one group the "other," that group is determined to be a polar opposite of the dominant and acceptable group, thus solidifying their place as subordinate. The use of binaries such as black and white, rich and poor, man and woman, and thought and feeling is used to exemplify differences, which leads to the acceptance that these two things are not only different from one another but inherent opposites. Collins notes that feeling and thought are not complementary to one another, mainly because "feeling retards thought and values obscure facts"⁶², which is a stipulation of binary thinking. In the process of divorcing thoughts from feelings, we find ourselves able to fetishize one group by designating them the "other," making it acceptable to consume them without having any consideration as to what they may or may not potentially feel about their newfound position in society. As noted by bell hooks, commodification of the "other" is and can be a success "because it is offered as a new delight, more intense, more satisfying than normal ways of doing and feeling". 63 In this sense, designation as different or "other" is used not only to make a group or person subordinate, but to also make it more acceptable and exciting to consume whatever fruits they have to offer. Pieterse notes in White on Black that while performing in France, dancer/singer/actress Josephine Baker's manager kept her from powdering herself a lighter tint: what would have been recommended in America disappointed the French, for whom darker skin appealed to their latent fantasies.64

Typical stereotypes of black women

Controlling images of blacks, and black women in particular, were manufactured before and after slavery for different, specific reasons. Initially, whites searched for reasons to make people believe that blacks were better off and happier as slaves. Later stereotypes were manufactured to validate reasons as to why blacks could be vilified and treated as subhuman. The images of black womanhood that persisted throughout this time served as a reservoir for the fears of Western culture, "a dumping ground for those female functions a basically Puritan society could not confront". 65 During slavery, stereotypes of black men and women were created in an effort to make people believe that blacks were happy subordinated to whites, and that they were better off as slaves than free because they were either not intelligent enough to survive or were not equipped with the skills necessary to take care of themselves and their families.

The dominant ideology of the slave era led to the creation of controlling images of black women that were tasked with maintaining their subordination by the dominant white group. Womanhood in its truest form was seen as possessing four virtues: piety, purity, submissiveness, and domesticity.⁶⁶ While middle class women with property [who were mostly white save in a few locations such as New Orleans and Baton Rouge] were encouraged to aspire to those virtues, black women were forced to encounter their first controlling image- that of the Mammy. The Mammy was characterized as a faithful and obedient domestic servant. Not only was the

⁶¹ Collins 2009, pg. 76. ⁶² Collins 2009, pg. 77.

⁶³ hooks, pg. 21.

⁶⁴ Pieterse, Jan Nederveen. White on Black: Images of Africa and Blacks in Western Popular Culture. Yale University Press: New Haven. 1992. pg. 142.

⁶⁵ Christian, Barbara. Black Feminist Criticism, Perspectives on Black Women Writers. Pergamon: New York. 1985. pg. 2.

⁶⁶ Collins 2009, pg. 79.

Mammy tasked with attending to the master's household with various chores such as cooking, cleaning, and maintaining order throughout the house, she was also responsible for essentially raising the master's white children. The image of the Mammy was created and maintained in an effort to justify the restriction of black women to domestic service.

The Mammy was the normative yardstick that black women were measured against and evaluated with, and her service to the white family and ability to nurture, love, and care for the white children and "family" better than her own symbolized "the dominant group's perceptions of the ideal Black relationship to elite White male power". While the Mammy could potentially wield authority over her white "family" because of her role as caregiver and overseer of certain crucial tasks in the household, she knew her place as obedient servant and was content in her subordination. As noted before, the Mammy was tasked with attending to the white children, and in this attentiveness was forced to neglect her own children. When she was able to interact with her children, the Mammy was made to effectively teach them to know their assigned place within white power structures, and those black women who internalized the Mammy image became effective conduits for perpetuating racial oppression. Stereotypes that were created to support the idea of black women as bad mothers also arose during slavery, when the terms "Mammy" and "Jezebel" represented asexual and oversexed women respectively who "shared in common neglect of their own children, in favor of having sex (the "Jezebel") or tending to the master's children (the "Mammy")."

As the public face that whites expected black women to assume, the Mammy also became effective in maintaining oppressions of gender and sexuality. The Mammy is harmless because she is a slave or post-slavery servant and is imagined as not being able to even fathom harming anyone because of her all-giving nature. Furthermore, while "good" white mothers are expected to deny their female sexuality, the Mammy image is one of an "asexual woman, a surrogate mother in blackface whose historical devotion to her White family is now giving way to new expectations". Mammies that are in a contemporary setting should still be completely committed to their jobs. According to Black Feminist Theory, the Mammy essentially evolves into the domestic servant who is responsible for caring for the white household while having to neglect her own in order to bring income back to her own family.

The evolution of the domestic servant further beyond slavery and into the 20th century signaled the exploitation of black women as workers in white society, and triggered the creation of the stereotype of the matriarch. While the image of the Mammy was meant to completely control black women and paint a picture of them as being content in their lot, Bonnie Thornton Dill's (1980) work on the child-rearing practices of domestic workers showed that while they exhibited deference behavior at work, they discouraged their children from believing that they should be subordinate to whites and encouraged them to avoid work as a domestic themselves.⁷¹ While the white southern image of the Mammy sought to make black women appear to be listless, the domestic was actually very cunning, not content with her lot, and prone to poisoning her master.⁷²

⁶⁷ Collins 2009, pg. 80.

⁶⁸ Collins 2009, pg. 80.

⁶⁹ Hancock, Ange-Marie. <u>The Politics of Disgust: The Public Identity of the Welfare Queen</u>. New York University Press: New York. 2004. pg. 26

⁷⁰ Collins 2009, pg. 81.

⁷¹ Collins 2009, pg. 82.

⁷² Collins 2009, pg. 82.

However, the matriarch image was developed and supported via the works of black scholars such as W.E.B. DuBois and E. Franklin Frazier, who described the interconnectedness of black female-headed households with the persistence of black poverty, though they both failed to interpret this as a cause of black social class status. Prior to the 1960s, black communities contained higher percentages of families maintained by single mothers than whites, and the racialization of female-headed households and depiction of black women in the United States as unfeminine matriarchs arrived holding hands with the women's movement's critique of United States patriarchy. As with the Mammy, the matriarch served as a controlling image of what black womanhood and motherhood should be viewed as and accepted to be- the Mammy typified the black mother within the white home while the matriarch symbolized the black mother within the black home: "Just as the Mammy represents the 'good' Black mother, the matriarch symbolizes the 'bad' Black mother." The matriarch was built to represent a Mammy that had failed- she embodied the negative stigma applied to black women who rejected the image of the submissive, hardworking servant.

The matriarch emerged as a means for white men and women to blame the victim, suggesting that the failure of black children in school coupled with their lack of compliance with laws and law enforcement came about because black poverty is passed intergenerationally via the deficient values that blacks teach their children. The labels of unfeminine and too strong that are forced on black women undercut their assertiveness and lead them to believe that they have done something wrong: if they had not been so strong they may have been able to find a male counterpart, and their sons may not have had so much trouble with the law. However, the image of the black matriarch not only seeks to regulate the behavior of black women but also that of white women, because in the post World War II era white women were entering the work force in large numbers and choosing to limit their fertility and challenge their prescribed roles as subordinate helpers in their families and workplaces.

The image of the matriarch serves as a powerful image for both black and white women of what can go wrong if white patriarchal power is challenged; the end result is strong women being penalized by being abandoned by their men, becoming impoverished, and being stigmatized as unfeminine. As such, some women may very well breed fear of becoming victim to this type of lifestyle, internalizing the stereotypical images of a woman who is more deserving of the affections of a man and thus stability both financially and emotionally, as noted previously. The combination of the Mammy and the matriarch place black women workers in one of two categories: both are unfeminine, both lack the ability to take care of their own children because they are either taking care of someone else's children or are working to support their family, and both implicitly emasculate black men unable to find employment due to societal constraints.

Historically, "welfare" is a social program that originated in the late nineteenth century for the "wealthy white widow," that was swiftly characterized as dominated by the "immoral Black 'welfare queen" as black women pursued equal access as was constitutionally guaranteed to them but was limited by institutional and implementational constraints. ⁷⁹ Another government

⁷³ Collins 2009, pg. 82.

⁷⁴ Collins 2009, pg. 82.

⁷⁵ Collins 2009, pg. 83.

⁷⁶ Collins 2009, pg. 84.

⁷⁷ Collins 2009, pg. 84.

⁷⁸ Collins 2009, pg. 85.

⁷⁹ Hancock, pg. 26.

financial program came about in 1935 in the creation of the Aid to Dependent Children (ADC) program, because of Title IV of the Social Security Act. While this federal mandate evened out financial differences among state programs, it could not impact differences in implementation. The creation of the Social Security Act also created the Social Security program, which was the product of an agreement between President Roosevelt and southern Democratic congressmen. This agreement was not however without fault. In exchange for support from the congressmen, the administration excluded two large employment sectors from consideration for Social Security benefits (both old-age insurance and unemployment benefits): domestic service and agricultural work, two sectors that employed mostly African Americans, especially in the American South.⁸⁰

But with the increase in black women entering the workforce throughout the 1980s and 1990s, social welfare programs allowed many African Americans to choose to reject subsistencelevel, exploitative jobs that were held by their parents and grandparents.⁸¹ Because black people could no longer be forced into taking low-skilled and low-paying jobs, they served as a threat to political and economic stability. This threat led to the need for yet another image, this time to control black women's fertility. The image of the welfare mother fulfills this function by "labeling as unnecessary and even dangerous to the values of the country the fertility of women who are not White and middle class". 82 While the welfare mother is labeled a bad mother as the matriarch is, instead of being too aggressive she is not aggressive enough. The matriarch was unavailable to socialize her children because of her increased workload outside of the home and in the workforce, and the Mammy is unable to tend to her own children and home because she is responsible for tending to the white family's home and their offspring. However, the accessibility of the welfare mother to her children and household is deemed a problem: "She is portrayed as being content to sit around and collect welfare, shunning work and passing on her bad values to her offspring. The image of the welfare mother represents another failed Mammy...."83

With the election of President Reagan in 1980, the image of the welfare mother morphed into that of the welfare queen. Poor black women became stigmatized symbols of what was wrong with America and were targeted by social policies that hoped to decrease economic expenditures for poor people. The welfare queen is contrasted with the welfare mother in that the former of the two relies on public assistance and is content to take the hard-earned money from tax-paying citizens and instead of finding a male counterpart remain married to the state. Because of her lackadaisical attitude towards potentially getting off welfare, the welfare queen is an exaggeration of the welfare mother, symbolizing a moral aberration and economic drain on society.

However, the welfare queen was not the only controlling image to grow out of this same time period. The image of the Black Lady refers to a middle-class professional black woman who works hard, stayed in school, has many achievements, but who fills a strategic place in the American imagination that reduces middle-class women to social problems. Collins states that the Black Lady image is designed to counter claims of black women's promiscuity. ⁸⁵ In an attempt to achieve middle-class status black women have to reject the sexuality that was

⁸¹ Collins 2009, pg. 86.

⁸⁰ Hancock, pg. 35.

⁸² Collins 2009, pg. 87.

⁸³ Collins 2009, pg. 87.

⁸⁴ Collins 2009, pg. 88.

⁸⁵ Collins 2005, pg 139.

previously attributed to working-class black women. However, black women need to work in order to maintain middle-class status without withdrawing from the workforce and forgoing their status of "lady", hence the creation of the Black Lady image to resolve this contradiction. This image was very popularly demonstrated on the fictional television series *The Cosby Show* in Claire Huxtable, the female head of the household who was a lawyer and married to a doctor, though she was never pictured in her office and was rarely shown in sexual situations with her husband, unless they were to be interrupted by one of their five children rather swiftly.

Lubiano defines the Black Lady as "being akin to the image of the working-class black woman or single mother, otherwise disparagingly regarded as a welfare queen."86 This image is a morphed version of women from the Negro Women's Club movement of the late 19th and early 20th centuries: a fusion of the Mammy and the matriarch in that she is very diligent when it comes to her profession, but it is to her detriment because she competes with men regularly in the workforce, making her unfeminine and too assertive- thus unable to get a man to marry her.⁸⁷ Though the Black Lady has worked hard to make her due, the political climate of the 1980s and 1990s reinterpreted affirmative action and antidiscrimination programs as "reverse racism," and the accomplishments of the Black Lady thus became questionable. 88 The class status of the Black Lady undermines her contributions if it is assumed that her success is actually destructive to the black community at large, mainly because her over-achievements ensure the underachievement of black males in the lower classes.⁸⁹ The Black Lady is an issue for the white majority because they assume that her successes are gained at the expense of others (i.e. whites, males) who are supposedly more deserving. 90 Essentially, the images of the welfare queen and the Black Lady serve to fulfill two polarizations of the matriarch, discrediting black women's ability to fully exercise their citizenship rights.

While the welfare queen is characterized as a woman who is content to remain married to the state, employing funds allocated due to social policies to support herself and secondarily her offspring, the Jezebel, whore, or "hoochie mama" is representative of a deviant black female sexuality, and sometimes typified as a "gold digger," or a woman whose main intent is to exploit her own sexuality in an effort to find financial gains from her sexual partners. The Jezebel stereotype originated under slavery and was employed to portray black women as sexually aggressive, thus "providing a powerful rationale for the widespread sexual assaults by white men typically reported by black slave women." While she did not predate the Mammy, the Jezebel rose in the same time period and played a major part in continuing the vilification of black women – this time not as sexless women who were incapable of taking care of their own children, but as over-sexed women who were not interested in anything other than satisfying their own needs monetarily, sexually, or otherwise. The sexually undesirable Mammy was one side of a white-authored, mutually reinforcing dual image of black women's nature, and the

⁸⁶Lubiano, Wahneema. "Black Ladies, Welfare Queens, and State Minstrels." <u>Race-ing Justice, En-Gendering Power: Essays on Anita Hill, Clarence Thomas, and the Construction of Social Reality</u>. Ed. Toni Morrison. Pantheon Books: New York. 1992. pg. 335

⁸⁷ Collins 2009, pg. 89.

⁸⁸ Collins 2009, pg. 89.

⁸⁹ Thompson, Lisa B. <u>Beyond the Black Lady: Sexuality and the New African American Middle Class</u>. University of Illinois Press: Urbana. 2009. pg. 25.

⁹⁰ Thompson, pg. 26.

⁹¹ Collins 2009, pg. 89.

voraciously sexual Jezebel was the other. A Jezebel has historically been defined as a seductive temptress, as well as a scheming, shameless, betraying, or evil woman. When the term is used for an attractive black woman, it is a derogatory reference to her alluring ways, especially as tempting white men. With her fair complexion and European features, the Jezebel can also be commonly known as the bad-black-girl, who is depicted as alluring, seductive, sexually arousing, and fulfills the sex objectification requirement of white womanhood though she is portrayed as less naïve and a more worldly seductress.

The creation of the Jezebel stereotype was mainly to satisfy the need for justification of the maltreatment of black women by white men. The image of the Mammy was promoted in popular white culture as an embodiment of affective maternal relationships, and the Jezebel was used as explanation of the fact that sexual relationships had indeed occurred between white men and black women and would continue to: "The stereotypical 'Jezebel' lusted after, lured, and cajoled white men, and thus bore the responsibility for interracial sexual encounters." In popular white representation, the Mammy was totally nonsexual, and the predatory Jezebel explains the aforementioned relationship that was made apparent by the children who were borne of it. If the black woman was a temptress she was basically asking to be mistreated and abused mentally and sexually, especially if she was going to reach some financial gain for her services.

Keyes cites that cooch dancers were an exciting sideshow event to behold at carnivals and circuses; these were "undulating women in filmy harem outfits whom we acknowledge when using the term hoochie coochie for a wide range of risqué activity."97 It seems that what was previously a tangent to the main event has moved to the forefront or at least a more visible section of entertainment. Whether the wardrobe choices or questionable activities of these women were responsible for piquing the interest of spectators is to be decided. Either way, these women were able to command attention because of them. In this light, the updated version of the Jezebel is naturally the "gold digger" of Kanye West fame: "Now I ain't sayin' she's a gold digger, but she ain't messin' with no broke nigga..."98 or the "hoochie mama" as described by 2 Live Crew, because having a "good girl" is not enough: "Sex is what I need you for, I got a good girl but I need a whore; I like my bitch promiscuous..." These are but two examples of the many that showcase the popularity in how women are regarded as sexual beings who are (1) out for financial gains by any means necessary, (2) not to be treated well as they are only sexual doormats and the "good girls" are not to engage in sexual activity, and (3) not to be mistreated so much as to turn her off from the potential for sexual activity, but only treated badly enough that she can still reconcile her place and accept it to the point of continued participation. A modern Jezebel could also be viewed as a woman who is overly aggressive and will do almost anything to reach the top. Rather than people viewing her as a professional woman whose competence, talent, and business savvy has aided her in her successes, she might be seen as someone who

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⁹² McElya, Micki. <u>Clinging to Mammy: The Faithful Slave in Twentieth Century America</u>. Harvard University Press: Cambridge. 2007. pg. 45

⁹³ Patton, pg. 244.

⁹⁴ Jewell, K. Sue. <u>From Mammy to Miss America and Beyond: Cultural images and the shaping of US social policy</u>. Routledge: London. 1993. pg. 46.

⁹⁵ McElya, pg. 46.

⁹⁶ McElya, pg 186.

⁹⁷ Keyes, Ralph. <u>I love it when you talk retro: Hoochie Coochie, Doubnle Whammy, Drop a Dime, and the Forgotten Origins of American Speech</u>. St. Martin's Press: New York. 2009. pg. 187

⁹⁸ West, Kanye. Gold Digger.

⁹⁹ 2 Live Crew. Hoochie Mama.

slept their way to the top. ¹⁰⁰ While the Jezebel is able to move up the corporate ladder, she may not be able to reach the top due to consistent questions about her authority, credibility, and skills. ¹⁰¹

Another historic image of a black woman is the Sapphire- a talkative, dramatic, and bossy black woman who does not trust others and complains consistently. Borne of the 1950's radio show *Amos* 'n' Andy, the Sapphire character was a loud, hostile, and wisecracking black woman who found much enjoyment in not only making fun of black men but also reinforced the stereotype of black men being irresponsible and deceitful. Further, a major characteristic of the Sapphire is her swift retort, typically in an overly assertive tone. An updated version of the Sapphire, the "Angry Black Woman" (ABW) is a staple in the reality television universe and can also be known as the "Diva with Attitude". Typically described as being loud, hostile, aggressive, rude, strong, and sometimes lazy, the Sapphire is effectively contrasted to the characterization of white women as passive, quiet, and reserved.

Two stereotypical images of black women that are less historical are the Crazy Black Bitch (CBB) and the Superwoman, both typically seen in the workplace. Unlike historical images of black women, these emerging images show black women as smart, independent, and highly capable of completing most any task. ¹⁰⁷ The CBB was portrayed in popular television rather vividly by Omarosa Manigault-Stallworth in Donald Trump's 2004 reality show *The Apprentice*: she is an angry, unstable, and vindictive black woman, who is not trusted by others and appears overly aggressive at times. ¹⁰⁸ The image of black women being crazy as typified by the CBB helps to justify the concept of a glass ceiling because it supports the idea that black women would not make good leaders and should not move up the corporate ladder due to their unprofessional behavior and being hard to work with. ¹⁰⁹ The Sapphire also supports this lack of mobility in that this stereotype makes it difficult for Black women to show their vulnerability in the workplace because they are not looked at as being vulnerable or soft. ¹¹⁰

However, some black women fall into the trap of being viewed as the overachieving Superwoman. Akin to the Black Lady, the Superwoman is the complete opposite of the CBB and is considered to be an employee who has a lot of potential and is a viable candidate for advancement. A highly educated black woman, the Superwoman can handle large amounts of distasteful work and is not weak, fearful, or insecure like other women may be. These characteristics could lead to the Superwoman being isolated due to being regarded as a threat to others through failure to conform to stereotypical images of black women. Furthermore, as black women are seen as being able to do it all, they are in turn expected to do so by coworkers and supervisors alike. Just as it can be assumed that the success of the Black Lady can be seen as

¹⁰⁰ Reynolds-Dobbs, pg. 137.

Reynolds-Dobbs, pg. 140.

Reynolds-Dobbs, pg. 137.

¹⁰³ Reynolds-Dobbs, pg. 138.

¹⁰⁴ Jewell, pg. 45.

¹⁰⁵ Pozner, pg. 166.

¹⁰⁶ Reynolds-Dobbs, pg. 138.

Reynolds-Dobbs, pg. 142.

Reynolds-Dobbs, pg. 138.

¹⁰⁹ Reynolds-Dobbs, pg. 142.

Reynolds-Dobbs, pg. 141.

¹¹¹ Reynolds-Dobbs, pg. 143.

Reynolds-Dobbs, pg. 138.

¹¹³ Reynolds-Dobbs, pg. 143.

destructive to the black community at large, the Superwoman's performance and achievements become remarkable, which can make her a victim of tokenism and cause her to be seen as a sell out or traitor to her race. Being talented and completing the tasks of her position tends to backfire for black women in this regard.

Bravo TV

When it was launched in December 1980, Bravo was an advertisement-free, premium channel owned by Cablevision's Rainbow Media and was the first television service dedicated to film and the performing arts.¹¹⁵ Bravo has been an NBC cable network since December 2002 and has changed its original programming to deliver what they deem is "the best in food, fashion, beauty, design, and pop culture to the most engaged, upscale, and educated audience in cable." With platforms on television, the internet, and with mobile accessibility, Bravo has the ability to reach its audience through various forms and is currently available in more than 90 million homes.

A 1985 article charting Bravo's popularity in its first five years in *The New York Times* cites a spokesperson in stating that nearly 70% of the programming is devoted to films, which are either from abroad, from the fringes of American production or from times past. The remainder of the schedule was dominated by the performing arts, including jazz concerts, ballet, opera, and modern dance. With the new focus being centered on pop culture phenomena such as reality television shows, fashion shows, makeovers, and celebrities, the core information disseminated to the public on Bravo has changed – what has been deemed culturally relevant has obviously declined in cultural richness and educational value, as the emphasis seems to currently be on what is culturally profitable.

On the webpage BravoTV.com, Bravo boasts the most breakout stars and critically acclaimed original series as compared with all other networks, as well as being the most consistently growing top 20 ad-supported cable entertainment network. ¹¹⁷ In the move from advertisement-free to ad-support in the mid 1990s, Bravo's programming has morphed from showcasing the arts and talented performers to joining the reality television bandwagon that MTV so gracefully pushed into the forefront of American television sets with *The Real World* in 1992.

The Real Housewives Franchise

One of the very popular series' that Bravo airs is *The Real Housewives* franchise, which follows affluent women in suburban or urban areas of American cities, chronicling their day-to-day lives and activities. The first installation of the franchise was launched in March of 2006, with *The Real Housewives of Orange County*. Since then, there have been seasons dedicated to showcasing women in New York City, Atlanta, New Jersey, Washington D.C., Beverly Hills, and Miami, all of which are still in production except for the Washington D.C. installment. Internationally, there are installments set in Athens, Vancouver, Australia, France, and Brazil. There have also been almost a dozen spin-off series' aired on Bravo that showcase particular cast

¹¹⁴ Reynolds-Dobbs, pg. 143

¹¹⁵ http://www.nbcuni.com/cable/bravo

¹¹⁶ Schneider, Steve. "Cable TV Notes: Bravo Thrives on Culture." The New York Times. December 15, 1985.

¹¹⁷ http://www.BravoTV.com/about-bravo

¹¹⁸ It should be noted that the international installments of *The Real Housewives* all have names that only add the city name to the series title, save the Brazilian installment "Mulheres Ricas," which directly translates from Portuguese into "Rich Women."

members from the different installments, with three having come from the Atlanta installment: *The Kandi Factory, Don't Be Tardy...*, and *I Dream of NeNe: The Wedding*.

The Real Housewives of Atlanta

The Real Housewives of Atlanta recently completed a sixth season, with the first season having aired in 2008. Viewership in the United States has grown steadily for each season following, with the season finale being the most watched episode for the first and third seasons, and the number of U.S. viewers watching the first episode of each season increasing from 656 thousand in the first season to 2.66 million in the second season, 2.419 million in the third season, 2.896 million in the fourth season, and 3.22 million in the fifth season, making that season the most watched premier in franchise and network history, and also highest rated season premier to date in the history of the series. The franchise was renewed for a sixth season in April 2013.

The second season of *The Real Housewives of Atlanta* aired in 2009, and was one of Bravo's most successful shows in terms of ratings and was also the highest rated series in the franchise. The Atlanta installation is also the first reality series on Bravo to amass two million viewers among American adults aged 18-49. As noted previously, the second season premier attracted almost 2.7 million viewers on the first run, with a total of approximately 4 million people watching this first airing and the 11pm rerun. The episode that aired on August 20, 2009 had 2.822 million viewers, making it the most watched episode of the week on Bravo. The second season averaged 2.836 million viewers per episode with 1.992 million of them adults age 18-49, which was a considerable increase from the first season.¹²⁰

Cast

The fifth season of *The Real Housewives of Atlanta* has six cast members, two of whom have been cast members since the first season (and only one returned for the sixth season). Cast members of the most recently completed season include Cynthia Bailey, a beauty pageant winner turned model/actress; Kandi Burruss, singer and Grammy Award winner; NeNe Leakes, founder of Twisted Hearts Foundation, author, and contestant on *Celebrity Apprentice*; Phaedra Parks, entertainment attorney and mortician; Kenya Moore, actress, model, producer, and author; Porsha Stewart, granddaughter of civil rights leader Hosea Williams; and Kim Zolciak, who was a nurse practitioner before becoming a wig designer and now branching out as a singer. Prior cast members include Shereé Whitfield, DeShawn Snow and Lisa Wu-Hartwell. Most of the information in the following short biographies is from the cast listings on the Bravo Television website.

Cynthia Bailey was born in Alabama and moved to New York City at the age of eighteen to pursue a modeling career, with her first booking resulting in a cover for *Essence* magazine. She progressed from there to be featured on runway shows in Paris and Milan during their fashion weeks, and added acting to her résumé with parts opposite Sandra Bernhardt and on *The Cosby Show*. Bailey is still a working model and opening the Bailey Agency School of Fashion, seeking to take the most promising girls in Atlanta, GA to teach them about the modeling industry and foster connections between these aspiring models and major players in the field. While Bailey has a 10-year old daughter with actor Leon Robinson, she married Peter Thomas in the season three finale of *The Real Housewives of Atlanta*, after the season followed their courtship and engagement.

Per TV by the Numbers. http://en.wikipedia.org/wiki/List_of_The_Real_Housewives_of_Atlanta_episodes

Per TV by the Numbers. http://en.wikipedia.org/wiki/List_of_The_Real_Housewives_of_Atlanta_episodes

Kandi Burruss is a Grammy Award winning singer/songwriter and former member of the platinum-selling group R&B Xscape. Following the death of her former fiancée, Burruss focused on bettering herself and working to further her career. Her award-winning intimate luxury line "Bedroom Kandi" expanded into an in-home network. Burruss also founded a foundation in 2013, Kandi Cares.¹²¹

NeNe Leakes lives in the suburbs of Atlanta, GA, and after having separated from her husband Gregg as of the fourth season of *The Real Housewives of Atlanta*, remarried him as documented by the Bravo Television spin-off, *I Dream of NeNe: the Wedding*. Having experienced it herself, Leakes is an advocate against domestic abuse and is the founder of the Twisted Hearts Foundation and has written and released a memoir in hopes that her story will aid women who have been in a similar situation. Leakes was a contestant on *Celebrity Apprentice*, cast in *Glee* and *The New Normal*, and has since pursued multiple entrepreneurial endeavors. 122

Phaedra Parks is an entertainment attorney and aspiring mortician who lives with her husband Apollo and two sons, toddler Ayden and baby Dylan. Parks is the Managing Partner of the Atlanta-based boutique law firm The Parks Group, P.C., which caters to entertainers and athletes nation-wide, and served as the President of the Gale City Bar Association, which is the oldest African-American bar association in Georgia, and sits on several boards, including the University of Georgia's Law School Alumni Council and Atlanta Children's Shelter. 123

Kenya Moore is originally from Detroit, and is probably most recognized for being crowned Miss USA in 1993 and finishing in the top 6 in the Miss Universe pageant the same year. Moore created the Kenya Moore Foundation, a charity that awards scholarships to underprivileged girls from her high school alma matter, Cass Technical High School, and founder of the Moore Vision production company. After winning Miss USA, Moore appeared in numerous movies, television shows, music videos, and magazines. Moore relocated to Atlanta, GA as she deemed it to be a perfect environment for a rich social life and to build a business. 124

Born and raised in a prominent Atlanta family, Porsha Stewart is the granddaughter of Civil Rights leader and philanthropist Reverend Hosea Williams. A recent bride to former NFL football player Kordell Stewart, Porsha is currently going through a very sudden divorce as of the close of the fifth season of *The Real Housewives of Atlanta*. ¹²⁵

Kim Zolciak is a former nurse practitioner and wig maker, and previously pursued a singing career as a country musician, having gone on tour with Kandi Burruss in the third season of *The Real Housewives of Atlanta*, though they are no longer working together. Zolciak has six children, four of which are with her husband NFL player Kroy Biermann.¹²⁶

Methods

This research was conducted by synthesis of multiple types of data in a qualitative fashion, including but not limited to the following:

• television broadcast episodes of the fifth and most recent season of *The Real Housewives* of *Atlanta*, including episodes that are aired as part of the regular season, and those that are aired as specials such as reunion episodes at the close of the regular season and

¹²¹ http://www.bravotv.com/people/kandi-burruss/bio

http://www.bravotv.com/people/nene-leakes/bio

http://www.bravotv.com/people/phaedra-parks/bio

http://www.bravotv.com/people/kenya-moore/bio

http://www.bravotv.com/people/porsha-stewart/bio

http://www.bravotv.com/people/kim-zolciak/bio

- highlight episodes that serve as a refresher on a previous season or an upcoming spin-off television show;
- coverage of the cast members and series by Bravo Television as advertised on their website, bravotv.com;

These data points were considered to address questions of representation based on an analysis of video footage that was included in original airings, in comparison with what additional footage was made available at the end of the regular season in the reunion specials. I transcribed particular parts of the video data as necessary, based on the topics that were covered, in order to consider the terminology and phrasing that was included in the broadcast. In considering the visual and textual data collected from the shows, I considered the manner in which cast members conducted themselves and how that can and does shape the image that they portray of black women.

In collecting and analyzing this data, I located trends in activities such as how and why cast members are added to or removed from *The Real Housewives of Atlanta*, how race as a topic was addressed if at all, and how the media portrayed issues of race as displayed not only by cast member interactions but also their performances. In conducting this research I addressed the following questions among others by means of character analysis for each cast member:

- What stereotypes of blackness and black women in particular are present? How have those stereotypes been updated or changed/combined?
- How do representations of race, class, and gender intersect in *The Real Housewives of Atlanta*?
- How is reality television in general and *The Real Housewives of Atlanta* in particular shaping the scripts for what blackness means for women?

In these character analyses, I considered how physical appearances, speech patterns/language choices, and off-screen commentary [i.e. commentary that is added between scenes after they have been taped] about fellow cast members painted a picture about each cast member, and what stereotypes of black women those characteristics fit into.

A limitation of this research is that I did not create and code full transcripts of every episode in the fifth season of *The Real Housewives of Atlanta*; rather I watched and took detailed notes, paying strict attention to mannerisms and appearances of cast members and how they interacted with one another. Another limitation to this research is that I considered solely what is shown on air throughout the season, which did not include a lot of what happened in cast members regular lives while they were off-screen.

I purchased the full season of episodes, including the reunion specials and a "secrets revealed" episode from YouTube.com.

Importance

Of the reality shows that I mentioned previously [The Real World, Bad Girls Club, Basketball Wives, and The Real Housewives of Atlanta], The Real Housewives of Atlanta is the best show to examine mainly because it showcases women who do not live together and are of an age category (30+) where according to societal norms they should be well along in their careers. Occupying their own homes instead of living together is important in this aspect because people who do not live together do not have to comingle under forced circumstances. For most women who would be watching a reality television about adult women, living with girlfriends is not a regular occurrence, though vacationing with them [as does occur in episodes of Basketball

Wives and The Real Housewives of Atlanta, where the cast members do not live together] is a more realistic possibility. Furthermore, this is the only show that is part of a series with installments in different locations with cast members who are not linked together for any reason other than being women who happen to be housewives in their respective homes. The Real Housewives franchise and the Atlanta series in particular have consistently ranked very high if not first among shows aired at the same time. I chose the Atlanta installment of this series because per U.S. Census Bureau data from 2010 Atlanta, GA has the highest percentage of black population as compared to the other cities that have an installment of The Real Housewives, though it can be noted that majority of the cast members do not live in the city of Atlanta. The consideration of the racial makeup of each location is important to note purely due to the notion that these series' are billed as being indicative of what a typical housewife in each of these areas is. This research is focused on studying representations of blackness, specifically of black women, what these representations could mean for how black women are regarded in any given setting, and what is deemed as acceptable behavior for black women.

While multiple other reality shows cast individuals of different races, I have yet to locate any critical scholarship on *The Real Housewives* franchise. In <u>Reality Bites Back: the Troubling Truth about Guilty Pleasure TV</u>, Jennifer Pozner notes that racial stereotypes about black women persist on shows like *The Real Housewives of Atlanta*, but this is not a critical approach as much as it is a project to note that stereotypes persist within the reality television genre. Where Pozner offers a statement about the existence of stereotypes, this project seeks to problematize the existence of these stereotypes in a reality genre and how they have been modernized to be less noticeable and therefore more acceptable in their invisibility.

The vast popularity and expansion of reality television as a genre has prompted a need for scholars to explore this genre, especially in light of what reality television claims to represent: real and authentic human interaction. 128 However, the reality is that "media that attempts to document reality actually shapes it, filtering it through a variety of discourses and unequal fields of social power." Further, there is a gap in scholarship in that there is also minimal discussion about the production and creation of reality television shows, though some of the shows do have story editors who are essentially responsible for creating a storyline that is followed loosely by the cast members. 130 While there may be standards that are held throughout the industry, production practices are not something that regular consumers are aware of. Further, there is no way of measuring what happens behind closed doors in regards to the decision making process to edit and create scenes that are designed in specific manners. Scholars have been quick to criticize the ways in which reality television has reinforced existing racialized caricatures, others have argued that reality television has strengthened racial stereotypes because they are more "real" than others, and more have suggested that reality television relegates racism in problematic ways- within individuals.¹³¹ Another major issue regarding current scholarship on race and reality television is that it tends to falsely promote a post-race rhetoric that reflects the idea that

¹²⁷ Pozner, Jennifer L. Reality Bites Back: the <u>Troubling Truth about Guilty Pleasure TV</u>. Seal Press, Berkeley. 2010.

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Orbe, Mark P. 2008. "Representations of Race in Reality TV: Watch and Discuss", *Critical Studies in Media Communication*, 25:4, pg. 345-352, pg. 346.

Kraszewski, Jon. "Country Hicks and Urban Cliques: Mediating Race, Reality, and Liberalism on MTV's The Real World."

Reality TV: Remaking Television Culture. Ed. Susan Murray, Ed. Laurie Ouellette. New York: New York University Press, 2009. 216-233. Print. pg. 219.

¹³⁰ Orbe, pg. 347.

¹³¹ Orbe: pg. 350.

all citizens are equal under the free market.¹³² If anyone is capable of auditioning for a show like *American Idol, Bad Girls Club, The Real World*, or *Survivor*, why is it that specific people are cast for shows such as *Basketball Wives* and *The Real Housewives* franchise? Is the cast selection due mainly to the connection of one main person to the other members of the group (e.g. Shaunie O'Neal in *Basketball Wives*) or the popularity of or longevity of one cast member versus others (e.g. Nene Leakes is the only cast member of *The Real Housewives of Atlanta* that is still in the cast from their first season)?

Pozner considers some of the issues with filming practices of women, especially black women, noting that the reason DeShawn Snow, a former cast member in *The Real Housewives of Atlanta*, probably did not get as much camera time as the other cast members could be due to the notion that "filming a competent, intelligent, African American woman pursing a master's degree would have broken producers' preferred narrative: that Black women (and their wealthy white lady friends) are gossipy idiots," which is one of the lessons that Pozner says reality television teaches about women. This could also be a reason as to why current cast member Phaedra Parks does not have as much camera time as her fellow cast members. Dubrofsky also examined the camera time for black women on the television show *The Bachelor*, noting that black women are typically utilized to highlight the emotions of white women, and are not typically shown with the bachelor. As such, black women are written into the narrative only as a tool for expressing the authenticity of white women, which is problematic because black women are not given the ability to fully express who they are.

While the character traits of most of the cast members on *The Real Housewives of Atlanta* were examined based on the stereotypical images of the Jezebel, the Black Lady, the matriarch, the Crazy Black Bitch, and the Superwoman, it was important to start the focus on that of the Mammy due to her historical significance. The Jezebel was manufactured in an effort to counter the idea that black women were asexual as posited by the Mammy. The Black Lady is a juxtaposition of the Mammy in that instead of spending so much time taking care of her white family and neglecting her own family, the Black Lady spends all of her time tending to her career. The matriarch is supposed to be an example of what can happen if a Mammy realizes her own strength- she may end up alone, thus forcing herself into a life that would require her to raise her own children alone due to her strength driving men away from her. The stereotypical traits and imagery that come with each of these labels is driven by consideration of what traits African American women are deemed as having, be they correct or not.

It is important to examine and consider all of these stereotypes in researching reality television in particular because different traits from each of these stereotypes are present throughout the cast. From casually watching and consuming *The Real Housewives of Atlanta* from season to season, I have noticed trends in the cast members. Cast members Lisa Wu-Hartwell and DeShawn Snow were replaced due to what we can only presume is a lack of a "shock" and or "awe" factor (i.e. they are too relaxed and "regular"), while others [namely NeNe Leakes and Kandi Burruss] have risen to or re-found fame and popularity due to their ability to captivate the audience with their antics. After leaving the cast, DeShawn Snow gave an interview in which she stated that Bravo considered her too dignified to remain on the show, and that a

¹³² Hasinoff, Amy Adele. "Fashioning Race for the Free Market on *America's Next Top Model"*, *Critical Studies in Media Communication*, 25:3, 2008. pg. 324-343, pg 328.

¹³³ Pozner, pg. 111.

Dubrovsky, Rachel E. "The Bachelor: Whiteness in the Harem," *Critical Studies in Media Communication*, 23:01, pg. 39-56, pg. 43.

producer thought she was "too human for a circus show", citing that they were getting ready to ramp up the drama because of the shows popularity.¹³⁵ DeShawn left after the first season and was replaced by Kandi, who was repeatedly called "ghetto" by other cast members throughout the second season. Also, the addition of certain cast members caused others to portray themselves in a manner that is totally different from how they were initially. One example of this is the visual change in Phaedra Parks when Kenya Moore was added to the cast- Phaedra has been increasingly sexualized, currently wearing very form-fitting and low cut clothes, though in previous seasons she wore blouses with a high neckline and occasionally ruffled. In short, the manner in which the women who have managed to survive throughout this series conduct themselves is at best modeled from a combination of the traits that are attributed to historical stereotypes of black women. This is problematic due to the immense popularity of the show because these images are supposed to be indicative of what a "real housewife" is supposed to be, especially if she is brown in America.

¹³⁵ Pozner, pg. 103.

Data

NeNe Leakes

"I have arrived, and the spotlight is on me honey."

Through this season we mostly see NeNe in a very professional light. Due to filming of the show *The New Normal*, NeNe is primarily in Los Angeles, but comes back to Atlanta periodically and does join the rest of the cast on a trip to Anguilla. In terms of the hats that NeNe wears, we see her not only as a business woman, but also as a woman who is not in control of her relationship per se, but who does not want to budge in regards to what she wants for herself and how she thinks her relationship should fit with her life. NeNe discusses early on in the season how her life has changed because of her professional success, and speaks on it when appropriate. While she is lighthearted about making Gregg work to get her back, NeNe also speaks about how her relationship has changed because of her knowing what she wants and having an outlet with which to pursue her career further. In previous seasons (and in the first episode) we saw NeNe involved with another man romantically, because of her separation and eventual divorce from Gregg. Following the divorce, NeNe joined the cast of Donald Trump's *Celebrity Apprentice*, which we saw was key to her being cast in *The New Normal* because of how impressive she was to the show's creator Ryan Murphy.

Another side of NeNe that was showcased in the season was that of mother to sons Brent and Bryson, and "glam"-mother to her older son Bryson's daughter, Bri'Asia. In the mother role, NeNe is very outspoken and upfront with her children. While in Los Angeles for the gay pride parade she talks to Brent about sex and sexuality, and in the tenth episode we meet Bryson's daughter Bri'Asia. NeNe talks to Bryson about how much work babies are and that she was his age when she had him, which changed her quite a bit because she had to settle herself down and figure out a plan so she could take care of herself and him. NeNe also says to Bryson that he should not plan to have more children unless he is also planning to get married.

In the role of "glam"-mom (as opposed to grandmother), we see NeNe as a doting grandmother who is excited about having a little girl around as she had two sons, but is committed to the fact that Bri'Asia is not her child, but her sons child. Later in the same episode NeNe goes shopping for baby clothes with baby Bri'Asia and Cynthia, and NeNe explains to Cynthia that she is not going to have parties to show the baby off because that something the mother of a baby is to do, not the grandmother. Also, NeNe states very openly that she did not know that Bryson had a child on the way until the mother was in her 6th month of pregnancy, as she ran into her at the mall. NeNe advised Bryson to have a paternity test done because they were not married. While NeNe is not advertising publicly that her son had a baby, because she thinks that is his decision to make, she is not hiding the fact that Bryson has a child.

Contrary to the role that she has played in most of the seasons prior, NeNe is much of a peace-maker in the fifth season of *The Real Housewives of Atlanta*. NeNe explains to Kenya upon first meeting her that she likes to make decisions for herself about people and would not base her relationship with someone on their relationship with a friend of hers. Later, NeNe steps in the play mediator when conflict arises between Kenya and other cast members, outright laughing about one of the situations because it is so humorous to her how Kenya handles the situation (Kenya's arrival at the *Shoedazzle* event). In quite a few other scenes we also see NeNe as the instigator of peace, in that if a situation seems to arise she is the first person to go and

speak with the person whom everyone else seems to be at odds with. We see this at the ladies luncheon with Kim, In Anguilla with Kenya and Porsha, in Las Vegas with Porsha, and again at Kenya's party.

Another aspect of NeNe that is very evident throughout the season is that she always owns her past and does not allow her current success to make her seem less approachable or down to earth and "real" with the other cast members. Cynthia states a couple of times (in Anguilla and again in Las Vegas) that she loves the fact that NeNe owns that she was previously a stripper, and NeNe herself states that she was a stripper and made her living in that manner, and does not regret nor is ashamed of her past profession. NeNe also states that she chose to stop stripping when she and Gregg became serious, and that it was the best means for her to provide for herself and her son. When Porsha decided not to go to the strip club with the rest of the women while they were in Las Vegas, NeNe tells Porsha that she wants her to stand up for who she is and that the idea of the man being the king is "some old traditional bullshit." In that effect, NeNe is standing up not only for who she is but also for her beliefs, decisions, and her career choices.

In the role of a business woman, we see NeNe in both Los Angeles and New York City. When the rest of the cast goes to visit NeNe in Los Angeles they faced a harsh reality when NeNe did not allow them entry to her home for a dinner party when they arrived after midnight though the party started at 9pm. NeNe defends herself by stating that they were invited to her home as her guests, but they were not the only people who were invited and they did not contact her to let her know that they would be arriving late, let alone that late. As such, the women went back to the house that NeNe had rented for them to stay in while they were there and spent the day in Hollywood with NeNe the next day. In New York City NeNe is on a press tour for *The New Normal* and Cynthia goes to visit her. In this light we see NeNe as a woman who makes it to each of her press stops to multiple talk shows in one day and also spends time with her friend who has had her own time in New York City in a professional light. While riding the subway in New York NeNe affectionately says "hi" to the crowd when she enters a train car, taking pictures with and talking to young people who recognized her from the part that she played in the television show *Glee*. NeNe gives them advice for making it in the industry and staying true to themselves before exiting the train.

Kandi Burruss

"I may be small, but my empire keeps on growing."

In this season, Kandi plays quite a few roles as well. Between moving into her new home, getting settled into her still fairly new relationship, and working in her music studio to release an EP, Kandi seemingly has a lot on her plate. One of the main differences that we see between Kandi and another cast member, Kim, is that Kandi has a plan regarding moving her home and getting herself and her family situated. In regards to family, we see the relationship that Kandi has not only with her mother and father, but also with her Aunt Sue and Uncle Robert while they help her move, along with her daughter Riley and fiancé Todd. The relationship that Kandi has with both of her parents seems to be a stable one, but Kandi addresses the fact that she was not close with her father growing up when he comes to visit her in her music studio, and talks to Todd about her mother potentially moving in with them to their new home. Earlier in the season we see that Kandi had an issue with her mother not liking her previous fiancé AJ, and that she was really hoping for her approval. Todd and Kandi agree, however, that it is a bit too early in their relationship for her mother to move in, and that they need time to grow as a couple and create their family before that happens. The relationship that Kandi has with her daughter is also

a very open one, exemplified in her addressing Riley's thought that Todd was a new man to her when he moved in and that it was too fast. Kandi clarifies for Riley that she chose to not bring Todd around early in their relationship because she wanted to make sure that the situation was a good one before he brought her around Riley.

As a business woman, we see Kandi not only in the music studio but also as owner/entrepreneur of Kandi Koated Nights and Bedroom Kandi, her growing empire of intimate products. In previous seasons Kandi advertised rather openly that she was celibate, and that she was starting a line of sex toys, called Bedroom Kandi. Throughout this season we see her in intimate situations with Todd and also as the head of her company, with the cameras following her to a major event commemorating the business with large-scale meeting for boutique consultants from across the country. While addressing the group at this event Kandi becomes emotional when explaining her happiness that these women were not only pursuing their dreams of entrepreneurship through her, but that they were partnering with her to help her pursue her dreams.

This season finds Kandi in the studio working on a gospel record with fellow recording artist Marvin Sapp, which seems to be a strange choice for her in the eyes of the public because of her other career venture. Kandi addresses that by stating that she was essentially raised in the church, noting when her father comes to visit her in the studio that they do not particularly talk about Bedroom Kandi but that some of his parishioners have made purchases from her before. In one studio visit earlier in the season, Kandi's producers joke with her that she must be in love after she answers the phone and holds a conversation with Todd mid-meeting, and again noting that she has gained a bit of weight.

In regards to her interactions with the other women, Kandi seems to harbor some feelings about NeNe in that she brings up numerous times throughout the season that they do not have the best relationship. She says on one occasion to Phaedra that she thinks NeNe is consistently "hating on" her, and then states at the women's luncheon that NeNe is not that far above the drama. When NeNe does not allow the women into her home in Los Angeles after their late arrival, Kandi jokes that NeNe should not "get Hollywood" because she has moved there, hinting that NeNe must think she is better than them to not invite them into her home though they are late. Kandi seems to dislike Kenya for numerous reasons, though at times she seems to like her. When Kenya takes the reigns upon their arrival to Anguilla and first boat ride, Kandi notes that it was fun, but later in the season Kandi seems to talk about Kenya behind her back when stating that she wants to take it slow in her relationship with Todd and not scare him off like Kenya's situation with Walter. Kandi also states that she will fight someone over her man when speaking on her displeasure about Kenya bringing up business to Todd at his birthday party. However, Kandi does seem to try to calm Kenya down when an issue arises at her housewarming party.

Phaedra Parks

"I'm a southern belle: brains, beauty, and all business."

From the start of the first episode of the season, we are made to see the business side of Phaedra more than anything else. In previous seasons Phaedra is physically covered for the most part, usually wearing a higher neck on her shirts, but that is not the case in this season. Phaedra is playing multiple roles in this season, including businesswoman, and mother and wife to Apollo, apparently the most desirable of all the men in the season. Though we do not met Phaedra's husband Apollo in the first episode of the season, he appears throughout the season in multiple roles. In previous seasons we saw Phaedra make herself look less than intelligent (in regards to her not being forthcoming with the progress of her pregnancy with the women, making it look as

though she does not know how far along she is) and very literally "holier-than-thou", with her continuous inclusion of religion into almost every conversation possible. This season sees her in mostly the same light, but far less clad in some instances (note the bathing suit selection in Anguilla) and more sexualized in that we focus on her "donkey-booty" workout video and outward displays of affection with Apollo (e.g. the overly affectionate kiss they shared at Cynthia's event). Phaedra's business venture of funeral homes expanded this season to include funerals for pets, as shown in the first season and later at an actual dog funeral.

In regards to her relationships with the other women, we see that Phaedra has a continued habit of making friendships seemingly just to end them when there is a conflict, because she typically assumes the role of "Southern Belle" and does not move toward conflict resolution when something appears to be her fault. While Phaedra and Kenya were initially very close, with Phaedra exclaiming on more than one occasion that she liked Kenya because she was eccentric and a little crazy, which was fun for her, they end the season at odds and virtually not on speaking terms. Their relationship was a close one, with Kenya sharing a lot of personal information with Phaedra that she seemingly used against her later in the season, stating that Kenya was potentially chemically imbalanced and that she may need therapy or drugs. Though Phaedra and Kenya had a bit of an issue while the group was in Anguilla because of some sexual commentary that Kenya had for her and Apollo in front of the group, they were still close through that trip, with Phaedra comforting Kenya away from the group after she had an argument with Walter.

Phaedra and Kenya also had a failed business venture that appears to have initially caused the rift in their relationship when Kenya decided to continue on her own. Phaedra and Kenya initially thought to work together for Phaedra's workout video because Kenya has a production company. However, when Kenya secured a distribution deal for Phaedra without her asking for it then requested a portion of the potential proceeds from that deal, the business relationship went sour when Phaedra's lawyer advised Kenya that she essentially did not deserve the proceeds, though the deal was Kenya's own doing and Kenya was not paid for any portion of her work done with Phaedra. Phaedra is shown later in the season procuring production from another company, and having a very coy and comfortable conversation with them throughout the meeting.

Phaedra and Cynthia seem to have a bit of conflict as well after NeNe tells Cynthia about an accidental voice message that she received from Phaedra in which she states that she does not "give a fuck" about Cynthia going to her son's 2nd birthday party. NeNe and Cynthia make fun of the situation when they first discuss it because Phaedra comes off as very prim and proper, but Cynthia is less than amused when she confronts Phaedra about it very politely and Phaedra does not own up to the fact that she said it, though Cynthia has proof [that she does not play for Phaedra per her request]. Later, at the luncheon with the rest of the group in which they are the first to arrive, Phaedra presents Cynthia with flowers that she had delivered to the restaurant ahead of time and apologizes to Cynthia again, but still does not state explicitly that she was apologizing for speaking the way she did in regards to Cynthia attending her son's party.

Following the fallout between Phaedra and Kenya, Phaedra becomes close with Porsha, who also had a conflict with Kenya. It seems to the viewer (and Kenya) that the main reason they became so friendly was because of the conflict that had arisen between Porsha and Kenya. When Kenya brings that up to Porsha she does not believe it, and Porsha discusses the situation with Phaedra over coffee. That conversation ends with Phaedra saying that Kenya is "the devil's little sister."

Cynthia Bailey

"Beauty fades; class is forever."

As she attests, Cynthia is sad that NeNe is not with the group most of the season but she is glad that her actions can no longer be viewed with someone thinking that things would have been different and Cynthia would have done something differently had NeNe been there. During this season we see a lot of Cynthia and that could be due to the fact that NeNe is not local to the group. Cynthia is highlighted a lot in her work at the agency and also with the pageant that she puts on. Otherwise, we see a lot of her relationship with Peter and how Cynthia works with others in a business sense. We do not see her daughter Noelle again beyond her appearance in the first episode.

As a business woman, we see that Cynthia knows how her industry works and is fully prepared to either take to the stage herself or prep models into getting cast for jobs. Through the Bailey Agency we are privy to Cynthia's business via events at the agency location, casting calls and practices that she had off site, and the pageant that Cynthia organizes and runs for the first time in this season. Cynthia bonds with a few of the women on a business level and finds a very respectful way to end a business relationship with one, citing that she did not want the business aspect of the relationship to get in the way of their friendship. Her newest business venture, the Miss Renaissance Pageant does not go over without issue. Her co-host actor Boris Kodjoe did not bring a suit with him to wear during the pageant, stating that she did not advise him that one would be necessary, and they do not get scripts to review until they arrive at the pageant, an hour prior to the start. We see that the scripts are out of order in some places, which proves to continue to be problematic as there are some issues during the pageant about when the names of the contestants are given (Boris calls some of them by the incorrect name) and in one situation even accidentally leaving an entire age group out prior to the intermission.

As a mother and wife, Cynthia seemingly has a very good relationship with her husband Peter. During the reunion they both joke that things were not always so good and that they had to work on their relationship quite a bit for it to get to where it is. In regards to motherhood, while Cynthia appears to be very in control (yet not controlling) and well aware of what her daughter's needs are, it does appear that she is a bit out of tune when Noelle says that she never wanted to do homeschooling to begin with, especially when Cynthia was so adamant about Noelle not going to school and continuing home school for another year. During the trip to Anguilla we find out that this is a second honeymoon of sorts for Cynthia and Peter because Noelle went with them on their first honeymoon. The couple renewed their vows on the beach with the rest of the group in attendance.

Following the situation with Kenya that happened at the Bailey Agency during the casting call for JET Magazine, Cynthia acts as though she does not know Kenya's name, calling her "Kendra" at one point in conversation. At the women's luncheon that Cynthia proposes and hosts for NeNe, the conflict does not cease, with Cynthia not greeting Kenya at all then cutting her off while Kenya is talking to NeNe. When all of the women meet to discuss the pending trip to Anguilla, Phaedra states that she invited Kenya to the meeting but had not yet told anyone. Cynthia looks less than interested or amused, and does not respond to Kenya when she asks if she is invited, so Kandi invites Kenya and she accepts, though Cynthia and Peter are organizing the trip. Cynthia and Kenya eventually end their feud initially in Anguilla and again while bonding over the disagreement that Kenya had with Phaedra. Cynthia notes that she never does any work for free and would hope that Phaedra would not ask her to do the same, as she collects

a retainer for every event that she does. Kenya later joins Cynthia as a judge at the Miss Renaissance pageant because of her background in pageants.

The bond between Cynthia and NeNe is very obviously strong, so strong that apparently Porsha thought it was worth stating that their relationship seemed to be "unnatural" and maybe even homosexual in nature. Rumors aside, it is very obvious that theirs is a strong bond in that they both support one another in their careers and family lives. Cynthia and Peter speak a few times throughout the season about their being pleased with Gregg and NeNe trying to make their relationship work as they have always been good for each other. When NeNe was in New York City for her press tour Cynthia went to visit her and take her around the city as she had spent a lot of time there through her modeling career. Cynthia made fun of NeNe in stating that she needed to take the train and do things that regular people do, because when she first got to New York she had nothing and had to do everything the "broke" way. On the trip to Los Angeles to visit NeNe, though she is closest to NeNe, Cynthia did not call to advise that they would be late prior to the dinner event starting, instead calling while they were on the way, after 11pm. Though NeNe tells Cynthia that they should not come, the group decides to go anyhow, with Kenya chiming in that she thought NeNe was just upset and would still want them to come.

Cynthia and Kandi seem to be close enough to be friends. They do not typically have any conflict that would be fitting enough for them to actually discuss on the show. When they meet at a restaurant to talk about the trip for Anguilla, Cynthia jokes with Kandi that she is hiding her boyfriend Todd because they do not see him very often, to which Kandi states that she does not think he will be excited about the trip because the group seems to have too much drama for his liking. Todd initially stated that he would not be able to attend because of work obligations but surprised Kandi at the airport and joined the group.

Though Cynthia and Phaedra had their differences throughout the season as noted previously, their relationship is not a bad one by any means, and they seem to be at the very least cordial. Cynthia is very upfront with Phaedra while they are at Cynthia's event (for the alcoholic beverage that she had an ad campaign for) about the rumors that she and Peter have seen in blogs about Phaedra and Apollo having a rocky relationship and potentially seeking divorce. After Apollo [who has been spending most of his time there with the men] walks back over towards the group and jokes with Phaedra that she is leaving him, they share a very sloppy kiss in front of the women, about which Phaedra jokes that her husband likes to kiss like that sometimes. In commentary Cynthia states that she thinks the "southern belle" (Phaedra) did not read her etiquette book that day. In a business sense Cynthia does not quite understand everything that happened between Kenya and Phaedra because she cannot imagine that Phaedra would expect anyone to work for free, and she also states within commentary that it is not professional for Phaedra to talk about Kenya how she does. We also see a portion of Cynthia's relationship with Apollo in that she is trying to get him started in modeling.

The relationship that Cynthia has with Porsha initially buds over business opportunities as well. Porsha invited Cynthia and NeNe to her home to talk about their potentially joining her for foundation events, and Cynthia later asks Porsha to sponsor her pageant on behalf of the foundation. Cynthia eventually decides that the business relationship with Porsha should not continue due to her displeasure with how Porsha was handling the situation, citing this as a business move for her that she would not want to create conflict with her friends.

Kenya Moore

"I won Miss U.S.A, not Miss Congeniality."

The very spirited Kenya Moore seems to be very key to this season in that while there is not a major focus on her throughout the season, she seems to be the center of a lot of the situations (especially the conflicts) that do arise. While nearly everyone seems to like Kenya initially, some of the other cast members grow to dislike her mainly due to her very strong opinions and personality. At the beginning of the season we meet Kenya and are privy to her strong opinions when she is at the Bailey Agency for the JET Magazine casting call. While she defends her actions in commentary by stating that she was trying to make it clear to the girls she addressed that it was inappropriate to dress how they had (and that someone had done the same for her early in her career), the manner in which the comments were delivered detracted from her attempted diplomacy in the matter. At this venue we also see Kenya making herself seem very important because of how she carried herself in regards to being invited as a judge. Throughout the season she states on numerous occasions that she is invited to events because of her celebrity and because she is new to town. We also see her congratulating the finalists at the JET casting as though she is the host of the event, which is something that she does again at the ladies luncheon that Cynthia organized in honor of NeNe.

In regards to her relationships with all of the women, Kenya has ups and downs with everyone - in some instances the relationship starts negatively and ends up positive or vice versa. In regards to Kandi, they do not have a markedly negative or positive relationship, which is possibly due to Kandi seeming to keep her distance. We already noted how Kenya's relationship started off with Cynthia and came back to become a positive one after the rocky beginning. On the trip to Anguilla we see that Cynthia and Peter both think that Kenya is a lot of fun because of how playful she is, and we also see that Kenya attempts to mend the issue with Cynthia by giving her a book by the first black Miss America, Vanessa Williams, that Cynthia initially accepts with a bit of resentment as she felt that Kenya was trying to be funny. Later that day they spoke privately, came to an agreement, and resolved their issues. Their relationship is repaired to the effect of Kenya telling Cynthia later in the season that if she needs assistance with judges for her pageant that she is willing to help and Cynthia takes her up on the offer.

The relationship between Kenya and Phaedra also initially started out very well in that Phaedra stated on multiple occasions that she liked Kenya a lot, but the relationship soured when Phaedra decided that she did not want to retain Kenya for her business services, due to Kenya's request to receive a percentage of the potential funds from a deal that Kenya procured for Phaedra through her production company for the distribution of her "donkey booty" workout video. The situation became so ugly that Phaedra eventually began telling people that Kenya was "off" mentally, possibly had an issue with alcohol consumption, and stating that she might have a potential need for medicine to treat a chemical imbalance. This infuriated Kenya because of how close she and Phaedra were previously and how much personal information Phaedra knew about Kenya in regards to her past and her family. In the midst of the falling out, Kenya decides to attend NeNe's Shoedazzle charity event for the release of a new pair of shoes dressed up in an imitation of an outfit that Phaedra wore while they were in Anguilla: a thong bathing suit with a netted dress as a cover-up, along with a large-brimmed hat as imitation of a Southern Belle's hat, buttock pads to make her rear end look bigger, and a strong southern accent to complete the look. Phaedra's outfit seemed inappropriate for some of the women while they were in Anguilla because they were around each other's men (Porsha stated in commentary that she did not know

Phaedra well enough for her to be dressed in such an outfit, especially around her husband), but in the setting of NeNe's event it seemed far more outrageous. Much to the amusement of NeNe, who found the display hilarious, Kenya playfully asked for more drinks as she needed more alcohol and confronted Phaedra in front of the group about how much offense she found in Phaedra's comments and that she knew that Kenya was none of the things that Phaedra was stating. The relationship continued to decline when Kenya decided that she was making a workout video of her own, for the "stallion" booty, because she did not want to lose the distribution deal that she had procured for Phaedra. Phaedra took that as a direct attack on her workout video and immediately began calling her a "bootlegger" and various other names to that effect. NeNe in particular thought that Kenya's idea seemed more appealing, though Kandi was offended at the idea that Kenya had stolen Phaedra's idea, as was Porsha. Needless to say, the relationship between Phaedra and Kenya was never repaired to the effect that they would ever call themselves friends, but Kenya is cordial in public settings.

Kenya's relationship with Kandi has never been particularly good or bad, but they have had their issues as well. Aside from Kandi thinking that Kenya was wrong for moving forward with a workout video of her own, though Kenya tried to appeal to her on a business standpoint as they are both business women, Kandi also had issue with Kenya because she tried to speak with Todd at his birthday party about him potentially working with Phaedra in her stead on production of her workout video. Though Todd held his own in the situation and advised that the venue was not appropriate for them to talk about business, Kandi seemed particularly offended that Kenya would ask him at that time, stating in commentary that she would fight someone over her man.

The relationship between Kenya and NeNe never had a chance to be a bad one throughout the season, which could be due to a few different things. For starters, Kenya approached NeNe at the women's luncheon and said that she hoped their relationship would start off well in spite of her issues with Cynthia. As NeNe was responding that she is her own woman and makes her own decisions about people Cynthia was cutting Kenya off as though she did not have a need to speak to NeNe about that situation (this was shortly after the open call at the Bailey Agency for JET). However, NeNe still made it plain that she would pass judgment on her own time about Kenya and whether or not they would be friends. When NeNe moved to Los Angeles Kenya sent her some of her furniture that was still in storage from Kenya's home in Los Angeles. When the women were not allowed entrance to NeNe's home, Kenya joked that the table she lent NeNe looked really good through the windows. Later in the season NeNe is also the first person to go speak with Kenya directly at her party when she has an issue with Porsha, and NeNe's main advice is that she needs to be the bigger person in the situation and handle it better. Though there is drama at the event, Kenya made a point to invite all of the women, showcasing and introducing them as her friends at the close of the party in front of the rest of the guests.

It is possible that the relationship between Kenya and Porsha is the most volatile of all the relationships with the women. After their initial meeting, Kenya was already convinced that something might be different about Porsha because they were supposed to be meeting in regards to an invitation to an upcoming event for Porsha's foundation. In accepting the invitation, Kenya thought it was strange that it was a charity event that Porsha did not want to invite any men to, and was caught off guard by the way that Porsha drove the conversation because she spoke to her about personal matters (such as her marital status, desire for children, etc.) instead of business issues, though Kenya tried repeatedly to steer the conversation back in the direction of business. At the event, their relationship became even more negative when Porsha mistakenly called

Kenya "Miss America" instead of "Miss USA", which resulted in Kenya excusing herself due to being uncomfortable, offended, and very cold from the air conditioning inside the tent. Kenya was confused about the setup of the event because it seemed to her to be less of a charity dinner and more of a personal event. After Kenya excused herself in an attempt to warm up, she called her friend Lawrence and recounted the situation, joking with the friend she brought with her that they were leaving, though she was serious. Upon noticing that they were gone, Porsha went to look for them and found them outside. Porsha eventually went back inside to the party but came back outside to let them know when the food was arriving, which is when Kenya advised her that they would not be rejoining the party. Porsha began calling Kenya names and attempted to kick Kenya out of the party, though Kenya already advised her that they were leaving.

The relationship between Kenya and Porsha escalated from there on the trip to Anguilla. Though Kenya was trying to be positive and have fun with all the women on the trip, Porsha did not take her attempt at being cordial seriously, and they had the worst argument of the season between any of the cast members, due in part to Porsha's name calling of Kenya and the fact that Porsha kept the argument going as Kenya was walking away. NeNe was able to get Kenya to calm down enough to leave the group and go back to her room, saying that she was "runway ready" and "gone with the wind fabulous" after Porsha called her old, ghetto, and a low class whore. Kenya was notably disgusted with Porsha because of her display of immaturity. Throughout the remainder of the season the relationship does not get any better. In the season finale we see Kenya eject Porsha from her party which was held to honor black women in film in Hollywood. Kenya asked all the women in the cast to come as an actress in a specific film, having planned for them to have a segment in the party, which was an event. When Porsha chose to attend as that actress in a different role Kenya was offended and tried to explain to Porsha why. Porsha would not allow her to explain so Kenya asked her to leave and had security escort her out. That obviously disrupted everyone else in the group, including the men, and Kenya eventually apologized at the urging of NeNe, but it is safe to state that Kenya and Porsha will never be friends.

In regards to her personal life, we are privy to a lot of information about Kenya's family because her Aunt Lori is in a lot of scenes with her, along with her cousin Che on some occasions. Throughout the season Kenya spends a lot of time with Lori, as she plays the role of mother in Kenya's life due to having been rejected by her own mother, Lori's sister. Lori and Che visit Kenya in her new home with her daughter Che, Kenya goes to dinner with her family at Che's restaurant with her significant other at the time, Walter, and Lori also attends the doctor with Kenya when she goes for a lumpectomy when her doctor found benign growths in her breasts.

The most controversial relationship of the season is undoubtedly that between Kenya and Walter. Noting that she moved to Atlanta to be closer to her family and to try to pursue her relationship with Walter further, Kenya states multiple times throughout the season to the other women and also in commentary that she is hoping to get married and have children as she is not getting any younger. While the picture that is painted of Kenya seems to become more and more desperate, to a person watching the show it looks as though she is a woman not desperate to settle down with someone, but seeking happiness with someone who apparently has not been forthcoming enough to tell her prior to her move that he was not interested in going that far in their relationship. As the season progresses we see their relationship move from jovial to strained very quickly, with most of the cast making fun about the situation (mostly the men but also some of the women, namely Phaedra, Porsha, and Kandi on occasion) and only NeNe and at times

Cynthia being concerned enough to tell Kenya directly that the relationship seemed less than genuine to them. At the close of their relationship Kenya and Walter go their own separate ways, but Walter seemingly continues to be invited to events by the men (and with knowledge by Phaedra on one occasion) because they became friends with him on the trip to Anguilla. This obviously is not a comfortable situation for Kenya, who calls him a stalker because of his consistent attendance at events where she is and questions his sexuality due to his actions (or lack thereof) towards her in Anguilla.

Porsha Stewart

"People say I have a picture perfect life, and I do."

Though Porsha does not join the season until the third episode, she definitely makes an imprint on all of the cast members very quickly. Her bubbly attitude and generally happy personality should be a refreshing addition to the other cast members, but the difficulty in those character traits is that they make Porsha seem to be unintelligent and not well versed in much of anything. Kenya is the first to actually meet Porsha on camera, and that is the meeting where they go out for lunch. Porsha invites Kenya to her charity event on this lunch date and as Kenya is introducing her own charity to the conversation Porsha changes the subject to ask if she is married. The change in direction of the conversation catches Kenya off guard, who in commentary asks if Porsha is asking her to be her "BFF" (best friend forever) or the guest of honor at a charity event. Porsha continues the conversation on this personal level about children and wanting to be finished having children at the age of 35, Kenya states that she is beyond 35 years old and her attitude now is "Just gimme a baby," which gets Porsha started about an Asian fertility doctor that her aunt has told her about who uses "Eastern Methods", which she states with a questionable tone.

We already discussed the outcome of the charity event between Porsha and Kenya, but the main thing to point out in this situation about Porsha's character is that in her frustration with Kenya about her decision to leave without telling her, Porsha immediately begins to insult Kenya, eventually stating that she is "on the curb where she should be," insinuating that Kenya is trash, and that she is too old to be found in a search engine. The blow up that Kenya and Porsha have in Anguilla is much the same- though Kenya tries to talk to her in a calm fashion, Porsha does not allow her to speak and cuts her off repeatedly, then begins to insult her by calling her old and essentially a woman of ill repute. Kenya tries again to alleviate the situation when they are stateside by asking Porsha to meet her for lunch, which is when she tells Porsha how she feels about her new relationship with Phaedra. That meeting ends with Porsha cutting Kenya off yet again and not allowing her to speak, closing the meeting with her repeatedly calling Kenya "ashy" (stating that her skin is dry, specifically her feet).

While Porsha may not want to believe that Kenya is correct in her statements about the relationship that Porsha and Phaedra eventually grow, it does seem a bit questionable for them to start building their relationship only following the demise of Phaedra and Kenya's friendship. Phaedra and Porsha meet prior to Kenya's meeting with Porsha in response to a personal note from Porsha: she is trying to become pregnant again and is looking to talk to someone as a confidant. Phaedra talks to her about her pregnancy, noting that it was difficult for her, which could have been because she worked throughout. When Porsha, Phaedra, Kandi, and Cynthia meet up for food at a Mediterranean restaurant, Porsha and Phaedra speak about Kenya in front of the women and Cynthia notes in commentary that she does not think it is fair for them to talk about Kenya when she is not there to defend herself.

Porsha's interaction with Cynthia is mostly centered on business – support for Cynthia's pageant via Porsha's foundation. Having met with Cynthia and NeNe on camera together for the first time, we see how Porsha's relationship grows from there with both of them. At that initial meeting she talks to NeNe and Cynthia about the foundation in an effort to get their support at events. Describing the effort to help people year-round, Porsha states "265 days a year," which catches both NeNe and Cynthia off guard. While that is not the first or last or intellectual misstep that we see from Porsha, that one sets the tone for the rest of the season. As noted previously, NeNe respects that Porsha considers her husband in deciding not to attend the strip club during the trip to Las Vegas, but she thinks it is a bit overboard for her to disconnect herself from the group because of it. Cynthia tends to take the higher road with Porsha quite a bit as well, coming off as a more-experienced woman in certain situations, and when Porsha and Kenya had the argument in Anguilla, Cynthia states in commentary that if Porsha called any woman around her age what she called Kenya that it would be problematic.

Considering the relationship that Porsha has with her then husband Kordell Stewart is central to addressing her actions around the other women. Porsha is the only woman in the cast who is actively pursuing the title of "housewife" in her home, and while the women all understand that, they are not very supportive of the way that Porsha regards herself in her relationship. Throughout the season we see that Kordell is mostly concerned with Porsha's ability to complete her tasks at home. Another thing that we see in regards to Porsha's relationship with Kordell is that she seems to take the things that they discuss and change them around a bit to make them better fit what she needs to tell the other women. For example, Porsha and Cynthia were to have a meeting about Porsha's involvement with the pageant on behalf of the foundation and Porsha told Cynthia that she did not feel comfortable having people (Cynthia's male assistants) who Kordell did not know in their home so she asked to meet Cynthia at the agency. However, it seems that when Porsha brings the situation up to Kordell she makes it seem as though she was just telling him about the situation for the first time and that he had not yet spoken his piece in regards to people going to the house. The situation seems to be the same when Porsha chooses to not go to the strip club in Las Vegas with the rest of the group. Porsha exclaims to the women that she respects her husband and is choosing to not go to the strip club with them because of her own religious beliefs and initially because she does not think that he would support the decision. She goes on to say that she is very proud of him for "letting" her go on the trip with them to begin with, much to the surprise of everyone, especially Kenya, NeNe, and Cynthia. When Porsha speaks to Kordell on the phone later, he does not seem to be upset that they went to the strip club and supports her in her decision to not go, which makes it look again like Porsha is making decisions and trying to state that she is doing those things because Kordell has asked her to or has led her to make that decision, though they had not discussed it.

Another issue that we are made privy to is Kordell's protectiveness over Porsha in regards to the other cast members. Every time that Porsha tells Kordell about a conflict that she has with another woman on the show, she makes it seem as though she is not stepping up for herself, which in turns causes him to advise her that she needs to "nip it in the bud" or "check" the situation with that person. Because of this direction, Porsha seems to act toward the women as though they are doing something to wrong her. This happens not only with Kenya in Anguilla and again at her party, but also with Cynthia when Porsha doesn't include the foundation in the pageant. This is problematic because Kordell talks over the women when Porsha is talking to them as though the fight is his to fight, and further, that it is or has to be a fight at all. What

should be a conversation between two women in both situations turns into a situation where it looks like a man is disregarding his wife's ability to speak for herself, all while disrespecting other adult women and treating them as if he is the lone adult on a playground with children.

Kim Zolciak

"I asked, believed, and I received."

Though Kim was only present in the first six episodes of the fifth season, it should be noted here that she is not present throughout the discussion section of this paper because she is not being examined for this study. While Kim is mentioned in regards to her relationship with the other women and in comparison to Kandi in regards to their moving process, her actions are not to be considered regarding stereotypes of black women because she is not a black woman. I will however state that her actions are not indicative of "white womanhood" as mentioned earlier, as she displays herself as highly oversexed most of the time and does not act respectfully in regards to her moving situation. While Kandi has a plan for her move, Kim states on multiple occasions that the landlord is welcome to evict her because she is not planning to leave on their time schedule and does not want to move back into the townhome that she already owns as it is not large enough for her. Otherwise, Kim's relationship with the cast turns sour when she exits this season when she decided to not go on the trip to Anguilla, opting to travel with her husband before their child is born, though the timing of the trip was scheduled around her pregnancy, which she denies. While the cast members are not pleased with her actions towards them, Phaedra clarifies for everyone when she asks Kim if she wants to be their friend anymore and Kim states that she does not, as she is now focusing on her family life and does not have time for them.

Discussion

To recapitulate what I set out to examine throughout this research, these again were my main concerns:

- What stereotypes of blackness and black women in particular are present? How have those stereotypes been updated or changed/combined?
- How do representations of race, class, and gender intersect in *The Real Housewives of Atlanta*?
- How is reality television in general and *The Real Housewives of Atlanta* in particular shaping the scripts for what blackness means for women?

In attempting to clarify which cast member best fits any given stereotype of black womanhood, the issue at hand is not necessarily stereotypes due to the low likelihood of a person fitting every characteristic of one stereotype in particular. Instead, we should be considering the patterns in which these women present themselves and what major topics their actions (and reactions) can fall under. As such, I reviewed the notes from all of the regular season episodes and was able to compile a listing of major characteristic topics that the cast members' actions fall under. While they do occasionally overlap one another, it is easier to consider them under the following listing:

- views and opinions/displays of intellect
- children/negotiation of work and family
- work habits
- sexuality and femininity
- the "beauty queen"
- actions towards and around men
- actions towards and around the other women.

Some topics that did not have as much coverage but will also be discussed include the comparison of Kim to other cast members as the sole white woman on the show, blatant considerations of money and race, and a combination of lies told and self-contradictions displayed by cast members. For the sake of convenience, each cast member will be considered in the order in which they appear throughout the season in their entirety before moving on to another cast member.

General views, opinions, and displays of intellect

In the realm of general views, language choice, and intellect displayed, we see very early on that Kim believes that she can veritably do no wrong when it comes to leaving her home. After stating on multiple occasions that it would take her landlord 90 days to officially evict her, it is clear that she has the attitude that nothing in the situation at hand is any fault of her own. While Kim is a white woman, the attitude that she has in regards to her own rightness is most aligned with the attitude of the Sapphire. Kim never believes that she is wrong and very rarely apologizes for ruffling the feathers of the other cast members. Kim eventually leaves this season after having an argument with the other women about the trip to Anguilla that was initially planned around her schedule due to her pregnancy. While Kim states repeatedly that she never told them a specific date that she would be available to travel, other cast members state that she did and she actually has plans to travel elsewhere with her husband at the same time. Phaedra is the only cast member who can compose herself without anger enough to ask Kim flatly if she

just does not have the time to be their friend anymore because of her focus on her new family, which Kim confirms.

Kandi tends to voice her opinion quite often, stating in response to Kim's dilemma about moving that she does not understand why Kim is so adamant about not moving back into the townhome that she already owns. We also see that Kandi appears to have more traditional views when it comes to her romantic relationship with Todd in that she would like to have children with him but would also like to be married before that happens. In conversation with Porsha we learn that Kandi supports signing a prenuptial agreement, later seeing that Todd agrees. Their logic is that it should be done because if the relationship does indeed dissolve there should be an element of fairness that they are governed by, especially considering that they live together, though it is unclear as to whether or not Todd bought into the new home with her. In this light, Kandi's opinions appear to be most closely aligned with that of the Black Lady. While her business is very important to her, she is also very well in tune with her home life and is content with living her [upper] middle class lifestyle. Kandi's home is actually two separate homes on one piece of land, the second being a large guest home that rivals the main edifice in size. While she is hugely successful on a financial level [Cynthia jokes that she and Peter need to "step their game up" when they go to visit Kandi for the first time], Kandi is very modest and does not brag about her home before her house warming party. Rather, she allows her home to "speak for itself."

The only striking difference in NeNe's verbal habits is that when she is doing business she tends to speak more properly and with a slightly quieter voice, as evidenced in her meetings with the creator of "The New Normal" and her acting coach. This is in stark contrast to her verbiage when she is with the group, with one example being in Anguilla at the massage tables when NeNe asks "what kinda shit is this?" because they are getting undressed for massages outside and she has to take her shorts off. While NeNe is very obviously outspoken, she knows that there is always a time and a place for certain actions. As such, it seems that NeNe walks a very fine line between Mammy, Sapphire, and Jezebel, which is not very difficult considering that the latter two stereotypical roles stem from the former and are both sexualized versions of her. In regards to values (and speaking a bit to how she talks to her children), NeNe states that she advised her son Bryson to get a paternity test for his daughter because he was not married to the child's mother, and that he should not have any more children until after he is married. On a more personal level, NeNe states that she does feel a bit of pressure from Hollywood about her curvaceous body but is more interested in being comfortable. Also, NeNe states in regards to her marriage that she divorced Gregg because he was acting up and that if he acts up again she will divorce him again. Continuing on her opinion about relationships, NeNe states that the man being the king of the castle is some "old traditional bullshit" while the women are in Las Vegas and they are talking to Porsha about her allowing Kordell to make a majority of the decisions in their home. In all, NeNe also governs her home in a manner that is most like the Matriarch, but knows when being the Crazy Black Bitch will be most beneficial for her and employs that side of her, which she affectionately nicknamed "Nay Nay".

We first see Cynthia's opinions about personal conduct while she is at the casting for Jet magazine's Beauty of the Week feature at her agency. In criticizing Kenya's choice of verbiage in commentary, Cynthia repeats the phrase "coochie crack" multiple times in an effort to display her distaste of Kenya's language choice. Her main concern with Kenya's choice in commentary in front of everyone else at the casting is that she is not only making the potential models uncomfortable, but the people from Jet appear to be uncomfortable as well. Beyond that, Cynthia

states on multiple occasions that Kenya's actions are not indicative of those that a grown woman typically would exhibit. The main thing to note here is that while Kenya might have been overstepping her boundaries as a guest to the casting call, Cynthia used the same verbiage when she was in the more private setting of the commentary. Considering the contradictions in her character that are prevalent throughout the season, Cynthia is at best also a compilation of stereotypes. Akin to the Black Lady, Cynthia is very centered in her work and is slightly sexualized in some situations, but can also find herself in situations where she allows herself to have the attitude of the Sapphire (i.e. her negative response to Kenya's gift in Anguilla) or the public sensuality of the Jezebel.

While at home with her husband, we first see Phaedra's opinion when she states "all men should have tools" while in conversation with her husband in the kitchen. From here, we see a lot of the verbiage that Phaedra chooses to use is not comparable to that which would be used by your typical Southern Belle, as everyone describes her to be. Though there is no specific list of traits that a "Southern Belle" exhibits, archetypically she is very well mannered, very gracious, engenders the epitome of Southern hospitality, and is flirtatious but chaste. 136 One example of the prototypical Southern Belle is Vivienne Leigh's role of "Scarlett O'Hara" from the 1939 film Gone with the Wind, which also cast Hattie McDaniel in the role of "Mammy," for which she won an Oscar [and was the first African American to do so]. On one occasion, NeNe shares a voice message that Phaedra seemingly left accidentally on her cell phone stating that she did not "give a fuck" if Cynthia came to her son Ayden's 2nd birthday party. On the trip to Anguilla, Phaedra tells Kenya to "go on with that bullshit now," before she gets angry. Later in the season Phaedra repeatedly talks badly about Kenya in commentary and in front of other people, much to the distaste of other cast members. On different occasions and to multiple people after their friendship dissolved, Phaedra states that Kenya" drinks like a fish then acts like a fool," is the devil's little sister, and "finally has the balls" to tell her that she's a bootlegger, among other things. More generally, Phaedra states that "something in the buttermilk ain't clean" after Kenya's arrival to the Shoedazzle event, is "going to take the devils drink" referring to alcohol, is happy that the chef who was creating aphrodisiacs for her private party is using correct terms for the female anatomy and not "street jargon," and is wearing an undergarment that is eating her booty. Considering the mannerisms that Phaedra exhibits throughout this season, it is hard to believe that she is actually befitting of the title "Southern Belle" beyond her being from the American South. Her actions do not speak to gentility, though she is financially well off at this point in her life. While her business prowess and education would have her most aligned with the Black Lady, her attitudes and choices in language have her almost in tune with the Sapphire, though she seemed to carry herself most like the Mammy in previous seasons.

The question of intelligence in this section is easily best answered by considering Porsha and the things that she says throughout the season. At her best, Porsha can be described as ditzy. While she can make some valid points in general conversations, Porsha typically sounds almost like she does not understand most of what she is talking about. In her first meeting with Kenya, Porsha talks about an Asian fertility doctor who uses "Eastern methods," and does not sound at all sure of her own statement. At the end of that episode, we are introduced to the side of Porsha that throws insults with reckless abandon, including telling Kenya that she is "on the curb where she should be" in that episode, later calling her "some 40 year old hood rat" and saying that she is a "non-factor" in the midst of an argument that she seemed to start without reason, stating that

Spears, Kate. "Anatomy of a Southern Belle." Deepsouthmag.com. June 2, 2011. Retrieved March 3, 2014. http://deepsouthmag.com/2011/06/anatomy-of-a-southern-belle/

Kenya belongs on a curb for the trash man to be able to take her out, and calling her "ashy." After Kenya attempts to speak with Porsha following the argument, mainly to say that they would most likely not ever be friends, Porsha says "whatever" while Kenya is leaving, and that maturity does not come with age, presumably in an attempt to make it seem like Kenya is immature. Going back to the question of Porsha's level of intellect, on one occasion she states "265 days a year," that she would like to have twins to minimize her number of pregnancies, has to count in her mind how many bedrooms are in her home when Cynthia asks, states that her voice is like a "congloberation" of famous singers, that her small waist is "comportioned" to her hips, and that Kenya regards her with "malice content" in the final episode of the season. Porsha also seems to use Kordell as an excuse to not do a lot of things, such has meet with Cynthia inside her home, or go to the strip club with the rest of the group while they were in Las Vegas because of her own personal ministry, as though Kordell would have disapproved. Further, she stated in front of the rest of the group much to their dislike that she was proud of Kordell for "letting" her go with them, though he makes the same face that the rest of the women did when she says the same phrase to him. The combination of traits that Porsha exhibits throughout the season best fit with the Sapphire when she is talking about Kenya, the Mammy when we are considering her intellect alone, and the Black Lady when we look at her attempts to maintain her status as a housewife

Last but not least in the realm of views and outspoken mannerisms, Kenya tends to speak her mind in any occasion, regardless of the situation. This is evidenced in the first episode at Cynthia's agency, and continues throughout the season. While in Anguilla, Kenya states that she does not "give a fu*k" about anyone's opinion of her and Walter's relationship, is not going to accept someone defaming and slandering her (in regards to Phaedra spreading stories about her state of mind and supposed drug habits), and though she attempts to speak with Porsha on multiple occasions about their differences realizes that nothing will be accomplished in speaking with an immature person. Kenya also knows how to make fun of herself, which is evidenced by her pretending to have a fit when talking to Cynthia on the beach in Anguilla, and saying that she "can't be ashy" while playfully taking Cynthia's lotion and running out of her room. While her antics may have her best aligned with the Crazy Black Bitch, Kenya also seems to be very well aligned with the Jezebel because of her expressed sexuality and the Black Lady because of her work ethic and the fact that it has kept her from having a relationship outside of her career that would allow her to "settle down" and start a family.

Children and the negotiation of work and family

Noticeably, these women all regard their families in completely different manners. While it seems that all of them are aware of the fact that it remains important to negotiate a healthy balance between personal life, family life, and business connections, it seems like half of the cast has difficulty finding that equilibrium. As noted below, Cynthia brought her daughter on her honeymoon at the behest of her new husband, which speaks to Collins' note that in order for women to continue to appear to be super-strong black mothers they have to place their needs behind everyone else's. Collins states that this is especially the case in regards to their sons, and the only people we would be able to test this against is NeNe because Phaedra's son is too young for his needs to really interfere with hers. While NeNe states that she is going to need assistance balancing her new job with her son's needs while she is in Los Angeles, she is very

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¹³⁷ Collins 2009, pg. 188.

forthcoming with expressing that need to Gregg. Though Cynthia has a daughter, it seems that the happiness of her child may have interfered even slightly with the peace in her marital relationship slightly because of her having decided to bring Noelle on her honeymoon with Peter.

Though not all of the cast members are actual housewives or mothers, we do have a chance to see how they negotiate the balance between work and their home lives, as well as their relationships with their children. Throughout the season we see a lot of the cast members in work-based situations. In the first episode we see Phaedra visiting the animal hospital of Dr. Price, in which Phaedra expresses her interest in providing Price's clients with funeral services for their pets. Stating that she would like to be the "Vera Wang" of funerals, Phaedra thinks that because she and Dr. Price are both UGA alums they may be able to go into business together. We do see in later episodes that Phaedra does indeed make that business connection, with her mother joining her at the funeral services for a dog. Regarding Phaedra's relationship with her son Ayden, we see that she is content in lavishing him with everything possible, and is very attentive to his needs. In one scene she sits with him in the barber chair because he is scared to get his hair cut, and in another episode we are privy to the happenings of a very long and presumably very expensive birthday party that Phaedra throws for him at the aquarium.

While we do not see much of the negotiation between work and family for Cynthia, we are privy to a small amount of the relationship that Cynthia has with her daughter Noelle in the first episode of the season. Noelle's father, actor Leon [Robinson] is a fixture in her home and usually stays with Cynthia's family when he comes to visit. Leon and Peter have a noticeably comfortable relationship, and Leon jokes that they should still act like they have company when he comes to visit. In the first episode we find out that Noelle is home-schooled, and Leon thinks that it is time for her to go to regular school, citing that his mother is a retired teacher and she needs to be around other children of her age. Cynthia's main argument against the fact is that she is with Noelle more than Leon and Peter and that Noelle was seemingly miserable when it was time for school, which Peter confirms. In commentary, Cynthia states that it is easy for Leon to come around sparingly and voice his opinion about what she should do differently but that he should be there more often if he thinks that he has better ideas than she does. When Noelle joins the group downstairs Leon asks her what she would like to do and Noelle states that she does indeed want to go to school, and that she never actually wanted to be home schooled. This is all that we see of Noelle in the entire season, though Peter does mention that he is glad they went on a couple's trip to Anguilla because Cynthia brought Noelle on their honeymoon.

In her personal introduction, Kenya states that she lived in Los Angeles for 18 years and recently relocated to Atlanta when she realized that she had made her career so important that she had not been able to find the time to work on her personal life. In Kenya's relationship with her Aunt Lori, we do see a very clear example of what Collins calls an "othermother"- a woman who is not only key in supporting her own children but also in helping blood mothers who for whatever reason do not appear to be prepared for or lack the desire for motherhood. Kenya states multiple times throughout the season that her relationship with her mother was not even volatile, because it did not exist, and that her Aunt Lori stepped into the mothering role to support Kenya as a mother figure while she was growing up. In an effort to get closer to her family and to hopefully strengthen her relationship with Walter Kenya moved to Atlanta. The most that we see about Kenya's ability to juggle her personal relationships with her business relationships is when we are privy to the conflict that arises from her relationship with Walter.

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¹³⁸ Collins 2009, pg. 194.

Most of the cast members have something to say about her relationship with some of them having more to say than others (notably, Phaedra still being friends with Walter following their break up, and NeNe stating on a few occasions that the relationship did not quite appear to be realistic or strong). In their first meeting, Kenya confides to Porsha that she is beyond the age that Porsha would like to be when she is done having children and would just like to have a baby. When their relationship sours, Porsha talks about the fact that Kenya is not married and does not have children as though it is a negative reflection of her.

The most that we see about Kim's relationship with her children and how she negotiates a work situation with her family life is shown in a few situations. For starters, it does not seem that Kim does actually work outside the home, so there is not a workplace relationship that she would have to maintain that could interfere with her ability to spend time with her family. We see Kim's relationship with her baby KJ a few times, namely when she is jokingly playing with him while singing "we're homeless" because of the issues with the upcoming move. Other than that, we see that Kim has a very open relationship with her daughters, and on occasion is out with them at a café where they joke with her about not having any more children so soon. In one scene we are also privy to Kim talking to her older daughter Brielle, her daughter's friend, and Kroy about Brielle being bullied at school. He group come to the belief that her issues with other kids at school could be stemming from jealousy.

NeNe is another cast member who has a very open relationship with her children. While in Los Angeles for the Gay Pride parade, NeNe has a very open conversation with her son Bryson about sex and the Gay community in general. We are also privy to the relationship that NeNe has with her older son Brent when he brings his daughter to visit. NeNe states that she did not find out that her son had a child on the way until she ran into the mother when she was 6 months pregnant. After the birth of the baby, NeNe is not necessarily keeping it a secret that her son had a child, but is not advertising it publicly (other than the show, of course). Later in the season we see that NeNe does not think it is her place to hold a sip-n-see party for her "glam" daughter, as that is the choice of the mother, not the grandmother. In regards to the negotiation of family and work that NeNe does, we see that Gregg and Bryson accompany her to Los Angeles, with the idea that Gregg will be helping her to keep Bryson comfortable and taken care of while she works. Later in the season NeNe suggests to Gregg that if she stays in Los Angeles Brent should be in school with kids that he has grown up with, so Gregg would have to stay in Atlanta with him. One of the noticeable connections that black women have to their families is through the children of their children. NeNe is the only cast member who is a grandmother, and she is not willing to become a mother all over again to her older son's daughter. Collins cites Andrea Hunter's research (1997) on black grandmothers and how black parents rely on their mothers for parenting support, which became increasingly necessary in the 1980's and 1990's with the increase of black youths falling victim to drugs and the crime associated with it. 139 NeNe takes a very matter-of-fact stance when she states that she encouraged her son to get a DNA test to confirm paternity as he was not married, and that she is not going to take on the maternal duties of showing her granddaughter off.

Throughout the season we see a lot of Kandi's daughter Riley and her opinions about her mother's relationship with Todd. In one scene Riley jokes that Todd appeared in their house suddenly and Kandi immediately clarifies that he moved in after they had been together for a little while and that she had not brought Todd around earlier because she wanted to wait until she

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¹³⁹ Collins 2009, pg. 193.

was sure enough in their relationship to want Todd around Riley that often. We also see that Kandi's mother is at her home quite a bit, though her visits begin to taper off later into the season after they move to the new house. Kandi does state in conversation that she loves being able to play the role of wife and mom, and about the tradition of Sunday dinner with the family being a big part of her family life growing up. It seems that Kandi does not have much conflict in negotiating her work and family lives, and that the only thing that has been keeping her from her daughter in this season is how busy they have been as a family with moving along with her setting up a new office space for her Bedroom Kandi collection and her studio.

Another person who does not seem to have to negotiate her work with her home life very much is Porsha, and that is mainly because she does not have an actual job. While she does a lot of work with her family's charity, she is not responsible for much outside of her home in that regard. Porsha does, however, want [desperately] to have children. After suffering a miscarriage previously, Porsha has trouble dealing with the emotional and mental strain that the loss took on her, saying to a psychiatrist that she does not want to feel alone in having children, though she is indeed married. The main conflict that we see between Porsha and Kordell about her home and work life is that she is spending a lot more time outside of the home than she had previously, and he is concerned about her ability to manage her work life and her home life if and when they do have children. Kordell would like his home to be closer to the way that his home life was as a child, with his mother at home preparing meals and keeping house while he father worked to provide for them. Porsha "borrows" her brother's daughter Jayden for a night and does not appear on camera to know how to entertain and take care of a toddler (she looks confused as to what to do to calm a fussy baby while meeting with the party planner previously, lifts the baby out of the car by one arm onto the ground without shoes on, and leaves a soiled pamper for Kordell to discard), and Kordell had already challenged her to keep the baby without the help of her mother or anyone else to see if she could handle the pressure. What we do not see at all in the season is the relationship that Porsha has with Kordell's son, presumably because Kordell might not have wanted his son exposed to the public on the show. Later in the season we see that Porsha and Kordell have a serious conversation about whether or not she wants to have children or a career, as he does not want to hire a nanny and would rather work hard himself to support them so she can be home with their child. Apparently, they agreed on the arrangement prior to the wedding but Porsha changed her own desires since then.

Professionalism and work lives

Staying in the realm of work, we see that most of the cast members are very busy in regards to their professional lives throughout the season, some more than others. As noted previously, we are privy to NeNe's work relationships from the very beginning of this season. Throughout the season NeNe spends a lot of time in Los Angeles while filming for *The New Normal*, and has a few other events as well, namely the Shoedazzle shoe release, and the ladies luncheon party. The cameras are also present for NeNe's press tour in New York City, her Ebony Magazine cover photo shoot, and at meetings with Ryan Murphy, creator of *The New Normal* and her acting coach, Lee, both whom she thanks profusely for their help and support. At one point in time, NeNe tells Cynthia while she is in New York City that she thinks she could have "made it" earlier if she were mean.

Another person that we see working a lot throughout the season is Cynthia. Starting with the Jet Magazine casting at The Bailey Agency, we are privy to a launch event that Cynthia hosts as the new face for a new brand of moscato wine, a modeling show for children, and the

inaugural Miss Renaissance pageant. We also see a lot her business practices and can see that she makes business decisions based on what will best benefit her business interests. Cynthia invited Kenya to the Jet Magazine casting as she was previously featured as the Jet "Beauty of the Week", and though that event did not go over without incident, Cynthia and Kenya worked together again for the Miss Renaissance pageant as Kenya was crowned Miss USA in 1993. Cynthia and Kenya also bonded on a professional level when Kenya was having difficulties with Phaedra in their proposed business relationship. Upon a visit to The Bailey Agency, Cynthia tells Kenya that she cancelled a casting call of Phaedra's workout video because Phaedra advertised the casting via Twitter because she does not think it is a professional practice. Further, Cynthia expressed in commentary that she does not do pro bono work and could not imagine that Phaedra would expect Kenya to work for free. In later commentary, Cynthia notes that doing business with friends is problematic at times. Later in the season, Cynthia relieves Porsha of her duties within the pageant and declines support from her foundation when tasks that she had previously asked Porsha to handle were not completed.

We saw a bit of Phaedra's business prowess previously as noted in her meeting and subsequently working with Dr. Price, but the majority of the work that we saw Phaedra complete was for the workout video that she did with her husband Apollo. The whole idea behind the creation of this video is that Phaedra has a "donkey booty" that her fitness trainer husband Apollo helped her to achieve post-pregnancy. Phaedra hopes to help women achieve a curvaceous bottom without having to sweat so much, because "black women don't like to get their hair wet." Aside from the fact that Phaedra played into a stereotype about black beauty with the previous statement, she is also playing on the notion that the backside of black women is something that women of all races would like to "achieve". Because Kenya has a production company, she and Phaedra initially consider going into business together. Throughout the season we watch the dissolving of their professional and personal relationships, which mainly stems from a disagreement that they had about the business process. When Kenya procures a distribution deal for Phaedra and Phaedra does not think that Kenya should receive the dividends that she is requesting on the profits of that distribution, their relationship goes very sour very fast. While Kenya previously questioned Phaedra and Apollo's work ethic (they had not discussed names or other specifics for the workout video prior to an initial meeting, seemingly had a spat in front of her which Kenya did not find professional, and were not prepared to demonstrate what they were trying to accomplish in regards to specific moves for the workout video in a gym session), Kenya was perturbed to find out via Phaedra's lawyer that she did not agree to Kenya's terms in regards to the distribution deal. After their business relationship ended, Phaedra proceeded to publicly slander Kenya on multiple occasions, stating that she was chemically imbalanced, possibly a drunkard, and a bootlegger. Phaedra also stated on multiple occasions that she could physically protect herself from Kenya with weapons (stun gun) if necessary. In a meeting with another production team, Phaedra made comments that should not necessarily be voice when in a business setting as they were sexual innuendos.

Staying on the subject of Kenya and her business practices, we mostly see a lot of the drama that ensured due to her and Phaedra's failed business relationship but are also present for a photo shoot for KRAVE Magazine. In regards to the situation with Phaedra, Kenya was looking for a percentage of the profits that resulted from the distribution deal that she procured for Phaedra's workout video. While Phaedra thought that it was premature for Kenya to use her name to shop the project for the distribution deal, Kenya was attempting to get different business ventures in place to get the veritable ball rolling faster. After the phone call with Phaedra's

attorney Eric, Kenya visited Phaedra in her office and that was when Phaedra advised her that she did not think that Kenya should receive the amount off the back-end profits for the distribution deal that Kenya had secured. Following that meeting, Kenya decided to make a workout video of her own. While the idea started as a joke with her fellow producer who was at the meeting with her, Kenya decided to pursue the situation in order to take advantage of the distribution deal that she had already procured. Kenya later spoke with Apollo following the meeting at Phaedra's office, advising that she thought that Phaedra realized that no one does a deal for free. After Apollo voiced Kenya's concern to her, Phaedra's response was that as a lawyer she does deals for free all the time. Even if that is the case, she should not expect others to do to same. When Kenya decided to make fun of how Phaedra dressed in Anguilla (thong bathing suit with netted dress cover-up) at NeNe's Shoedazzle event, Kenya stated that decided to do a workout tape of her own because the deal was on the table for her and that she never attacked Phaedra personally. While the group was in Los Angeles and at the improvisation studio for The Groundlings, Kenya found great offense in the fact that the rest of the group did not seem to respect her work as an actor when she introduced herself per the instructions of the leader.

While Kandi seems to be very successful and very busy, we do not see very much of her work throughout this season. In the second half of the season we are privy to Kandi's work with her intimate luxury line "Bedroom Kandi" as the camera goes with her to an event that is her first chance to meet all the women who are a part of the consulting group where they celebrated the success of the line (they won Adult Video News's annual award for best sex toy line that year), in which Kandi address the group, thanking them for all their hard work to help the company succeed and allow her to help them realize their own dreams as business women while she realized her own. In conversation, Kandi stated that a friend of hers since 6th grade is working with her now and has remarked that she is mean, but Kandi noted that the relationship changes when you go from personal to business. In light of that statement, It is very curious that when Kenya attempted to explain her side of the situation in what happened between her and Phaedra to Kandi, Kandi was not able to look beyond the fact that while they were friends Kenya moved forward with a business deal, and that Kenya felt that Phaedra's personal attacks were completely unwarranted and uncalled for. Other than the toy line, we saw Kandi in the recording studio working on a new song which is actually a gospel record called "Prayed Up" with fellow recording artist Marvin Sapp. Kandi discusses issues that she came across with people thinking that it was strange that she would do a gospel record considering that she sells sex toys as well. Kandi refutes that by stating that she was raised in the church and has actually done business with parishioners in her father's church.

Though Porsha does not have a job like the rest of the cast members, she does work within her family's foundation. The main events that we see Porsha engaged in for the foundation throughout the season are the women's charity event that she has in the beginning of the season and the pageant that Cynthia invited her to be a part of. As Kenya noted at the charity event, it seemed to be very informal, almost more of a get together rather than a charity event. During the event, Kordell arrived with a personalized cake and a gift for Porsha, stating that it was an extension of her birthday gifts. The only thing that made his appearance not completely unfounded was that he left a sizeable donation for the charity as well. Otherwise, we see that Porsha was invited by Cynthia to participate on behalf of the foundation as an organization, but their business agreement was terminated when Cynthia saw that Porsha was not completing tasks within the organization for her in a timely fashion. One on occasion, Porsha states in

commentary that she is frustrated about all the work she has to do as she is only an assistant. Though most of the commentary about Porsha's work [or lack thereof] is negative in that most of the women note that she does not have a job in the same sense of the word as the other women, we can almost regard her work life and her attempt at focusing on her family as a move towards making a decision to take care of her home life in a manner that black women have not really had a chance to do as of late. Considering the influx of black women into the workforce following World War II because black men were not able to provide for the family for numerous reasons (lack of work, instability of work, rate of incarceration, etc.), ¹⁴⁰ and the impressive work histories of the other women in the cast, it is actually commendable that Porsha would actually attempt to be a "housewife," much to the disapproval of the other women. Following the choice to remove themselves from field labor and domestic service to handle domestic duties in their own homes, black women who were the wives and daughters of able-bodied working men were criticized because they seemed to be aspiring to a model of womanhood that was not appropriate to them. 141 Collins notes that black women wanted to withdraw from the labor force not to mimic white women's domesticity but in an attempt to strengthen the economic and political positions of their families. 142 In this regard, Porsha can almost be seen as the most responsible actual "housewife" throughout this season. In a world where black women are defined by so many things and in so many ways, "the decision to make her family the most important priority was an act of resistance". 143 While her relationship was problematic for different reasons, Porsha made a conscious decision to adhere to the wishes of her husband, which has since not paid off due to her choice to attempt to change said decision.

Femininity and sexuality

Considering the longstanding issues that black women have had historically with their ability to control the sexual imagery that surrounds the black woman's identity, it is almost refreshing to know that these women are so comfortable discussing their own sexualities so freely for the public. There is however a very fine line between owning ones sexuality and being viewed as somewhat of a harlot, again, due to the historical representations of black women and their sexuality. Much of Collins' work in <u>Black Feminist Thought</u> focuses on the suppression of black women's voices in regards to their sexuality and having to endure sexual harassment and abuses over the years. From the desexualized and blatantly masculinized Mammy to the hypersexual Jezebel, black women have a broad range of sexual behaviors that they have been governed and judged by. However, it seems that majority of the women in this cast have rejected the notion of their being a fine line with which they should govern themselves publicly.

The public exhibition of black women has been central to the objectification of black women as sexual objects. Collins cites Yi-Fu Tuan's argument that displaying humans alongside animals implies that those humans are more like animals than they are like regular, "normal" people. Further, animals tend to acquire human definitions and are just more open sexually, which adds to the attraction of visitors to modern zoo exhibits. The next statement is paramount in considering the fact that blacks and women in particular have been put on display

¹⁴⁰ Collins 2009, pg. 62.

¹⁴¹ Dill, Bonnie Thornton. 1988. "Our Mother's Grief: Racial Ethnic Women and the Maintenance of Families." *Journal of Family History* 13 (4): 415-431, pg. 422.

¹⁴² Collins 2009, pg. 61.

Brown, Elsa Barkley. 1986. Hearing Our Mother's Lives. Atlanta: Fifteenth Anniversary of African American and African American Studies, Emory University (unpublished), pg. 11.
 Collins 2009, pg. 150.

for sexual reasons (i.e. Sarah Bartmann) and the notion that the dehumanization of said people is necessary and easy if they are already considered as sub-human: "Some visitors are especially attracted by the easy sexual behavior of the monkeys. *Voyeurism is forbidden except when applied to subhumans*". ¹⁴⁵ If a person or group is designated as less than human, it is fairly easy to watch them do most anything and not feel any guilt, but rather find it entertaining.

Collins also notes in <u>Black Sexual Politics</u> that a marker of hegemonic femininity concerns the significance of work and marriage in regards to access to income and wealth.¹⁴⁶ A woman of higher status is less likely to work, and the more likely she is to be married and have access to income generating property. Her job is essentially to run the family, and the behavioral norm of female submissiveness counsels married women to become mothers. The ability of a woman to seek out a heterosexual relationship that will lead to a marriage that will grant them economic stability is a class-based dimension of hegemonic femininity. As such, true femininity remains contingent on a woman's legally sanctioned relationship to a man.¹⁴⁷

In regards to traits of femininity and sexuality, there are definitely a plethora of sexual innuendos and blatant sexual activity throughout the season. In the first episode, Kenya states the following when one of the girls auditioning for the Jet Beauty of the Week walks down the runway: "Ok, I'm not gay, but that's pretty hot." In happier days of their friendship, Kenya points out Phaedra's cleavage playfully while they're meeting for drinks. One of the first things that threw a wrench into Kenya's relationship with Phaedra was that while they were in Anguilla, Kenya asked Phaedra the following in front of everyone else after putting on arm around both Phaedra and Apollo: "If you had to give Apollo a birthday present and it involved two if your friends, name two... a pass for a bedroom treat... we're just having some fun." Phaedra response, while she attempted to continue to be cool and collected was "Put some ice in your panties because it's just not a good look for you." Later in the season when Kenya is at the photo shoot for KRAVE Magazine, Kandi goes to visit her and brings a gift from her Bedroom Kandi line to which Kenya responds that she "needed this [vibrator]" because she has been under a lot of stress.

As noted previously, Phaedra tends to say things that do not necessarily reflect that which a true Southern Belle would. This is evidenced throughout the season with her use of sexual innuendos. In the gym, Phaedra makes a joke about the kettle balls being big balls. After the representation of Peter and Cynthia as a married couple to the group in Anguilla, Phaedra says "give her some tongue action" when they kiss. As the water splashes up on the platform that the group is seating on in Anguilla Phaedra says "hot and wet, woo, woo, woooh!" Phaedra's arrival in Anguilla with the thong bathing suit and netted dress draws a comment from Porsha of "I don't know Phaedra that well, but where is this lady's clothes?" When Phaedra, Cynthia, Apollo, and Peter go to a strip club in Atlanta that has older women strippers in it, Phaedra says that she thinks it is beautiful to see women of their age expressing themselves. On the way to the strip club in Las Vegas Phaedra states that they are "bountiful with nude beautity", later complimenting a stripper on her skin and stating that she is shaved very prettily. For her costume ball honoring women in Hollywood, Kenya asked Phaedra to attend dressed as Eartha Kitt because she is someone who owns her sexuality.

Considering that Kandi has a sex toy line, it is not at all surprising that she would show up with some highly charged sexual situations throughout the season. On a shopping trip with

¹⁴⁵Tuan, Yi Fu. 1984. *Dominance and Affection: The Making of Pets*. Yale University Press: New Haven. pg. 82. (italics added)

¹⁴⁶ Collins 2005, pg. 198.

¹⁴⁷ Collins 2005, pg. 198.

Phaedra, Kandi brought a present of kegel balls for Phaedra to try, and Phaedra requested a penis ring. While in Anguilla, Kandi tells Todd at dinner that she does not drink that often but the one time she had alcohol it got her very sexually aroused, which prompted Todd to jokingly suggest that the waitress add more alcohol to her drinks. Later in Anguilla Kandi and Todd share a video with the cameras that they took, stating that they just "christened" the Jacuzzi for the rest of the group. Kandi states after they are back stateside on one occasion that whenever Todd drinks Hennessy she knows that it is going to be a long night. While the group is in the party bus on the way to Las Vegas from Los Angeles, Kandi tells a story about farting in someone's face once when she was about to climax from oral sex.

The other the cast members do not seem to be as sexually charged as the previous women. While in Anguilla, Cynthia jokes that she had to go into "third shift" the night before, and later calls Kandi and Todd out about having been in the hot tub. In Las Vegas, Cynthia rides a mechanical bull without panties on under her long dress and the girls joke about it. Back home, Cynthia jokes that Peter is in his early 50s but still acts like a 20 year old in some ways. NeNe tends to own her past life and the fact that she was once a stripper. In Anguilla she jokes on one occasion while dancing with some performers after the cast joined them that she has been "doin' that shit for years," and on the beach she later states that she has "ridden some horses before but they just didn't have four legs," then shows the women some yoga moves that are highly sexual in nature. The most that we see of Porsha on a sexual level is when she jokes with Kordell about trying to get pregnant while leaving their pool. Kenya does, however advise Cynthia that Porsha did say something to the effect of Cynthia and NeNe having an almost unnatural relationship because of how close they are, and there seems to be some hint of a question at homosexuality.

Beauty Queens

For the purposes of clarification, Miss USA and Miss America are completely different pageants. Outside of the pageant circuit and those who are very fond of pageants, most people would not know the difference between the two, or even that they are different at all. Founded in 1921, Miss America is mostly known for the scholarship opportunities for women, while Miss USA is scholarship based and the winner also participates in the Miss Universe pageant. The Miss America pageant had a clause in its rules that did not allow women who were not white to participate, and no African American women participated in the pageant until 1970. Has In 1968, the National Association for the Advancement of Colored People (NAACP) staged a counter pageant in the first Miss Black America pageant. This was mainly because they believed that the contest was not necessarily inherently racist, but historically so. Holle the Miss Black America pageant of 1968 was not the first pageant that was created for black women, it was organized and sponsored by the NAACP, which had massive exposure also due to the fact that it was covered alongside the Miss America pageant in the same town, with ample media coverage by the New York Times and other major news outlets.

Saundra Williams was crowned the first Miss Black America in 1968, and the Miss America pageant did not have a black contestant win until Vanessa Williams in the 1984 pageant, not without much controversy. Mainstream media coverage of Williams was a daily occurrence, and a rumor surfaced towards the end of her reign that there existed photographs of a pornographic nature of Williams that were taken prior to her participation in the pageant. While

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¹⁴⁸ Craig, Maxine Leeds. Ain't I a Beauty Queen? Black Women, Beauty, and the Politics of Race. Oxford University Press: New York. 2002. pg. 5.

¹⁴⁹ Craig, pg. 70.

Williams stated in a press conference in July 1984 that the photos had indeed been taken but she had never given consent for their release. The photos were purchased by Robert Guccione, publisher of *Penthouse* magazine, and later distributed throughout the country in one of the magazines most successful editions. 150 Williams stepped down from her title, and first runner-up Suzette Charles, another black contestant, carried out the last 7 weeks of her duties. Considering that Charles was runner-up in the contest, it is very curious that Porsha would deem it so important to note on multiple occasions that Kenya did not mention or recognize her in the same breath as Williams or at all, especially when Kenya stated that she was a personal friend of Williams'. Carole Gist was crowned the first black winner of the Miss USA pageant in 1990, three years prior to Kenya winning. While Porsha attempted to bring Gist up in this season's reunion special, her statements were truly just an attempt at making Kenya appear to not be giving praise where it was due, though Gist is from Detroit as is Kenya, and is 2 years Kenya's senior, which makes it fairly possible that they knew each other outside of the pageant circuit, and obvious after they both participated in and won the Miss USA pageant, both going on to finish well in the Miss Universe contest (Gist was runner up in 1990 and Kenya finished in the top-6 in 1993).

Throughout the season we see that there is a lot of drama surrounding the fact that Kenya was crowned Miss USA in 1993. After Cynthia and Kenya's relationship got off to a rocky start, Cynthia says "she was a Jet Beauty of the Week, so she says anyway" in an effort to mock Kenya, to which NeNe asks what year she was Miss America because it is 2012 in the same episode. When Porsha calls Kenya Miss America instead of Miss USA Kenya equates the misstep to calling FLOTUS (The First Lady of the United States) the First Lady of Zimbabwe in commentary. While everyone is so comfortable stating that Cynthia is a black supermodel (Porsha states that when talking about Cynthia in the fifth episode), no one seems to be comfortable stating that Kenya was crowned Miss USA. Later in the season, NeNe states that she thinks it is "bullshit" that Kenya is so sensitive about a title from so long ago. Later in the season Phaedra calls Kenya "Miss Ratchet USA" in commentary in an attempt to use current street jargon to call Kenya low class. During the argument between Porsha and Kenya in Anguilla, Porsha repeatedly insults Kenya, exclaiming that her accomplishments do not matter because they were so long ago. This prompts Kenya to throw a ball highlighting iconic black women in film, which is covered in the last episode of the season.

Relationships with men

Throughout Collins' section on black women's love relationships in <u>Black Feminist Thought</u>, much of the discussion is centered in the issues that black women have had with black men historically, and how black women have addressed them. These issues include but are not limited to infidelity, lack of respect by men of their women counterparts, domination, violence, and paramount to all others, the difficulty in finding a "good" man. Positively enough, the majority of the cast in this series does not find much difficulty in these areas, other than the struggles that a few of them have with balancing their careers and finding men who are secure enough in themselves to allow the women to be strong and successful. The only single cast member, Kenya, states throughout the season that she has primarily focused on her career and has not given herself the time to focus on her personal and family life. Collins states that black women who are alone and unable to find a black man find themselves having to deal with issues

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¹⁵⁰ Jewell, pg. 53.

of feeling like they are at the bottom of the veritable totem pole of desirability. While most women find themselves continuously expressing the idea that they will one day find a good black man and going through the motions of their daily lives, others pour themselves into the role of motherhood. The issue here is that Collins does not address what outlets that black women who are not mothers have. Further, the potential relationships between black women and men of other races are never explored throughout the text, other than those that were forced (i.e. the relationship between slave and slave master). As such, there does not seem to be much illustrated "hope" throughout the literature for Kenya and other black women like her who find themselves over the age of 18, without child, and without a male counterpart.

The relationships that the women in the cast have with the men on the show are very curious. While some of the relationships seem to occur perfectly naturally, others are questionable and are indeed questioned throughout the season. The relationship that NeNe has with her ex-husband Gregg (who later becomes her husband again) is a funny one in that they were together for so long that they know each other well enough to know exactly how each other will react in most every situation possible. Early in the season NeNe jokes that is it no surprise for Gregg to want her back because they always had a great relationship, but she is adamant about the fact that he has to prove himself before she gives him another chance. While Cynthia and Peter both state that they are happy that NeNe and Gregg are trying to work something out because they are a wonderful couple, NeNe justifies their divorce by stating that there was nothing else for them to fight about when they made the decision to do so. NeNe and Gregg joke with each other a lot, and that is evidenced throughout the season. On one occasion at a nail salon, Gregg starts to massage NeNe's feet while they are getting pedicures.

Kandi and Todd celebrate their one-year anniversary very early in the season, which prompts them to joke about how fast they got together. At the party that Kandi threw for Todd birthday, she is perturbed about Kenya approaching him about business matters (she heard that Phaedra spoke with him about potentially producing her video before their business relationship ended), stating that she will "fuck somebody up over" her man. In a previous season it was stated that Kandi could potentially be seen as a sugar-momma for her male counterparts, which is something that is only slightly addressed in this season. Rather, we see the swift progression of their relationship from them moving into a new home after being together for a year, and Kandi looking at engagement rings in Las Vegas with the girls. Early in the season, there is a flash back to a conversation from a previous season between Kandi and her mother in which Kandi expresses a need for her to approve of her relationship.

The relationship that Kenya has with Walter is under fire from the very beginning of the season. Kenya first defends her relationship with her boyfriend when she explains to her Aunt Lori that she did not want him to meet the family until they were engaged. Kenya does however bring Walter to her cousin Che's restaurant shortly thereafter, and the family meets him and seems to approve. Prior to leaving for Anguilla, Kenya and Walter have dinner together on a couple of occasions. They are eating out on once occasion, and they seem to hit a bump in their conversation when Walter explains that he had previously talked to Kandi. Kenya was not pleased with that news as she did not want anyone to have a reason to judge or make fun of her. On another occasion, Kenya pretends to cook dinner at home (the food is actually store-bought), and steers the conversation towards marriage and children almost immediately. On a double date with Phaedra and Apollo, Kenya seems to be flirting with Apollo while Phaedra covets a

¹⁵¹ Collins 2009, pg. 174.

¹⁵² Collins 2009, pg. 176.

relationship with Walter that seems to be based in business connections. The relationship turns sour while they are in Anguilla. Amidst a lot of borderline inappropriate flirting (with Apollo and the manager of the hotel, whom she asks in front of Kandi if he has ever donated sperm to a sperm bank), Kenya states in commentary that she would like to see Walter a little jealous. The entire time they are in Anguilla, actually before they leave the States on the flight to Anguilla, Kenya talks about hoping that she gets proposed to on the trip. Her major intent to reach that goal seems to place strain on their relationship, to the point where Kenya and Walter excuse themselves from the rest of the group after being asked questions about their relationship by almost everyone, resulting in their having an argument in which Walter walks away from Kenya. The relationship between Kenya and Walter never seems to repair itself, and people notice that they did not talk much at Cynthia's event. Shortly thereafter Kenya and Walter go their separate ways after a fish trip that very obviously showcases how far apart they are, literally and figuratively.

Cynthia's relationship with Peter is showcased a few times throughout the season. We already touched on the fact that Peter was happy about them going on a couple trips, but we also see that Peter and Cynthia tend to have a lot of conversations about things that a mature couple typically would. One example of this is the conversation that they have about strip clubs while in the grocery store, where Peter explains to Cynthia that he goes to strip clubs often, because they are almost like an office for men in the south. This is a far cry from seasons past, when it appeared that their relationship might not actually survive due to reasons both internal and external.

We mainly see the relationship between Phaedra and Apollo in light of their strange friendships with Kenya, which have both been detailed already. Otherwise, we see that they have a playful side of their relationship as well when they joke about blogs reporting that Phaedra supposedly filing for divorce. While they joked at Cynthia's event, prior to Apollo playfully asking if Phaedra is divorcing him he was talking to Peter and Kordell about the difficulties in being in a relationship with someone as strong willed as Phaedra. Otherwise, we see their relationship in light of their business relationship as well, considering that throughout the season they are working on the workout video.

The relationship between Porsha and Kordell is a very strange one, mainly because they appear to be at odds with one another through majority of the season. Newly married, they seem to usually play the traditional roles of jock and cheerleader very well, replete with their relationship finding turmoil when the cheerleader finds that she wants more for herself. Kordell seems to ask Porsha a lot of the time if she is comfortable with the manner in which she handled a situation, especially those in which there is conflict with the other women, much like a father would ask his daughter or son. Following the argument with Kenya in Anguilla, Kordell advised Porsha that she is not completely innocent in a lot of situations because she does instigate issues at times. After Porsha reports to Kordell that Cynthia ended their business relationship, Kordell says to Cynthia in front of Peter that she and Porsha both get on his nerves, after asking if they are ok and attempting to control the conversation. While the women were in Las Vegas, Porsha called Kordell after not having gone out to the strip club with the rest of the group. It is obvious from their conversation that Porsha misleadingly made it seem that Kordell did not want her to go to the strip club, as he stated that if she did not want to go she did not have to. In the final episode, the verbiage that Kordell uses while talking not only to Kenya's assistant producer Brandon but also to Kenya is borderline abusive- he cuts Kenya off, asking "how long have you

been disrespectful?," before physically touching Brandon while talking to him and demanding that Kenya come back outside to talk to him.

Relationships with other women

Other than the interactions that the women have had with one another that have already been discussed, there are some additional examples that should be addressed mainly because they showcase directly the manner in which they treat each other and their reactions. A lot of the statements that cast members make tend to be very judgmental. When Kim first goes to visit Kandi at her new home, Kandi remarks that she does not like the remarks that she is making, and that it could potentially be jealousy due to Kandi moving into her dream home and Kim having to move out of what she said was her dream home. At the Bailey Agency, Cynthia remarks that Kenya is being too hypocritical of the ladies who are there for the Jet Magazine casting, noting that she "would not be caught dead" doing some of the work that Kenya has done (Kenya's covers of King and Smooth Magazines are shown on the screen). Also at the Bailey Agency, Kenya tells one of the ladies there for the casting call that she should be looking at her to answer the question that she asked, not at other people. While this does not come off as too confrontational, it could have not been received well as Kenya was essentially a stranger to this young woman.

There are also multiple occasions where the cast members say things about one another that are blatantly rude or disrespectful. The curious thing, however, is that a lot of the time this occurs in commentary, not actually in front of the person in question. Kenya states twice that she does not think that Cynthia has original ideas (once at the Jet magazine casting and again at the ladies function for NeNe) after she herself seemed to be out of line for thanking people for coming, as though she was hosting the event, when Cynthia actually was. After Kenya and Walter broke up, Phaedra states in commentary that she is not surprised about it because you "can't make a whore into a housewife."

Phaedra does tend to be a bit more outspoken than the other ladies in regards to speaking her mind in public, as evidenced by the statements that she makes throughout the season about Kenya. After they initially started out as friends with Phaedra defending Kenya on a few occasions (in Anguilla Phaedra states that she thinks Kenya is sensitive about people trying to remove or discredit her importance as a part of history), Phaedra goes on to slander and defame Kenya (Kenya's words) by stating that she is a drunkard and could be chemically imbalanced. In one of the reunion specials, Kenya states "shame on you" to Phaedra, for making light of people who actually need help, though she stated directly to Phaedra at NeNe's Shoedazzle event that Phaedra knew "good and God damn well" that there was nothing wrong with her.

Though Cynthia and Kenya have had their issues, Cynthia states more than once in commentary that she does not think it is appropriate for Phaedra to talk about Kenya in the manner that she does without Kenya present to defend herself, also stating that it is unprofessional. Cynthia also states that she is closer in age to Kenya than Porsha, and that she is not surprised that the argument between them in Anguilla got so intense because of their age. After Kenya dismisses herself from the group at a dinner later in the season amidst Phaedra and Porsha not being friendly about her announcing that she broke up with Walter, NeNe states in commentary that Kenya was able to see Phaedra for who she really is.

In Anguilla, Kenya apologized to Porsha for calling her a "bitch" the next day, also apologizing for losing her cool because and that she knows she has a temper. The night before, Porsha told Kordell that Kenya started the argument and she was just trying to protect herself. In

watching the footage of the argument and the conversation that it stemmed from, it appears that after NeNe asked them both to explain their own side of what their conflict was Porsha would not allow Kenya to speak and tried to place the blame for their misunderstanding solely on Kenya, which Kordell appeared to be skeptical of. After Kenya apologized to Porsha the following day, Kordell asks Porsha if everything is ok. When Porsha tells Kordell that Kenya apologized for calling her the b-word, his response is "well didn't you call her a tramp?" Though Porsha tries to claim to Kordell that she would not take the conversation there, it is obvious that she would and in fact did. Porsha seems to get her conversations and the events confused quite a bit, though, as evidenced by her stating that she thought she was working with Cynthia on the pageant as a friend, though Cynthia regarded the situation as a business partnership. Even following all of the drama that Kenya and Porsha deal with throughout the season, Kenya invited Porsha to her event. While Porsha thought that Kenya was trying to be ugly when she asked her to attend as Halle Berry from the movie "B*A*P*S," it is evidenced when Kenya asks the party planner to cancel that portion of the show that Kenya had planned the event around showcasing each of the cast members as the actresses that she asked them to attend as, later introducing them on stage to the partygoers as her friends.

 How do representations of race, class, and gender intersect in The Real Housewives of Atlanta?

The Real Housewives series hosts a few peculiar questions: are these "real" housewives? Is this how typical housewives conduct themselves? Why are these women housewives? With the inclusion of different locations to the series, Atlanta in particular, we are given a whole host of other questions: Is this how southern housewives are supposed to act? Is this how black housewives act? In considering these questions, we can see very easily how representations of gender, class, and race interact mainly because it is a series about women who appear to be members of the upper class, and in the Atlanta installment, who are all black, save Kim.

Per the 2010 U.S. Census, ¹⁵⁴ the city of Atlanta has the highest percentage of black residents of all the cities that have a *The Real Housewives* franchise shot in them (54 %), with Washington D.C. being a very close second (50.7 %). Curiously, the Washington D.C. installment only had one black woman in it, Stacie Scott Turner, who is a very successful real estate agent in Northern Virginia and was not a "typical" housewife in that she was very successful in corporate America prior to becoming a real estate agent and could very well have been the bread winner in her home due to her career successes. Bravo Television as a network is also very clever in calling the Atlanta installment of *The Real Housewives* just that- not one of the cast members live within the city of Atlanta. They all live in the outskirts of Atlanta proper, in wealthy neighborhoods that are mostly white. Considering that Atlanta is the only southern city to have an installment of *The Real Housewives* set there, it makes a bit of sense for there to be more black women in the cast, but it could very well be due to the common thought that more black people reside in the southern parts of the United States than in the north.

Addressing the issue of housewives, we also see in the Atlanta series that majority of the cast members have careers and have found great professional successes throughout their lives,

¹⁵³ B*A*P*S (1997) is a film in which Halle Berry plays a waitress in a soul food restaurant who strives to open a combination hair salon and soul food restaurant with a coworker. The movie did not get very good reviews and Berry's character was not as classy a woman as usual, though she was very playful, energetic, and fun.

¹⁵⁴ See Appendix ii

and only half of them are actually married (NeNe, Cynthia, Phaedra, and Kim). Save Porsha and NeNe, all of the black cast members were well known for their professions, and NeNe has become wildly popular since the Atlanta installment first aired, which helped to catapult her acting career, which has been very successful thus far. Though her family has a very successful foundation, Porsha is the only cast member who was actually a housewife throughout this the fifth season, and as addressed earlier she was not very popular because of it. Another thing to note about the idea of being a housewife is that it holds a very special connotation that lingers on the notion that people have enough money to allow for the woman in the home to tend to home as their job. While the international installment of *The Real Housewives* set in Brazil is the most blatant with their indication of the class status of these women (the title "Mulheres Ricas" translates to "Rich Women"), the class status of these women is not blatantly addressed other than when the cast members attempt to question the finances of one another.

Considering that *The Real Housewives of Atlanta* is almost completely cast with women who are black and rather well off financially (or at least appear to be stable), it should be safe to state that they should also be regarded as role models to other women in regards to how hard work can pay off. However, the educational and career successes of all the women who have been cast are overshadowed by the amount of drama that is wrought throughout the show. While there is a lot of time spent covering the career aspirations that each of the women have and all of the things that they are all accomplishing throughout their careers, majority of the show time is spent rehashing the dramatic parts of their personal and professional lives, which brings us to my final research question.

• How is reality television in general and *The Real Housewives of Atlanta* in particular shaping the scripts for what blackness means for women?

While I did not initially strive to consider "scripts" and identity as central to this research project, it became increasingly evident that considering what these new renditions of old stereotypes mean for black women today really means looking to see not only how these stereotypes come into play for how people interact with black women, but how black women conduct themselves. I initially believed that this should be a question of authenticity, and while I mentioned authentic blackness earlier, it became evident that this should be a play on the notion of scripts. Not only are reality television programs supposed to be unscripted, this is an issue of the realism of reality television shows because these women are presumably just like any other black woman in America- they are striving to live out their lives according to the scripts that they have found, altered, and implemented in their lives.

Katrina Bell McDonald's work in Embracing Sisterhood: Class, Identity, and Contemporary Black Women considers the importance of "sisterhood" within any given community of black women, and the idea that the black female community as a whole has historically been forced to combat the opinions of those around them as a collective to find great successes. The doubt among black women as to whether or not those outside the black female community view them with respect and in a positive manner has led to black women nourishing close ties with one another despite and because of a poor public perception of them. The idea of black women coming together to better themselves is exemplified throughout this season occasionally (namely NeNe's congratulatory brunch/event, Kenya's event showcasing black

¹⁵⁵ McDonald, Katrina Bell. <u>Embracing Sisterhood: Class, Identity, and Contemporary Black Women</u>. Rowman & Littlefield Publishers, Inc.: Oxford. 2007. pg. 76.

women in Hollywood, Cynthia's inaugural "Miss Renaissance" pageant, and the gathering of Kandi's sales representatives), but not as often as is showcased the idea that women are catty, and that they cannot conduct themselves in a manner that is to be considered becoming for a lady, especially not a successful one.

In the third part of the reunion special, NeNe and Cynthia talk to Porsha about how difficult it was for them in their first season, mainly because they did not have anyone else to on which to base their own actions. After Porsha explains her desire to take different parts from each woman on the cast to define her own strength as a woman and to avoid hiding behind relationships that appear to be fake and created solely for television, NeNe states the following:

You had an opportunity to watch us. When I came on this show I didn't have anything to watch. We had the Orange County girls but they are white, with blonde hair, and I am a brown girl, and we didn't have anybody else to watch. We came on the show we got hit harder than you will ever get hit. We opened up this door so you could sit on this couch. When we first came out we had everyone in Atlanta saying we don't represent Black women in Atlanta. And I want you to understand this - that everybody who comes on this show goes through what you are going through. And when you sign up for something like this you have to be a team player.

In effect, this is one of the first times that NeNe can explain to Porsha without interruption that it is difficult for all of the women on the cast to exist in the public eye throughout private parts of their lives, but they got used to it. Further, they have attempted to be role models for others like Porsha who may not necessarily strive to be on television, but are showcased to the public as black women, thus being forced to veritably represent the race. Like black women before them, the cast of *The Real Housewives of Atlanta* has been tasked by Bravo Television and reality television as a genre to display what being a black woman is. Because of their exposure and popularity, these women have been forced to represent black womanhood in the United States, but they have had to do so in a manner that would garner the ratings to keep the series popular enough to remain televised. As such, how else should they be regarded other than actors in an [mostly] unscripted television melodrama?

Conclusion

Following coverage of the research questions that I set out to answer in this work I found that there are still overarching themes and issues that I was unable to tackle, and that may not be the kind of questions that have answers. One major question that shows like those in *The Real* Housewives franchise raise is why middle class black women act in the manner that they do. While there is no way to definitively explain away the actions of all women who could potentially be described as members of the middle class, we can consider different information to better manufacture an explanation as to why things appear as they do. Thompson states that the performance of middle-class black women originated in opposition to the various longstanding black female caricatures in American culture, citing the Mammy, Sapphire, and Jezebel in particular. 156 While the Mammy and Sapphire figures generate misperceptions of black women as asexual and unattractive, the Jezebel justified sexual abuses and fueled beliefs about black immorality. Reynolds-Dobbs cites a deficiency in networking opportunities, high visibility assignments, and ethnic role models and mentors as possible explanations for the actions of black women within the workplace.¹⁵⁷ To the defense of the cast, they do attempt to combat all of these issues within this season by hosting events and as NeNe stated in the reunion special, she did not have a role model so the more seasoned cast members attempted to be role models for the new cast members like Porsha. When a person is in a high-profile position, it is easy to forget that they are in that position not necessarily to put on a performance, but to perform and complete the tasks at hand. In the case of the Crazy Black Bitch, people perceive some black women as unstable or crazy when in actuality they are adjusting to their work environment. As such, professional black women are sometimes punished for not living up to the role of a Superwoman and appearing to be a Crazy Black Bitch, though they are satisfactorily performing the duties of their job. 158

Another question that arose from this work is why black women embody so many different stereotypes. Throughout society we tend to be enthralled by the ability to label something or someone as a very specific thing, and the differences in black women in particular make it very difficult to pinpoint one specific role that they fit into. As noted throughout the discussion, all of the cast members have traits that stem from different historical and modern stereotypes of black women. To potentially explain this we have to reconsider the creation of said stereotypes. Depending on the contextual needs of the whites who were responsible for the descriptions of black women, the Mammy and the Jezebel could be used to describe the same black woman, and the so beloved Mammy could easily slip into the role of the Matriarch by simply leaving the white home and family to tend to her own. As such, it almost seems that the question should not be why black women fit into so many different stereotypes, but why there are so many very minutely different stereotypes for black women to fit, for which an answer would require an examination of those who manufactured the stereotypes. Further, the ability of these women to change how they act in any given situation shows that they are adapting to their environment, essentially engaging in code-switching in an effort protect themselves by fitting in,

¹⁵⁶ Thompson, pg. 3.

¹⁵⁷ Reynolds-Dobbs, pg. 130.

¹⁵⁸ Reynolds-Dobbs, pg. 144.

White, Deborah Gray. 1985. Aren't I a Woman? Female Slaves in the Plantation South. W.W. Norton & Company: New York. pg. 46.

refuting the stereotype by actively employing it for survival. Stereotypes are malleable, as are black women.

While this was touched on in the literature, the question of the effects of racial stereotypes on black women in particular still remains. In considering the need for the Stereotypic Roles for Black Women Scale (SRBWS), researchers found that the internalization of these roles contributed to unique variance in racial identity attitudes and understanding selfesteem in black women. 160 African American women are socialized to appear strong, tough, resilient, and self-sufficient, with many of them being viewed as and subsequently believing that they are impervious to the hardships of life. The internalization of stereotypes leads to higher or lower self-esteem. For example, the internalization of the Superwoman can lead to a façade of high-self esteem, usually hiding anxiety and low self esteem. Further, the need to be strong is sometimes connected to survivors guilt for middle class black women as they feel that they success is undeserved, so they in turn pressure themselves to be strong and to sacrifice for others. 161 Looking from the other side of the spectrum, we have to consider the powerful influence of the media over people's perceptions as images of black women that reinforce stereotypes can be damaging to all professional black women, especially those trying to advance in their careers. Some research has shown that mediated information such as images may influence perceptions of stereotypes group members, particularly when there is limited or no contact with that specific group. 162 As such, black women find few situations in in which they do not have to essentially represent their race, with their actions either reconfirming or refuting the beliefs of those they are performing for.

A final, overarching question is what reality television should be responsible for. An issue here is that we have to consider who should be held responsible- the producers of the consumed materials or the consumers themselves? In some light, reality television can be said to humanize ethical dilemmas that are too often discussed in abstract terms, offering a forum for reflection on the politics of everyday life. 163 Reality television also expands on the technology of intimacy in relation to actuality that was developed by earlier periods of television, making it able to bring people emotionally near due to the dependence on everyday details and the coalescence of the time of action with the time of viewing.¹⁶⁴ It has also been suggested that audiences may be uncomfortable watching ordinary people on television because they think that participants in the show may have been coerced into making a fool of themselves, or show technicians and producers may have altered the presence of these people on film to make them appear to be something that they are not. 165 However, it has been argued that people watching is applicable to learning because the observation of social behavior can be informative. Television can teach us awareness of how different or similar we are to other people, and how different or similar our culture is to other cultures. 166 In the same light, it is problematic to acknowledge that adult viewers can learn things from watching people on television because it implies that they could potentially lack knowledge about social behavior. 167 Critics of reality television argue that

¹⁶⁰ Thomas, Anita Jones, Karen McCurtis Witherspoon, and Suzette L. Speight. 2004. "Toward the Development of the Stereotypic Roles for Black Women Scale." *Journal of Black Psychology*, 30:426-442. pg. 430.

¹⁶¹ Thomas, pg. 430.

¹⁶² Reynolds-Dobbs, pg. 134.

¹⁶³ Lumby, pg. 23.

¹⁶⁴ Kavka, pg. 22.

¹⁶⁵ Hill, pg. 70.

¹⁶⁶ Hill, pg. 98.

¹⁶⁷ Hill, pg. 99.

audiences are hesitant to give examples of things that they learn from watching reality television because there is nothing to learn from it.¹⁶⁸

But maybe there is use for reality television. Issues of race and representation persist throughout television and thus emerged in reality television because in order for programs to be watched the have to appeal to the voyeurs. The film industry in Europeans countries initially followed the pattern of colonial propaganda in film by ingratiating itself with mainstream audiences and establishing a reputation built on the reproduction of stereotypes and mocking marginal social groups. 169 If there is a market to which reality programs appeal, they will be made and consumed. In an examination of the uses of reality television shows, it was found that those viewers who enjoyed the voyeuristic appeal of reality television were the same viewers who valued the companionship aspects of viewing. ¹⁷⁰ As such, it seems that reality television programs could potentially be used to not only educate some groups of people, but also help them feel like a part of society in general. As noted in the literature review, television watching in general allows people to connect to a group at large because of the ability to react to what they are seeing with others. Television essentially creates a community of consumers who are able to share their view with other people who are consuming the same program. Reality television opens the conversation about social issues on a slightly more realistic level. Whether the conversation is about the realism of the cast and events or not allows for conversations such as my main questions to be answered. Without the guise of real people being consumed at large by viewers who may not necessarily interact with people in these groups otherwise, questions about stereotypical imagery and whether or not they persist and or are problematic would not come about.

¹⁶⁸ Hill, pg. 100.

¹⁶⁹ Pieterse, pg. 146.

Papacharissi, Zizi and Andrew L. Mendelson. "An Exploratory Study of Reality Appeal: Uses and Gratifications of Reality TV Shows." June 2007. *Journal of Broadcasting and Electronic Media*: 51 (2), 355-370. pg. 364.

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Appendices

Appendix A: Detailed notes from each episode

Hairstylists Tell All Special, with Miss Lawrence and Derek J (ep. 0)

- Main premise: there are behind-the-scene and more personal things that they have been privy to over the years
- **description of how cast members treat each other in their opinions from min 1-2:30
- 4:00 // Nene "that lady has come from ratchet to riches"
- 6:00 // Segment about Phaedra's first pregnancy
- -she doesn't know how far along she is in the pregnancy and the girls aren't very accepting of that
- -NeNe: "Girls from the hood might not know who the father is but they know how far along they are."
- 7:45 // "Lawyer, liar. They go hand in hand."
- -they're making Phaedra look unintelligent because she's trying to keep up the lie of when she got pregnant (presumably because of her marital status at the time and who her now-husband is [an ex-convict])
- 9:00 // Cynthia forgot the marriage license on her wedding day
- "family having your back"
- *her mother and sister hid the license because they didn't think that Peter was right for her
- 10:00 // When Kandi and NeNe first met
- -NeNe is talking over Kandi and following her physically throughout the argument
- -Kandi got a story wrong and thought that NeNe was talking about her behind her back
- 12:00 // Kandi was celibate for 10 months and using sex toys
- -(NeNe com) [makes it look like Kandi was giving machine human attention]: " 'I love you, you're so fine' and it can only vibrate back"
- 13:00 // Kandi on Phaedra at her baby shower: rhinestones on her eyelashes was boughetto (bourgeoisie and ghetto at the same time)
- -Cynthia "someone please stab me and put me out of my misery" (they were bored at the baby shower because it was too elaborate)
- 14:27 // Kandi and her mother- mom didn't like her ex-fiancé AJ
- -Kandi: "I don't know how to please you and still be happy with my own situation"
- --why does she have to please her mother?
- 15:45 // Kim and Sheree are having an argument and Sheree tugs on Kim's wig
- 17:25 // NeNe does an interview with music producer Jermaine Dupri and asks him if he thinks it's easier to break into the industry younger and brings up Kim's age
- -resulting argument between Kim and NeNe: NeNe calls Kim immature and a dumb blonde and

demands that she talk to her like a grown woman, not how she talks to Sweetie (Kim's assistant)

- 19:00 // Kim's always getting beat up "is this racism against the white woman?"
- -NeNe is very friend oriented. If you're her friend you're her friend.
- 20:33 // Kandi to the girls: "What is your freak number"
- -NeNe seems to be less sexually experimental than the other women: "I think anal is disgusting" 21:30 // "NeNe is a prude"
- 22:04 // Why friendships and business don't mix
- -Kim didn't like the track (song) that Kandi gave her. Kandi gets upset at the season reunion because Kim went to her lawyer and was trying to get more money though she didn't front the funds for the musical situation
- 24:00 // Lawrence had a song with Kandi and got no funds
- 24:39 // "When that vein split Sheree's neck I said 'oh! She got a little testosterone in her, honey."
- -re: Sheree's business meeting with Anthony where he promised her things for the event and didn't deliver
 - -Anthony: "You need to watch yourself before you get checked!"
- -Sheree (leans forwards) "Who gon' check me boo?" very calm and collected -argument escalated to Anthony cursing Sheree out then kicking her out of his office
- 27:30 // "Normally Cynthia doesn't have her hair done."
- 28:25 // NeNe says to Kim "close your legs to married men" at the reunion
- -"When Nene gets angry it's hard to talk over that one... She reads like a queen. That's what queens do."
- 30:44 // NeNe and Sheree have an argument about an event and NeNe trying to take money out of Sherre's pocket or so she thought. Sheree then calls NeNe broke and says she needs to get her teeth fixed after NeNe says she was depositing "Trump Money" and that her teeth were fixed. Sheree says that she knew NeNe before that when she had rotten teeth.
- -why the shade? NeNe "made" it
- -NeNe goes to Cynthia for emotional support after
- 32:40 // NeNe tells Gregg how upset she is about him making people think that she did wrong by him when she's stood by him through a lot of trouble
- 35:00 // "Black baby gate": Sheree told Kim that Kandi didn't think Kim would go to an orphanage in Africa and it turned into Kim not holding a black baby when Kandi was alluding to Kim always backing out of things
- 36:30 // Orphanage trip in Africa
- -kids are trying to entertain them and Phaedra is brought to tears thinking about how they went there to help them

--Cynthia proposes that they address future issues over lunch with the memory of their bond in the orphanage

Got Sexy Back (ep. 1)

- 3:38 // Nene at home in Atlanta; Gregg comes to visit
- -Gregg is joking that she needs to pay the mailman because he brought her mail in
- -(NeNe com) Of course Gregg wants me back. I'm doing a lot of things. We always had a great relationship but he has to prove himself
- -NeNe says that she's thinking about moving out to LA for filming of "The New Normal"
- -(NeNe com) is excited about going to LA for filming and that she's going to be a "real" actress... "When I move into my trailer, where Kim was raised... haha"
- -NeNe and Gregg are talking about her move to LA and what's working for them. Gregg thinks that they can't just throw away 15 years and NeNe says that she's taken a lot of blame for things. Gregg says that he's taken the blame for the things that he did
 - -cut to video from a previous season where Kandi and Kim are listening to Gregg give a radio interview where he is saying that he put a lot of money into his relationship with NeNe and the fame got to her head, which caused problems to arise
 - -NeNe and Gregg arguing about the interview. NeNe: "I stood by you and you have done me *wrong* as your wife. I have never done you wrong, ever!"
- -Gregg notes his obligation to put the family back together and when she says he's got to get his sexy back she says that he's going to get her back too

6:30 // Kandi and Todd go to lunch

- -they're coming up on a one-year anniversary and joking about how they got together fast
- -(Kandi com) explains that they met while on the trip in Africa and that he's part of the production staff and met on his birthday there
- -Todd is moving in. he's happy about the move because they're moving towards a family situation
- -(Kandi com) they've been spending a lot of time together and a lot of nights together so they decided to move forward and get a place together
- -Kandi was surprised but liked it when Todd kissed her in Africa because she doesn't like people to tiptoe around her
- -Todd jokes that Kandi is getting older though he's older than her
- -(Kandi com) they want to have a son but she doesn't want to have a child before they get married

9:39 // Kim at home with Kroy

- -(Kim com) jokes that they made it to the wedding with no more babies but got pregnant again after
- -Kim opens a present from Kroy's parents for KJ (their son) and notes that she should be letting him open the gifts... a card arrives from Kim's parents and she says that they haven't heard from them since the wedding (Kim kicked them out)
- -Kim says that her parents gave a \$25 check and they can't afford much but that's ok
- -(Kim com) Kim fired her assistant Sweetie last year but hired her back because she needed help again with the pregnancy and the upcoming move
- -purchase price of the home was contingent on an appraisal, but the appraisal came back for \$1M

less than the asking price

- -Kim wanted to extend the lease but the owners won't because the husband Antonio claims that his wife Kendra didn't get paid for her decorating
- -Kim gets a call from Shawn, the moving planner. Quote from the movers (\$82k) and craters (\$19k), which makes Kim scream and say that Donald Trump (Sweetie chimes in that Oprah too) wouldn't pay that much to move
- -Sweetie is the voice of reason when Kim and Kroy are saying that they need to come to an agreement about moving

14:06 // Phaedra at the animal hospital meeting with Dr. Price

- -Phaedra says that she got bit by a dog right out of law school so she's scared of dogs that aren't tiny
- -(Phaedra com) Phaedra has another entrepreneurial idea coming and is hoping that Dr. Price will be interested in working with her as they're both UGA alums... wants to be the "Vera Wang" of funerals
- -Phaedra says that she's lost pets as a child and didn't really know what they were doing with them when they died, but that people think of their pets as children, especially if they don't have children, to which Dr. Price agrees. Dr. Price states that she will take Phaedra into consideration on her business offer for her clients.

16:29 // Cynthia at home with Peter

- -joking that she doesn't know what Peter is talking about when he speaks with a Jamaican accent
- -Leon (Cynthia's ex and the father her 12 year old daughter Noelle) comes downstairs and jokingly holds a conversation with Peter with an accent
- -Cynthia jokes that Peter says she never cooks because he wants to eat leftovers instead of something she just made
- -Leon "I know I'm a regular here but why don't you two act like you've got company" Peter: "man you ain't company!"
- -they talk about daughter Noelle still being home-schooled and Leon doesn't think she should wait another year before going to school (she's home-schooled), saying that his mother is a retired school teacher and he thinks it's time for her to go to school so she can be around other kids
- -Cynthia says that she is with Noelle majority of the time and does not think that she is ready for school
- -(Cynthia com) I need for Leon, as Noelle's dad, to back me and support me because I'm here the most and seeing her the most
- -Peter says that Noelle was sad in the mornings when she needed to go school and Leon says that's life and she needs to go to school especially now, the year before she goes to high school
- -Cynthia says that she deals with Noelle the most and that Leon has the luxury of coming in when he wants to make suggestions
- -Noelle comes down and Peter says that they're talking about her like she's not there and that they need to ask her how she feels
- -(Cynthia com) she thinks it's easy for Leon to come around with a checklist of things that she should be doing better and that if he has ideas about how it can be better maybe he should come around more
- -Leon tells Noelle to sit between him and Cynthia so they can talk

-Cynthia asks Noelle if she wants to go back to school or be home-schooled. Noelle says that she never wanted to be home-schooled so Leon says that they need to make every effort to make this work

20:24 // Kenya at a bar with Lawrence

- -Lawrence jokes that he's been working out and it's a good combination of shit and bullshit that's making him look so good
- -Kenya says that she needs to be in Atlanta for family and business. Lawrence asks what that means for her and Walter
- -Kenya says that Walter is different- not as show-boaty as her ex in Houston but he grounds her
- -(Kenya com) being the girl that I am, I always get what I want
- -Kenya asks for some caviar and Lawrence said that's disgusting and some LA 'ish
- 23:04 // (com) Kenya is introducing herself
- -"don't let the Louboutin's fool you because I'll beat a bitch down"
- -Kenya lived in Los Angeles, CA for 18 years and decided to move to Atlanta when she realized that her career was so important that she didn't take time to work on her personal life
- -Aunt Lori stepped up to be a mother figure to her after the rejection of her mother
- -Kenya is hoping that the move to Atlanta shows Walter that she's serious about the next step

25:07 // Kim and Sweetie go to visit Kandi at the new house

- -Sweetie says "welcome to the hood" when only one gate opens at the entrance to Kandi's neighborhood
- -Kim brings up the fact that the house was in foreclosure when Kandi bought it so she has to do a lot of work to it
- -(Kandi com) I ball on a budget. I could never build this house for what I can get it for just by buying it outright.
- -Kim says that Sweetie was scaring her about the area and Kandi says that the Mayor lives around the corner
- -(Kim com) she locked her doors when they got off the exit to go to Kandi's house because it's not the safest area [...] Kim to Kandi- "So you wanna decorate this house? There's no point"
- -Kandi jokes that when Kim moves she wants everything to be done
- -Kim says that they're moving out of their house and Kandi asks if they're packing up. Kim asks Kandi how she's moving out and Kandi says that she got a moving company for like \$59/hour, which makes Kim and Sweetie scoff at her. When Kim asks her how must she thinks it costs to move her house and put belongings in storage for 120 days, Kandi guesses \$5k and Kim tells her \$101k
- -(Kandi com) I would have helped her move for \$100k
- -while walking around Kim is pointing out things that she thinks Kandi should do to her house
- -when they get to the guest house (which is almost bigger than the main house) Sweetie says it's a lot of work and she almost feels sorry for her.... [Mind you. Kim is about to be "homeless" and Kandi's house is actually two houses. She feels sorry?]
- -(Kandi com) Kim is my girl but I'm not really feeling some of the remarks that she's making. I don't know if it's because I'm living in my dream home and she's leaving hers
- -downstairs at the swimming pool in the guest house Kim remarks that it's an *in*door pool and that Kandi doesn't need sun so it's perfect for her, and how if she were black she'd have one inside her house too

- -Kandi asks Kim what her plan is for now and she says that she's states it will take 90 days to evict her
- -(Kandi com) Drama seems to follow Kim. She can't even move without there being some crazy drama. Hello? Move your ass back to that townhome.
- 29:55 // Phaedra outside with Ayden and her mother playing with the neighborhood kids. Ayden wants to try everyone's toys and make a little girl cry when he rides her toy. He leaves her toy shortly after and runs off to play with another toy. Phaedra says that nothing is too good for her little prince, and that he only deserves the best because he's her only baby.
- 30:50 // NeNe in LA: out to dinner with Ryan Murphy, creator of *The New Normal*
- -NeNe's voice is quiet and a little higher than usual
- -she's looking for a place to put her Birkin (purse) and he says don't put it in the dirt while she says "you helped me earn this, chile" and they laugh about it
- -(NeNe com) my relationship with Ryan Murphy started with him watching "Celebrity Apprentice"
- -NeNe jokes that she could be Taye Diggs' younger sister, not the other way around
- -they're trying to cast a love interest for her and Ryan asks if the guy she's dating is Italian [cut to scene from previous season when NeNe was dating another man after breaking up with Gregg]
- -NeNe: "well what about when you're divorced and you're seeing the person who you're divorced from"... Ryan jokes that he needs to write a script like that and NeNe says it's her new normal
- -NeNe thanks Ryan from the bottom of her heart for how much he's changed her life
- -(NeNe com) I've got so much going on that I've never had a chance to sit down and reflect
- -NeNe says "I don't eat snails honey, I'm from the south... we eat chicken" and they laugh
- -NeNe asks him how the Obama thing went and how much it was to come. "\$40k a plate? Because that would happen at Tyler Perry's house... you wanna buy *me* a plate? Because I will come." They talk about having called Tyler Perry before and that they're going to call him right now. NeNe calls him from her cell and the number is disconnected, which makes them laugh
- 34:22 // at Cynthia's agency for an open call for JET Beauty of the Week (BOTW)
- -(Cynthia com) this is the first time that they've had a casting so they're making history
- -Cynthia invited Kenya to be a judge because she was in Jet before; singer Q Parker from the group "112" is there too
- -Kenya "OK, I'm not gay, but that's pretty hot" when a girl walks down the runway
- -(Kenya com) I was looking for someone who reminds me of myself- sexy, and represents black women well
- -Kenya asks another girl if she's ever seen her in a magazine and the girl can't really look her in the face and answer, which Kenya addresses by saying "Ok I asked you the question, you should be looking at me."
- -Cynthia compliments a girl on her figure as more of a model's figure and not what they're looking for in this call, thanking her for coming. As the girl is leaving the runway Kenya says under her breath but still audible "That's a man" to Q and Cynthia and Cynthia looks displeased -(Cynthia com) We're not here to tear anyone down. That's pointless, and just mean spirited. As a former Miss USA I just thought that it was a no-brainer. I mean, she's a smart girl.

- -when another girl walks out and isn't physically fit or wearing a flattering swimsuit [or very attractive] Kenya says "Ok I'm not trying to be the mean girl, but why are you here?" to which Q says "Behave..." Cynthia says that in the spirit of Jet beauty all are welcome." Q to Kenya: "You've gotta cut it out." Kenya: "No I don't."
- -another girl walks out in a very small bikini and before she walks down Kenya says "Is this strip club Jet? Or regular Jet?" While Q is saying that she has a nice smile and Cynthia is asking the girl how she is, Kenya is borderline scowling. Cynthia asks the girl to turn around so they can see her figure and Kenya says "say no to crack" because the top of the girls butt crack is exposed. The girl is embarrassed and asked if it's showing, pulling up her bottom a little bit to readjust and Kenya says "Lots of crack. A bit in the back, maybe a little in the front." Cynthia is starting to look uncomfortable and a little put off. Kenya says "you obviously didn't have time to shave" and Cynthia tries to recover to be positive and say "But the fact that you could actually put that on, walk in here, and work the runway... I ain't mad atcha." Q: "You are representing the Jet beauty very well."
- -(Kenya com) Kenya can't understand why Cynthia is so comfortable in this situation because "there are girls coming in off the street, looking a hot ass mess."
- -as the girl is walking back down the runway Kenya asks to have a time out... "How do you come to an audition, showing your coochie crack, and your ass crack, and think that's appropriate?" Someone says "You would be surprised" to which Kenya says "That is inappropriate, that is highly inappropriate and I'm offended because I don't want to see coochie crack or ass crack while I'm watching an audition" while Cynthia and the woman from Jet are visibly uncomfortable and frustrated with her talking about it and so loudly
- -(Cynthia com) Now the people from Jet are uncomfortable. She was like "coochie crack, coochie crack," I mean, who does this? What is wrong with you? You are a grown woman.
- -Kenya says that she's not voting because she's offended. Cynthia starts saying that they're looking for the Jet Beauty of the Week and Kenya is talking over her saying that she is offended and would have rather her come in some lingerie or "stop at Target and get an appropriate swimsuit."
- -Terrance (Cynthia's assistant) comes out and says to Kenya that she's being disrespectful -(Cynthia com) I think Kenya's being a bit hypocritical, because I wouldn't be caught dead doing some of the work I've seen her do (showing covers from King and Smooth magazines that feature Kenya)
- -another one of Cynthia's assistants (Carlton) comes over and says that there's a respectful way to go about this because this is the first time for a lot of them and she's being a bit rude and while he's talking Kenya says he needs to stop, saying "excuse me, who are you and why are you talking to me?" he says "who are you, because I've never met you" to which Kenya physically rears back and says "bitch, please." He says "Bitch? You don't see yourself, I'm not holding up a mirror" and she tells him to step off then calls for her security, who takes him away while he's saying that he works there and that she'll be ushered out before he is
- -(Kenya com) I'm a public figure. I always have security. People are crazy. 39:25 //
- -(Cynthia com) Kenya is starting to scream "security, security" and I'm thinking "we don't have security, what is she talking about" and all of a sudden this big guy rolls up on Carlton, who's like a twig
- -Carlton asks the man if he's Kenya's security guard and tells him not to touch him. Cynthia gets

up and tells the man that he works for the school and while he's walking away Carlton says "tell your lil' bitch that"

- -(Cynthia com) for her [Kenya] to have security makes no sense
- -Cynthia sits back down at the table and says that they need to make a few rules going forward. Kenya chimes in saying "one rule is no coochie crack", to which Cynthia says "excuse me, I am speaking." Cynthia says it's not about trying to insult anyone because that's not what the Bailey Agency or Jet are about.
- -(Kenya com) My criticism is only to help. If someone didn't take me to the side and show me the correct way to dress for auditions I would never book a job
- -they bring in the finalists and as soon as they all walk in and to the top of the runway Kenya stands up and says "May I just say" [starts applauding them] "we know it take a lot to get up here in a bathing suit. Just know when you leave here that you are all absolutely stunning." Cynthia stands up and says "and I would like to say something as well, since we are here at the *Bailey* Agency and school of fashion..." and while she's talking Kenya says "I just said that" -(Kenya com) Cynthia just mimicked everything that I said. It's like she didn't have an original thought in her mind... I think there's a possibility that Cynthia is a little intimidated by me -(Cynthia com) She's completely disrespecting the school, she's disrespecting the fact that I'm... kinda the boss... if Kenya comes for me, I'm coming for Kenya. We can do this all day long, it's like a tennis match. My court, your court. Let's go.
- -the Jet editor thanks them and Kenya says "we got your back" and winks at her

Excess Breeds Success (ep. 2)

- -starts with NeNe in Los Angeles with her son at the parade for LA [Gay] Pride
- -NeNe is talking openly with her son about the gay community, sex, etc.
- -she's on a float for pride and has shirts with the slogan "I'm very rich, bitch!"
- -NeNe cries in the float because she's happy about people knowing and supporting her

5:00 // Phaedra and Kandi at lunch with Kenya

- -Phaedra says that Kenya will go "ham and cheese" on someone when Kenya tells her that she is from Detroit
- -Kenya speaks as though Jet magazine asked her to judge for "Beauty of the Week" and it happened to be at Cynthia's agency
- -when Kenya describes the skimpy swimsuit Phaedra's hand flies up to her face
- -(Phaedra com) Phaedra thinks it's funny that Kenya would have security
- -Kenya equates Cynthia to the scarecrow in the Wizard of Oz looking for a brain
- -Phaedra says multiple times that she likes Kenya
- -Kandi comes off as traditional in her relationship values when she says she wants a ring before a baby

7:45 // Kim at home

- -Kim is playing with her baby boy and not taking the move seriously, singing "we're homeless" to him
- -Sweetie is trying to be serious and make a plan while Kim is considering hotels even though she owns a townhouse... but it doesn't have a pool or basketball court

10:38 // at Kenya's house

- -aunt Lori brings flowers and Kenya jokes "oh wow, Wal-Mart special"
- -Kenya has been dating her boyfriend long-distance for two years and her aunt hasn't met him yet. Lori thinks there might be something wrong with him, which makes Kenya laugh
- -Lori loved "Eric", Kenya's ex
- -Kenya defends her boyfriend and doesn't want her aunt to meet him until she's engaged; doesn't want her aunt to scare him away
- -Aunt Lori's issue is that she does not know this guy and she feels that she is like a mother to Kenya so she cares about what is going on with her and wants to be able to be honest with Kenya
- -Kenya cries when thinking about needing Lori's approval and aunt Lori says that if Kenya likes him she loves him. Didn't like previous man that Kenya was with because he did not treat her nice
- 14:50 // at the gym- Phaedra is talking about the workout video with Cynthia and NeNe
- -(NeNe com) NeNe has no time for drama
- -NeNe is moving slowly in the gym- you can tell that she doesn't go to the gym a lot
- -Phaedra makes a sexual innuendo about big balls when talking about the kettle balls
- -Cynthia proposes congratulatory party for NeNe and NeNe says she wants successful women there, Cynthia says women only
- -Cynthia "cheers" over Perrier at the gym
- -is Kim invited to the party? They all cut their eyes at each other but NeNe says she wants everyone there
- -NeNe asks Phaedra her opinion about Kenya and she says that she likes her
- -Cynthia: "What's her name? Kendra?" [throwing shade] "She was a Jet beauty of the week, so she says anyway"
- -Phaedra tries to ride the high road
- -Nene: "What year was she Miss America because it's 2012"

19:44 -- 22:00 // Kenya at dinner with Walter

- -she seems happy and jovial
- -mentions no husband and no children and trying to see where the relationship goes; she moved there for him. Water looks surprised. [Did they not have this talk before she moved?]
- -Kenya wants to know things about Walter that would embarrass her
 - -she gets upset about him being honest about having asked Kandi out before and thinks that Kandi might hold that against her
 - -Kenya finishes her drink and goes from classy to annoyed/uncomfortable and asks for her food to go; excuses herself to the restroom, but comes back still noticeably upset
- -Walter tries to lighten the mood with compliments and what he likes about her and they laugh about it

29:32 // at Kandi's new house and Phaedra comes to visit

- -asks Todd to help clean and with tools
- -Phaedra: "All men should have tools."
- -Phaedra is very supportive of Kandi's new house
- -Kandi questions Phaedra's workout with NeNe and Cynthia; says that NeNe is always hating on her and that there was a time when NeNe acted like they didn't know each other and now they're

working out

-Phaedra says she might have went to church and got saved

34:00 // the women's luncheon

- -(Kenya com) Kenya says she's the new kid in town and is getting invites left and right to events [making it about her]
- -Cynthia greets everyone except Kenya
- -NeNe is very welcoming to Kim when NeNe arrives but Kim is trying to leave fast and lies about re-joining the party after she leaves the restroom 39:00 //
- -Kenya is having a side conversation while Cynthia is giving a toast then takes the stage and says "enough of the clown show" after Cynthia is done and thanks everyone for coming to Cynthia's event
- -(Cynthia com) Kenya's actions are tacky
- -Kenya pulls NeNe to the side and says that she hopes they get off on the right foot despite her differences with Cynthia and Cynthia cuts her off and says no disrespect
- -NeNe chimes in saying that she's her own woman
 - -Cynthia cuts in, asking "What year did you win?"... Shade!
- -Cynthia seems ready for Kenya to leave
- -NeNe thanks everyone for coming
- -(Kandi com) Kandi cuts NeNe down and says she's not that far above the drama

Call Me Miss USA (ep. 3)

//NeNe and Gregg at the nail salon

-NeNe is strong in her want to make him work to get the relationship back to where he wants it to be

5:25 // Phaedra and Apollo at home

- -she shows him the way around the kitchen
- -Phaedra is supportive in his certification in nutrition and fitness
- -"donkey booty" and the fitness video for a curvaceous bottom without sweating so much because black women don't like their hair to get wet "afroisms"

8:00 // Kim at home with Kroy and Sweetie

-Sweetie is very concerned about the move and Kim is in denial about it being a big deal

10:14 // Kenya meets Porsha for lunch

- -Porsha invites Kenya to foundation event
- -(Kenya com) she's invited to events to "increase donations" because she's a celebrity
- -Kenya introduces her own charity into the conversation and Porsha asks if she's married-changes direction of the conversation from business to personal and that catches Kenya off guard -(Kenya com) "guest of honor at charity event or new bff?"
- -Porsha starts talking about using the Chinese calendar for determining the sex of a baby and wanting to be done having kids by age 35. When Kenya says she's beyond that age, "Just gimme a baby", Porsha goes into a conversation about a fertility doctor (Asian) who uses "Eastern methods [said with a questionable tone]" and how she can get information from her aunt about

that doctor

- -Kenya doesn't respond and tries to change the conversation back to business. Porsha says ladies only at her event and Kenya asks "what about men who want to give?"
 - -Porsha: "women who are powerful, who have influence over the people"
- -Kenya calls Phaedra and NeNe "high-society girls"
- -Porsha says that they and Kandi go to events but just get their pictures taken and leave
- -Kenya is taken aback by Porsha because she's a bit like a cheerleader- seems young and naïve
- -Porsha asks Kenya to wear her tiara and sash to the event and Kenya jokes that it's a high appearance fee for her to do that
- -(15:40 Porsha com) looks unintelligent/immature when she says that the perfect day for her would be calling her friends who don't work and hanging out
 - -she comes off as a princess with no career ambition other than the foundation

17:40 // NeNe in NYC; Cynthia visits

- -NeNe talks about people who are genuinely proud of her and happy for her versus people who aren't, i.e. Kim leaving the party
- -NeNe says she probably could have "made it" earlier if she was mean
- -hair and make-up come and they're talking about taking the subway
 - -Cynthia says that when she first came to the city she took the subway: "I had nothing- I had to do everything the broke way."
- -(20:43 Cynthia com) you can't just roll up in New York and take town cars you have to experience the city for real

21:00 // Kandi packing with her aunt Sue and uncle Robert

-Kandi doesn't seem excited about the move but is doing it herself; very different from Kim's attitude about her upcoming move

23:45 // Kenya and Phaedra at a bar

- -Kenya points out Phaedra's cleavage and jokingly yells "barkeep!" to try to get the bartenders attention
- -Phaedra likes Kenya because she's a little eccentric
- -they talk about partnering up because Kenya has a production company
- -Kenya gives idea of pregnancy workout video and the conversation turns to marriage 26:15 //
- -Kenya says she tried not to push but speaks her mind and starts talking about her bad relationship with her mother and how she had to learn to let go and forgive her mother in order to move on
- -Kenya talks about not being ashamed to go to a therapist
- -Phaedra says "look at what God did" in reference to Kenya's progress

28:15 // Kim at home and Kroy is showing her how to put out a fire properly with a fire distinguisher

29:15 // Cynthia and NeNe get on the train at Times Square in NYC

- -NeNe is talking to people on the train, saying "hello everybody" when she gets on the train car
- -Cynthia gets a hot dog from a street vendor after they get off the train and NeNe is not

interested

- 32:30 // Porsha's event: 30 powerful women, proceeds go to her family's foundation
- -Kenya arrives and is talking about her celebrity via Miss USA
- -Kenya isn't impressed with the event thus far because to her it seems more like a dinner instead of an event
- -Kordell (Porsha's husband) shows up at the event with a specialized cake and presents (a luxury purse) for Porsha, saying it's part two to her birthday [what does this have to do with a charity event?] then gives a donation for the charity and is playfully kicked out by Porsha afterwards -Porsha calls Kenya Miss America [(com) Kenya equates the misstep to calling FLOTUS the first lady of Zimbabwe] and apologizes on the microphone after Kenya corrects her from her seat.
- -Kenya is noticeably turned off by Porsha and is very cold inside the event tent; wants to go outside because it is so cold. Porsha is not interested and gets annoyed with Kenya
- -Kenya and her friend run out and try to leave
- -Kenya calls Lawrence on the phone after walking out of the tent and calls Porsha a "heifer" while waiting for her car with her friend who attended with her
- -Porsha comes to ask if they're ok and Kenya says she's waiting for her friend
- -Lawrence arrives and Kenya recounts the story about what happened inside
- -Porsha goes back inside as the food is coming to the tables. Porsha goes to tell Kenya that the food is arriving and is upset that she's leaving, says it's disrespectful for her to be leaving and that Kenya is disrespecting the event and more importantly her legacy 40:45 //
- -Porsha says to Kenya "You're on the curb where you should be" and asks her to leave, though she was already leaving. Then Porsha questions Kenya having a charity, which turns into statements about Kenya not caring about kids and is too old to be found in a search engine -(Kenya com) Porsha's whole identity is resting on the coattails of everyone else- wife of _____, granddaughter of ______,

Unmoved (ep. 4)

- 3:50 // Kandi at home with her mother and Kim at home with the movers
- -Kandi is not emotional about leaving her home and moving somewhere else; talks about how Kim's move is going and how impractical the moving quote that Kim got is (\$100k)
- -Kim is mad that the movers aren't organizing her things while they pack
- -Kandi expresses irritation at Kim's reaction to Kandi's neighborhood
- -Sweetie is telling Kim it's not proper to curse at the movers while they're working
- -(7:40 NeNe com) talks about Kim lying about why she has to move- Kim has been saying things like the house is haunted etc. and NeNe thinks that Kim's credit wasn't good enough to get a loan for the home. NeNe says that it's funny that Kim is bad-mouthing the house that she was previously calling her "dream home"
- 8:11 // Phaedra with Apollo and son Ayden at the barbershop
- -Phaedra sits in the chair with Ayden on her lap to comfort him enough to get his hair cut
- 11:26 // Porsha at home with Kordell
- -she's making breakfast wearing a sports bra and hat; is trying to coordinate outfits with him for

an upcoming wedding that they're attending

- -Porsha says that Kenya isn't coming and Kordell makes sure that she apologized to Kenya, saying that Kenya's attitude at her event could have been about something external
- -(13:20 Porsha com) calls Kenya an "older lady" and says she maybe has lower self-esteem and that there are things that she doesn't like about her life
- -Porsha says that charity events are like church events and that she doesn't see them (her and Kenya) ever being friendly; Kordell says they'll be fine

14:00 // Kenya brings Walter to meet her family for dinner at her cousin Che's restaurant

- -Kenya is sitting back while Walter tells his version of how they met and her aunt Lori questions the story; Kenya makes it seem like Walter chased her
- -Kenya seems uncomfortable when he's talking about his previous marriage
- -(Kenya com) Walter might not be comfortable wearing his heart on his sleeve
- -Aunt and family really like Walter

18:30 // Phaedra at the aquarium with Dwight making plans for Ayden's 2nd birthday party

- -"we don't plan parties- we coordinate experiences"
- -(Kandi com) thinks Phaedra will have an extravagant entrance $20:00\ //$
- -Phaedra and the family ride in on a train
- -Phaedra doesn't let Kim calling to say she's not coming get her upset
- -(Kandi com) Kim needs to get her own house in order before she talks about hers
- -(Phaedra com) "Those who can, do; those who can't, dream; and the others just hate."
- -Kandi notes that a Phaedra event is like running a marathon- you have to have staying power

27:00 // Cynthia and NeNe in NYC

- -NeNe tells Cynthia about Kim leaving the event early
- -NeNe talks about the possible butt-dial voice message left on her phone by Phaedra, saying she doesn't "give a fuck" about Cynthia not coming to Ayden's party
- -NeNe and Cynthia make fun about Phaedra acting so prim and proper about everything and how she really isn't

31:40 // Kenya at home pretending to make dinner

- -congratulates herself on having made dinner and trying to do "family life" even though she didn't make the food (store-bought and she put it on the plates at home; pretended to dirty a pan and left it in the sink to make it look like she cooked)
- -when Walter arrives she starts talking about a baby and family immediately and he's trying to back her down out of the conversation

36:00 // Cynthia and Phaedra at café

- -Cynthia tries to carry the situation like she doesn't know about the recording of what Phaedra said at first, though NeNe sent her a copy of it to her own phone as evidence
- -Phaedra denies the comment, saying she doesn't engage in gossip etc., and doesn't recall the conversation- is trying to make herself seem different
 - -deflects the conversation to a bug bite and doesn't own her comments

No Excuse for Excuses (ep. 5)

- 1:27 // Kim @ café with her daughters
- -daughters are joking about Kim taking birth control to not have any more babies or at least so fast
- 3:30 // Phaedra and Apollo at the park on a double date with Kenya and Walter
- -Phaedra makes a connection with Walter on a professional level
- -Kenya makes a connection with Apollo that is unprofessional... seems to be coming off as flirtation: "I can see those bulging muscles in your shirt"
- -(Phaedra com) thinks that Kenya needs to pump her breaks and is trying to make it about herself
- -(Kenya com) makes it seem like Apollo is trying to shop the project to her and feel her out
- -they get on the go-karts and Kenya starts to yell about being a daredevil and not putting on her seat belt; Phaedra's response is that she's a momma
- -Kenya is yelling "I must win" and Phaedra is talking about people not being polite on the course

8:12 // Cynthia and Peter at home + NeNe and Gregg arrive (9 min)

- -they didn't drink a \$200 bottle of wine because Peter "was saving it for some special moment that never came"... but it spoiled
- -Cynthia: it feels good to be hanging out with NeNe and Gregg... even though they have their issues and problems but you want them to be together because it's NeNe and Gregg
- -Peter jokes that they maybe need to break up so they can get back together and be happy like NeNe and Gregg
- -NeNe says that when they got a divorce there was nothing else to fight about
- -Cynthia and Peter pitch the trip to Anguilla and Cynthia says that they should do it as a couple's trip instead of a girls trip since they thought that after the trip to Africa they should go on trips together
- -Cynthia considers inviting Kim and Kroy; doesn't say anything about Kenya and Walter
- -NeNe isn't interested in Kim coming because it might be dramatic and doesn't have the energy to deal with her
- -Peter tells NeNe that he wants to renew their vows on the beach because of all the drama at their wedding
- -(NeNe com) notes that Cynthia doesn't like surprises so she's concerned about it

13:11 // Porsha and Kordell go to the OB/GYN

- -Porsha wants to go for twins to minimize her number of pregnancies; she's looking into people eating yams in Africa for fertility while waiting for the doctor
- -Porsha to the doctor- "what can I do to higher my chances to have twins?"

17:10 // Kandi and Cynthia meet

- -Cynthia suggests sharing a meal as she's not hungry. Kandi agrees, noting her own weight. Cynthia chimes in that she's gaining weight
- -Cynthia pitches the couples trip to Kandi and she says that Todd is working on a show so he's only off like one day a week
- -Cynthia says that Kandi is hiding her man [(Kandi com) she doesn't think Todd will be excited because he thinks the crew is drama]

- -Kandi thinks that NeNe has a motive to everything she does i.e. she befriends people for a reason
- -Cynthia notes that Kandi and NeNe don't mesh for no reason really. Cynthia says that NeNe mentions not knowing why she and Kandi aren't friends and Kandi says "check her, cuz that's not the person we know, like, who is she?"

20:30 // Porsha invites Cynthia and NeNe for a meeting

- -(Porsha com) "Cynthia Bailey is a black supermodel... and NeNe Leakes has her own battered women's association. And any woman who stands for a cause is someone I want to be close with."
- -(NeNe com) she's been to events with her family for the foundation
- -Porsha says it's not about helping people over the holidays "it's 265 days a year" [NeNe and Cynthia shoot a questioning look at each other]
- -(NeNe com) laughing about Porsha's slip: "265 days a ye- where the hell that bitch live at?"
- -Porsha doesn't correct herself and continues on with her pitch of their coming to do a PSA at the house
- -they cheers on the PSA and Porsha asks if they know Kenya... they both make a face to each other. Cynthia jumps in about how Kenya disrespected her. Porsha says Kenya ran out of her event after having a fit.
- -Cynthia bands with Porsha over a mutual dislike of Kenya.
- -(NeNe com) thinks that she may be able to vibe with Kenya
- -NeNe says that she hasn't got a great vibe from Kenya but she's willing to give it a shot

25:15 // Kandi and Phaedra go shopping

- -Kandi brought Porsha a box of kegel balls to try and Phaedra requests a penis ring
- -Phaedra says that she hopes that Kim and Kroy can work out their schedule to come because they're working around them
- -Kandi says they should invite Kenya and Phaedra says something about how Cynthia is not really feeling Kenya: "What would Jesus do?"
- -com. Kandi wants her there because she's the life of the party

29:15 // Kim and Sweetie in the house

-dog pooped in the house and Kim says that Sweetie has to find it

30:15 // the girls meet

- -Cynthia and Phaedra get there first
- -(Cynthia com) doesn't like Phaedra not coming clean to her
- -Phaedra shows up with flowers that she had delivered to the restaurant ahead of her and an apology
- -(Cynthia com) accepts the apology but doesn't think it would have happened if she didn't have evidence
- -Kandi arrives and says Phaedra looks like she's going to church... then says that she invited Kenya and didn't tell anyone that she was inviting her. Cynthia doesn't look amused and Phaedra says the more the merrier
- -Kenya comes in and Cynthia looks disinterested
- -NeNe arrives and asks if Kim is coming

- -Kim comes in [(NeNe com) says Kim walks in with her belly- maybe with an extra pillow in there to be more dramatic]
- -Kenya asks Cynthia if she's invited and Cynthia ignores the question... so Kenya invites herself
- -Kenya toasts to Anguilla
- -Kim says she's going to talk to her doctor to see if it's ok for her to travel
- -Kandi and NeNe note in com. that Kim is going to start making excuses
- -they're all looking at Kim at the table because she's starting to make excuses
- -(NeNe com) Kim makes up anything to make herself seem more dramatic
- -Kim says she's 8 months pregnant then that she has 8 weeks left in her pregnancy (where's the math?) so she can't go
- -Kandi asks if Kim and Kroy are going on a trip before the baby and she says they're going on a trip the next week.... Which is the same time as their trip.... But they're invited
- -everyone gets upset with her at the table because she's not going on the girls trip to go somewhere with Kroy and they all changed their plans to make it work for her schedule
- -Kim attempts to justify that it's a trip in the United States and that is why it's different
- -Phaedra states that they're wondered about her wanting to be a part of their [group] friendship and Kim confirms that she doesn't have time for them anymore now that she's married

39:40 // cont...

- -Kim says she got married and had a baby and her priorities are different
- -Kandi notes that they were going on those dates because of her schedule
- -NeNe talks about how Kim makes excuses about everything [(NeNe com) Kim will lie in your face easily.] NeNe asks Kim to not lie
- -Kim storms out upset about how the girls came at her

Hold on to Your Weaves (ep. 6)

- -first 5 minutes are the women at the restaurant reflecting on Kim making another excuse to not go somewhere with them
- 4:59: they ask Kenya about Walter and Kandi notes that she knows him

6:44 // Kandi is at home with her mother and daughter

- -her mother asks how it is with Todd living with them now
- -(Kandi com) her mother doesn't mix with her relationships

9:37 // Cynthia and Peter do dinner with Porsha

- -they thought that Kordell was coming but he wasn't there as he had some work to do... Porsha didn't tell them beforehand
- -they intro the Anguilla trip and Cynthia says that Kenya invited herself on the trip (lie, as Kandi invited her), and Porsha jokes that Kenya Bogarted the trip and invited herself
- -(Cynthia com) not usually interested in inviting people that she doesn't know to travel with them but in this case, "any enemy of Kenya's is a friend of mine"

13:15 // The group is meeting at the airport to leave

- -Kandi comes even though Todd couldn't come
- -Kenya arrives and ignores Porsha upon arrival
- -Todd shows up for the trip and surprises Kandi

- *Cynthia and Kenya arrive dressed to the nines
- -on the airplane Kenya mouths to the camera "I wonder if someone will get proposed to on this trip- fingers crossed!"

16:30 // on the boat when they first arrive

- -Kenya takes over the boat and hollers "hang onto your weaves", and takes the boat off flying
- -(Kandi com) she's not mad about Kenya taking the wheel because it got the trip started
- **18:20 someone says while they're getting on the van "I don't know how I feel about sitting on the back of the bus. We fought HARD not to sit in the back." And another person says "Amen!"

18:30 // Cynthia, Peter, Gregg, and NeNe in the car

- -Kandi says that she hopes they're not planning to give her a wack (lame) room
- -when they ride past the Diamond International Kenya says off camera to Walter "You need to be going over there" and he responds that he just wants a tattoo of a ring. Kenya laughs, but continues with it... for a few more minutes.
- -(Phaedra com) "The good book says that it's a good thing for a man to find a wife, but not for a woman to find a man. It's like a dog on a bone"
- -20:25 // they arrive at the villa
- -Kenya will be in the junior suite and she says "Oh HELL no" because it's smaller, doesn't have a tub, and doesn't have a separation for the toilet in the bathroom
- -Walter is making fun asking her where her tub is and asking if she's taken her medicine
- -Phaedra alludes to them needing to use Clorox to clean the bathtubs and how the doctor called Phaedra to tell her that he doesn't think she should trust all the hot tubs
- -Apollo calls to confirm and he does confirm that tubs in public places should not be trusted to bathe in unless you are sure that they are clean

24:37 // Cynthia and Peter arrive in their room

- -Cynthia doesn't understand why Kenya is being nice but she and Peter remark about how it was fun for her to take the wheel on the boat
- -Peter is happy that they're on a couple's trip because Cynthia took her daughter on their honeymoon

27:05 // they all meet up at the pool

- -NeNe is asking Gregg on the side if he loves her and what is holding him back
- -Apollo arrives in his swim trucks and NeNe is joking with him about how thin he is
- -Kenya pushes Apollo in the pool; Phaedra says on the side line that it's in very poor taste and she doesn't like that
- -(Kandi com) Phaedra is a true southern belle and doesn't like anyone to mess with her man
- -Apollo picks Kenya up over his shoulder and jumps into the pool with her while she's laughing (Phaedra com) it's inappropriate to touch anyone's man, let alone their husband
- -Kenya: "I don't think I was flirting with Apollo- I hope I wasn't- but there's no shame in my game." It looks like Kenya is paying more attention to Apollo than Walter

30:00 // they meet up to leave for the day

-Phaedra arrives in a netted dress with a thong bathing suit on

- -(Porsha com) "I don't know Phaedra that well but where is this lady's clothes?"
- -32:20 // the couples take separate time
- -Kenya suggests romance then suggests eloping. Walter says "I mean are you really ready for marriage though? It's just. All day every day." Kenya says it would be less stressful to get married there instead of planning some big, elaborate wedding. Walter notes that they're there for 3 days and Kenya says she'll hold her breath that whole time.

34:25 // Kandi and Todd are at dinner

- -they note that they need to have more alone time
- -Kandi says the one time she had alcohol it got her sexually aroused so Todd jokingly asks the waitress to put more alcohol in her drinks

36:30 // they all arrive at a cultural extravaganza that Phaedra planned

- -Kenya grabs floor space by "this tall drink of water" who is not Walter, and is actually the Minister of Tourism for Anguilla
- -while dancers are performing Porsha and Kenya join and NeNe joins saying that she's been "doin that shit for years". ([Kandi com] she likes that while NeNe has come a long way she can still own the fact that she was once a stripper) When Cynthia joins, Peter says "shake that ass baby" and Phaedra looks uncomfortable... then Cynthia dances behind Peter while Kenya dances in front of him (...?)
- -(Phaedra com) she's uncomfortable watching Kenya flirt in front of Walter

39:18 //

- -NeNe gets Walter involved with Kenya and shows her a move
- -Kenya says that she and NeNe are going to fight over the manager of the Viceroy... then says that Philipino's and blacks make pretty babies (he's from the Philippines)
- -(Kenya com) she would like to see Walter a little jealous
- -Kenya asks if the manager has ever donated to any sperm banks
- -(Kandi com) she doesn't know if you can ask a man [mind you he's married] to donate sperm to you when your man is sitting over there

41:20 //

- -Peter says to Apollo that when he picked Kenya up the night before he and Gregg gave each other a look like "we can't do that shit" and Cynthia says, no, you just know you'd have been in trouble... Phaedra looks uncomfortable while Apollo says it was retaliation
- *Kenya walks over and asks Phaedra (with one arm around Phaedra and Apollo each) in front of everyone "If you had to give Apollo a birthday present and it involved two of your friends, name two... a pass for a bedroom treat... we're just having some fun."
- -Phaedra says "go on with that bullshit now, before I get pissed... go on honey" (Phaedra com) "you can dance, you can model your shoes, you can show me your cervix..."

I Do... But, I Won't (ep. 7)

- -continues from the end of the prior episode...
- -(Phaedra com) These are fighting words in my neighborhood
- -Kenya says it was for fun and that Phaedra is getting sensitive

- -Cynthia says that we need to respect people even though we're having fun
- -(NeNe com) thinks that there is something strange about Kenya and Walter's relationship because Kenya keeps flirting with everyone
- -NeNe asks out loud in front of everyone if their relationship is for real. Kenya doesn't really respond other than to say "this is what I need in my life"
- -Cynthia says to Porsha that she thinks NeNe's question is valid because she thought it was disrespectful
- -Kenya says she respects their marriage to Phaedra and Phaedra notes that it's all about not opening the door to rumors and for people to say crazy stuff
- -(Phaedra com) "Put some ice in your panties because it's just not a good look for you"

4:25 // Gregg is cooking dinner for everyone on the grill

- -Cynthia and Porsha
 - -Porsha notes that Cynthia and her husband got caught in a sandwich when Kenya was dancing on Peter [(Cynthia com) Cynthia is happy she didn't see it because it couldn't have been appropriate because nothing she does is appropriate]
- -Cynthia is going to let that one pass because they were having fun but it was still a bit much

6:44 // dinner time

- -Peter wants to renew vows and has a man meeting about it with all the men about renewing their vows and invites all of the guys because he likes them... it's a surprise 8:00 // dinner
- -NeNe say's Gregg isn't a chef but he likes to cook when Porsha asks if he's a chef
- -Cynthia says jokingly that she had to go into the third shift last night
- -Peter says that if you're on this island in these villas and something isn't going on in the rooms you're in a relationship that might be having some trouble
- -Cynthia calls Kandi and Todd out about the hot tub
- -everyone is joking but Kenya and Walter don't look interested
- -Walter invites Kenya to leave and she makes it into a production... but NeNe says that they haven't heard a peep out of them
- -after they leave Cynthia says that Kenya was flirting with the hotel manager when NeNe says that she did in fact question their relationship

11:30 // Walter and Kenya

- -Walter tells Kenya about Peter plan to renew their vows and Kenya is disappointed
- -(Kenya com) when is it my time Walter?... This should be about us

12:54 // breakfast for NeNe and Kenya

- -Kenya was working out by herself before she came
- -NeNe asks Kenya what's up with Walter and Kenya says that he's laid back but he's serious.

NeNe asks if she can be faithful because something isn't connecting for her.

- -Porsha comes in and Kenya shoots NeNe a look and makes a face
- -NeNe says it's good to see them talking because they didn't get off on the right foot.
- -Porsha says that they left it in Atlanta
- -After Kenya leaves, Porsha notes that Kenya's acting like nothing happened but she's got a strange vibe so she's keeping her distance

17:00 // they're at the spa at the Viceroy

- -NeNe "I gotta take off my shorts too? What kinda shit is this?" because they're getting undressed for the massages outside
- -Phaedra asks what Todd thinks about the trip. NeNe asks if he's ever been married
- -(Kandi com) feels pressured by the girls
- -small talk about how much Phaedra did for her wedding
- -Kenya says they've been talking about possibly eloping and NeNe asks to be invited
- -Kandi asks if they've talked about marriage and Kenya says they always talk about it
- -NeNe continues to say that they don't look real and Kenya says she knows how to get a ring but NeNe says that they don't seem like a couple
- -Kenya says Walter has her back and she loves him for it and that she likes that he's different and a normal guy
- -Kenya says she doesn't give a fuck what other people think and Porsha's jaw drops

22:00 // travelling to the island

- -Cynthia can see the setup from the boat and is talking about not seeing a lot of people
- -the girls are playing it off
- -when Peter says they're doing it over Cynthia asks NeNe where the prime minister is and jokes that they're all wrong for keeping this from her
- -(Phaedra com) she's touched by Peter- he is a black angel in white
- -Peter starts to cry when they're talking about having wanted to get married there originally
- -after the intro of the couple Phaedra says "give her some tongue action"
- -NeNe catches the bouquet and jokes that Gregg was excited about it. Kenya yells "I quit"
- -(Kenya com) she's happy for Cynthia but is thinking "why can't this be my ceremony?"
- -Kandi and Kenya (com) they're both unhappy that their wish lanterns didn't take flight

30:40 // Kandi and Todd have a camcorder saying that they just christened a Jacuzzi for the group

31:40 // all the girls, less Kandi meet for drinks

- -Cynthia says that Peter cries in a second but he talks a good game
- -NeNe she couldn't wait to be around Kenya because she heard so much stuff. Porsha notes that Kenya seems like a different person and is relaxed like nothing happened between them
- -Kenya says that sometimes you have to get more comfortable with people
- -Porsha recounts her event for NeNe in front of the girls, saying that it felt like Kenya thought she was bigger than the event and that the drama began after she got Kenya's title wrong.
- -(Kenya com) she doesn't know why they're even talking about it again
- -Porsha says it's unacceptable and Kenya says it was a while ago and they don't need to talk about it. Porsha calls her a non-factor and that starts the argument. Kenya says "become relevant and maybe I'll have a conversation with you" and that's she's over it.
- -Porsha calls Kenya "some 40 year old" and a "hood rat". Kenya says "40 and fabulous" and "runway ready".

[Phaedra looks on and is drinking coffee while everyone else drinks wine]

-Cynthia steps in front of Porsha and NeNe tries to calm Kenya down.

- -NeNe walks Kenya away, trying to back her down. When they leave the group, Porsha says that she can't have a conversation with everybody. Kenya says that she needs to stop trying to invite people to her cheerleader circle. Porsha walks up on NeNe and Kenya and gets Kenya all riled up again saying she'll sue her if she touches her. Kenya says that Porsha's living off her grandfather's legacy and doesn't have anything for herself.
- -Kenya says "you hit below the belt you get punches in the face." NeNe walks to Porsha and Porsha keeps going. Porsha calls Kenya a low class whore.
- -(Kenya com) owns being called "ghetto" and a lot of other things, saying it's a part of her magic
- -Kenya 40:36 "I have a grandmother who raised me the Christian way. I ain't nobody's tramp. I will flirt, I will laugh, and I will look good doing it. But I will turn around with my man and go home."
- -NeNe says that she has to admit that they didn't meet on good terms
- -Kenya says that she was trying to take digs at her and she's not going to react to that well
- -Kenya says that she is "gone with the wind fabulous"
- -NeNe asks if they can just sit down and talk about it and Kenya excuses herself while twirling around

Fools of Engagement (ep. 8)

- 1:40 // end of the argument
- -Porsha says that Kenya is trash [(Porsha com) Kenya went straight 'hood]
- -NeNe says that she thought that Kenya and Porsha could agree that they started off on the wrong foot and Porsha thinks that she's more mature than Kenya.
- -(Cynthia com) surprised the argument got so intense but she is closer in age to Kenya and agrees that if someone said what Porsha did to someone of their age it could get bad fast
- 2:50 // Walter and Kenya in the room
- -Kenya says she got into it with Porsha because she called her a tramp.
- -(Kenya com) if you wanna call her ghetto she'll be Detroit Barbie
- // (cut back to the women) Phaedra says that she likes Kenya
- // Kenya says that she's a part of history and opened the door for Porsha to try to become relevant
- -(Kenya com) is leaving a legacy and is a part of history; puts herself in the same sentence as former presidents
- // Phaedra says that Kenya is sensitive about someone trying to remove or discredit her importance as a part of history [(Porsha com) she thinks that Phaedra is a friend of Kenya's and thinks she can do no wrong "every idiot has somebody who thinks they're smart"]
- -NeNe thinks it's bullshit that Kenya's so sensitive about her title from so long ago
- // Kenya says to Walter that Porsha is a little girl who is living off her grandfather and husbands names; she's laid on her back and got a ring for it
- 5:30 // NeNe goes to visit Kandi and Todd in their room the next morning
- -NeNe debriefs them on what happened the night before with Porsha and Kenya, joking that Kenya twirled and twirled after saying "I am 40 and fabulous!"
- -NeNe asks Kandi about what she'd said to Cynthia and Kandi told her how she felt, and that she thinks NeNe throws shade at her even though she first thought that they were going to be really cool

-NeNe says that she never really felt their relationship connected like it could have

9:42 // in Kordell and Porsha's room

- -Kordell says "What the hell was going on down there last night" and questions her approach. She thinks she's easy going and he doesn't really agree.
- -Porsha says that Kenya started it and she was just protecting herself
- -Kordell asks if she's comfortable about how it went down and when she says she's good with it and doesn't start trouble and he responds that she always starts something

12:00 // Kenya and Walters room

- -it's their last day on the island [(Kenya com) anything can happen on the island]
- -Kenya says that she doesn't accept being called out of her name and that they talked about her harmless flirting and Walter responds that he saw it as networking more than anything else and that it was ok.
- -Kenya says that she just thinks that she needs to get a couple things off her chest and Walter doesn't want conflict with the other men

13:40 // everyone is getting ready to leave

- -Kenya says she wants to talk to the girls before they all head out
- -(Kenya com) wants to get the day over with because she's close to wedding bells
- -Kenya apologizes for losing her cool and notes that she has a temper; apologized to Porsha for calling her a bitch.

(Porsha com) says that Kenya has the face of a mean raisin

- -Porsha keeps cutting Kenya off while Kenya is talking, saying things escalated when she called her out of her name.
- -Kenya says she apologized and hasn't got an apology yet.
- -(NeNe com) she doesn't think that's how you apologize.
- -Kenya thinks they should deal with each other individually if they have a problem with one another
- -(NeNe com) thinks that they didn't really apologize to each other
- -Kenya makes fun of herself with the twirl and the pageant wave while they leave

18:20 // they arrive at the venue for horseback riding etc.

- -Kordell asks the ladies if they're all ok
- -Porsha says that she's said everything that she wanted to say and Kenya takes them off topic
- -Kenya says she has a present for Cynthia- it's a book that was written by and signed by Vanessa Williams and her mother- Vanessa is a great friend of hers and her "idol, icon..."
- -(Porsha com) thinks that Kenya is up to no good // (Kandi com) thinks that Kenya didn't have to go on Cynthia the day after her vow ceremony
- -Cynthia accepts the book, stating that she doesn't know much about the pageant world
- -Kenya thinks it's not about the pageant world it's about history and Cynthia says she is very well versed in history and that she should take it as a compliment
- -(Kenya com) she doesn't think it's a compliment when you're ignorant
- -Cynthia says she "lives" for a book and immediately changes the subject- while Porsha chimes in

- -(Cynthia com) thinks that it's mean spirited and inappropriate for Kenya to give her a book how Kenya did
- -while the water is splashing up on them [because they're sitting on a platform over the water] Phaedra yells "Hot and wet woo woo wooooh"

22:25 // everyone is on the beach

- -NeNe walks away from the girls; (NeNe com) "now that Gregg and I are divorced it's more free"
- // Kenya and Cynthia: Cynthia says that she thought that Kenya was disrespectful while at her agency
- // (NeNe com) "I've ridden some horses before but they just didn't have 4 legs"
- // Kenya is talking about how a judge at Miss Michigan pulled her aside and told her to be more appropriate with her dress choices
- // NeNe joins the other girls and leaves with Phaedra to go get Kenya and Cynthia because they've been gone a while
- -Kenya falls out on the ground jokingly because Cynthia is still going on about the former situation (after Cynthia says yes, it was 2 months later because I didn't think you would be around that long) and Cynthia throws dirt on her legs while she's kicking around
- -Kandi thinks that they're being playful so that means they're ok
- -Kenya runs away jokingly yelling "make it stop"
- -(Porsha com) thinks that she went at Kenya right because she's crazy

28:04 // NeNe gives the girls a lesson in naughty aerobics

29:05 // everyone is at dinner

- -Peter says that Walter is wearing pink well and Kenya chimes in that they match... and changes the subject to wedding colors and a conversation they'd had a few days ago
- -Peter does a toast to all the men and talks about everyone in their relationship. Gets to Walter last and after having said a lot of nice things about everyone else, Peter starts off saying that he didn't think they were a couple but changed his mind after talking to Walter and addresses out loud that he was under pressure to pop the question.
- -(NeNe com) says that you can't pressure a man into any situation and they need to like you a little more than you like them
- -(Porsha com) no one would want to marry someone who's been acting like Kenya
- -Kenya asks Todd how he might propose and Kandi says she doesn't want to know.
- -NeNe says that they were riding down I20 and Gregg proposed then-"straight hood"
- -everyone shares their engagement story
- -(Phaedra com) thinks that Kenya is longing to be loved but isn't approaching it right
- -Porsha is saying that she doesn't believe in pressure and Kordell calls her out on that
- -while everyone is talking about it Kenya looks sad and disconnected... Gregg notices from the other side of the table and Kenya excuses herself, saying that she lost her appetite. Walter follows her.
- -Walter says that he's not going to let anyone pressure him into anything and Kenya asks why he's yelling- he responds that he's not yelling; he's making sure she hears him. Kenya says it's his tone and he doesn't stop speaking like he was so she walks away from him and he says to someone else "make sure she gets on the bus ok".

- 39:10 // Kenya is off crying alone and Phaedra goes to look for her when Walter gets back to the table alone. NeNe asks him what he said and says that he could be a little misleading by entertaining the idea of eloping.
- -(NeNe com) thinks that Kenya should be patient if she wants to be engaged with Walter and that she personally thinks that she should cut her losses and go on.
- // Phaedra meets up with Kenya and they chat. Kenya says that she doesn't think that she should press it because she can't make a man understand what she feels. Apollo walks up and says that she should chill out. Kenya and Phaedra feel connected.

Dress Down and Strip Bare (ep. 9)

- 1:17 // NeNe and Kenya at Davio's restaurant
- -(NeNe com) thinks that Kenya is delusional
- -Kenya says that she didn't click with Porsha and she thinks that when you don't like someone you should be able to have an adult conversation about it; Kenya: "Try to move on... but I got my eye on you."
- -Kenya says she doesn't respond to men being aggressive to her
- -Kenya says that Walter has asked her things like her ring size and where the kids would go to school
- -(NeNe com) thinks that Walter is not that into Kenya
- 4:20 // Porsha at home with Cynthia
- -they're having champagne and various cheesecakes
- -Cynthia wants to try both "because I'm greedy"
- -Cynthia asks Porsha how many bedrooms they have and she has to count
- -Kandi arrives shortly thereafter
- -Porsha says that she needs the rooms because she wants babies and talks about the village in Africa where they eat a lot of yams and 80% of the women had twins. Kandi notes that it could be hereditary because it's a small village and Porsha doesn't have a good response to that
- -Kandi says that Todd has been talking about rings and marriage
- -Kandi says that Kenya slept on the couch the night that she and Walter had the disagreement in Anguilla
- -they think that Walter might be selling Kenya a dream

8:10 // Kenya visits Phaedra and Apollo at Phaedra's office

- -Kenya is shopping her production company to Phaedra for the workout video
- -(Phaedra com) Kenya's mouth opened up and I hear gold coins coming out of her mouth
- -Kenya asks about budget and Phaedra says she hasn't thought about it and that money is not an object
- -Phaedra also doesn't have a name for the video yet
- -(Kenya com) annoyed that Phaedra wasn't more prepared for the business meeting
- -Kenya gives Phaedra a copy of her last movie and says that she was role playing a prostitute in one scene... then asks if they ever role play. Apollo says they need to and Phaedra doesn't respond
- -(Phaedra com) thinks that Kenya is a flirt and she doesn't care what she does with every other man so long as Kenya leaves hers alone

- -Kenya thinks that 30 min or so is a good target for a workout length and Apollo thinks that is just a warm up. Phaedra thinks that Apollo is trying to do too much and that a regular customer won't want to be that hard core.
- -(Kenya com) thinks it's unprofessional that they are arguing in front of her

12:00 // Cynthia and Peter at the grocery store

- -Peter gets a message on his phone about a blog that states that Phaedra and Apollo are getting a divorce
- -Peter thinks that the strip club is like an office for men in the south; he explains that it's just a place for men to go hang out with their friends. Cynthia doesn't have a problem with him going but wouldn't be happy if she heard he was going there every other week.
- -Cynthia thinks that Phaedra won't really talk about the rumors with them

14:45 // Kenya meets Walter

- -Walter notes that they haven't talked in a couple days. As Kenya is talking about what happened in her opinion, Walter makes a face at her. [this all looks like a miscommunication between the two of them]
- -Kenya speaks about her past relationship and the abuse she endured and that she doesn't take too well to a man talking to her in a negative way
- -Kenya says that she's "wifey" material and he laughs about it because she is "of a certain age," as she noted, and in his opinion that means she should have been married already if she is "wifey" material
- -Kenya asks why Walter loves her after he says he does and he's caught off guard. Walter says that he loves her but isn't in love enough to go and marry her today. Kenya says that she's heard enough [(Kenya com) she feels deceived] and that she can't make him feel something when he asks her if she didn't hear what she wanted to.

20:00 // Kandi's house with Phaedra

- -Phaedra brought her pastor to the house to bless Kandi's new home and jokingly says the wedding is next
- -Todd says that he thought the housewarming was next
- -(Kandi com) doesn't want to be like Kenya scaring off Walter
- -Phaedra says that marriage is nice and notes that sometimes she wants to injure Apollo [everyone looks uncomfortable while she's airing out her relationship, which is something she usually doesn't do]

23:00 // Porsha's house in the Jacuzzi with Kordell and champagne

- -Porsha says it feels like Anguilla out there
- -Kordell says that all the dudes were cool and the women were too, aside from the situation with Kenya. When he asks if they're cool Porsha says that Kenya apologized for calling her the bword and Kordell questions her, saying "well didn't you call her a tramp?" Porsha tries to claim that she wouldn't go there.
- -(Porsha com) thinks that Kordell wants her to come at Kenya really hard [but it seems like he's just trying to get her to address the situation]

25:55 // Peter and Cynthia are going to the strip club with Phaedra and Apollo

- -they look really overdressed because they went to a place with older strippers who didn't look fit and was not up-scale; more of a bar that happened to have a stage and stripper poles in it
- -(Phaedra com) it's beautiful to see women of this age enjoying themselves
- -Cynthia asks Apollo about how things are and he says that they were two different people when they got married and that he feels like he's losing a bit of himself.
- -Phaedra says that she's not interested in going to the club to party because she's got a little boy to raise and isn't interested in going to the club with a lot of strangers
- -(Cynthia com) thinks that Phaedra has some stuff going on and doesn't want to talk to them about it
- 30:30 // at NeNe's house for the Ebony photo shoot
- -NeNe says she's had the moment where she feels like she's arrived
- 31:40 // at the bar for the release of Cynthia's advertising campaign for an alcoholic beverage
- -Phaedra arrives and tries the alcohol to support Cynthia even though she doesn't drink
- -Kandi gives Cynthia the reward for the most things going on and she says she's trying to catch up to her
- -Kandi asks if Kenya's talked to Walter because they haven't seen her since Anguilla. Kenya says they've talked and she's on a time schedule and that if he's not ready then he's not ready. [(Cynthia com) notices Walter walk in and completely ignore that Kenya is standing there and walk straight to the men.]
- //-Apollo asks if they're good and Walter says he doesn't know what's going on with this pressure.
- -When Walter walks over towards Kenya he leans in to say hey and it's almost like they don't really know each other. Cynthia says "where you been?" and Walter says he'd been hanging out with the men.
- -(Kenya com) upset that Walter spent 10 min with the men and didn't come to find her
- -Porsha walks up to Kenya and says she doesn't know how to talk to her after Anguilla and Kenya says that she doesn't want to get to know her and doesn't see them having a friendship because she went a little too far. While Kenya is leaving and thanking her for the conversation Porsha says "whatever".
- -(Porsha com) she was trying to be the bigger woman but maturity doesn't come with age.
- -Cynthia asks Porsha what's going on and Porsha carries it like Kenya wasn't polite when she said she didn't want to be her friend.
- -Kordell says that he doesn't want Porsha to apologize anymore because she's done it like 4 times
- -(Cynthia com) doesn't think that Kordell is letting Porsha speak her mind
- //-Peter asks Apollo about the divorce rumors and Apollo says he's dealing with a beast because Phaedra's on high tempo all the time. Kordell says it might make them closer because they have to work through it.
- -Cynthia asks Phaedra what's going on with the blogs and Phaedra says she's not paying it any mind. Apollo joins the women and makes a joke about hearing that she's going to the courthouse on him and they share a sloppy kiss
- -(Cynthia com) thinks that "the southern belle" Phaedra didn't read her etiquette book that day
- -Porsha and Kandi say under their breath it's the shots (alcohol) making Apollo and Kordell seem so high-strung

Off the Hook (ep. 10)

- 1:15 // NeNe's house talking to Gregg
- -Bryson (NeNe's son) brings his daughter Bri'Asia to visit. NeNe found out about the baby when she ran into the baby's mother when she was 6 months pregnant.
- -NeNe says she was Bryson's age when she had him. She talks about how having him changed who she was because she had to be settled and figure out a way to take care of him
- -NeNe says that Bryson doesn't need to plan on having any more children if he's not getting married
- 4:15 // Kandi's house and Riley is doing homework
- -they're talking about Riley and school and how she likes her new school
- -(Kandi com) this is the picture perfect life that she likes
- -Riley says that she was in the middle about liking Todd after he came around
- -(Kandi com) she hasn't been able to spend as much quality time with Riley as she wants.
- -Riley said that it wasn't going to last between Kandi and Todd. Kandi didn't bring Todd around as soon as they started dating because she didn't want him to be around Riley unless she was sure she wanted to be with him. Riley says she doesn't like that Kandi brought him around later rather than sooner and tries to equate it to her doing the same

8:00 // Kenya meets with her aunt

- -Lori asks how things are with Walter and Kenya says that when the relationship was new she felt like she was his dream girl but now things are different. Kenya talks about how when they were in Anguilla she took a shower and he came in and washed up and left without saying anything to her then went to bed and fell asleep. Her aunt says that when men start to act differently something is up, and that women always know what's in their feelings and that sometimes they don't act on it when they should.
- -Lori says she needs to get to the bottom of it or she's just wasting time.

11:15 // Porsha and Kandi go furniture shopping

- -Porsha said "don't show me no receipts" when they went shopping for the house.
- -(Porsha com) her approach when it comes to decorating in your dream home is to pick what you like and splurge on it // (Kandi com) she "balls on a budget"
- -Porsha didn't sign a pre-nuptial agreement and Kandi is shocked. Kandi believes in love but when things happen and people are upset they do things they said they wouldn't do.
- -Porsha says that the Bible says when you're married that is your spouse and if they do ever break up she would be like Tina Turner and just ask for her name "Porsha Williams" [mind you Tina wanted to keep Turner and not go back to her maiden name]
- -(Kandi com) is happy in her relationship but you do have to protect yourself because sometimes the best way to get back at someone is in their pocket
- -Porsha says that the couples get along well but she doesn't mesh with Kenya [(Kandi com) "Oh lord here we go again"]

15:00 // NeNe and Cynthia get together with baby Bri'Asia to go shopping

-Cynthia wants to sign her up for baby modeling

- -Cynthia asks if they're having a sip-n-see for the baby because that's the southern thing to do. NeNe says no because that's for the mother to do, not the grandmother.
- -NeNe had Bryson get a DNA test because they weren't married. NeNe says she's not running around telling people her son had a baby but she's not hiding it.

18:15 // Kenya is having a photo shoot at the boxing ring for KRAVE magazine

- -(Kenya com) she has so many men who "wanna look at this hot ass" and her own man doesn't
- -Kandi comes to visit and brings a gift from her line "Bedroom Kandi" Kenya says she needed this (vibrator) because she's been under a lot of stress.
- -(Kenya com) if Walter doesn't wanna get me off I know how to get myself off.
- -Kandi asks if they've talked since they got home and Kenya says that Walter flip-flopping is making her feel like she's crazy. She doesn't want to get married tomorrow but wants to get engaged and enjoy engagement
- -Kandi asks if they had the conversation about where the relationship was before she moved to Atlanta and Kenya says of course.
- -(Kandi com) thinks that Kenya should re-evaluate the relationship because he doesn't seem to be in the marriage mindset
- -the photo shoot starts and Kenya is thinking about Walter while she's taking the photos and punching at the boxing mitts [(Kenya com) don't lead me on- that's what makes you an asshole]

22:15 // at NeNe's house with Gregg and Brent

- -they're drinking out of their wedding glasses and Gregg is excited that they're working towards being a happy family. NeNe thinks it's a great thing that they made it to the other side.
- -(NeNe com) says it's stressful because she has to figure out a home, car, tutor for Brent, etc. in California
- -NeNe says that Gregg seems a little slow because he's asking for help packing but he says he wants to have more time with her. NeNe is going to give Gregg a key to the house because she's going to need his help getting things done and with Brent because she is going to be very busy.
- -NeNe calls her real estate agent in Hollywood and gets the news that they got the house in Hollywood Hills that is in a neighborhood with other people like Tyler Perry.

26:45 // bath time for Ayden at Phaedra's house with Phaedra's mother Regina

27:45 // Cynthia's house for the informal get together for NeNe's move

- -(Kandi com) happy that Gregg is going with her because he's been there for her forever
- -Porsha arrives with a guest and [(com) Kandi says that Porsha is still upset about what happened between her and Kenya but doesn't want to mess up the gathering by saying anything]
- -Phaedra brought a picture for NeNe of all the girls from Anguilla
- -(Phaedra com) isn't surprised to see Kenya there without Walter because he seems to be more interested in being there with the men instead of with her
- -Kenya tells the story about how some man in the grocery store asked if she's Beyoncé and how people always confuse her with Beyoncé
- -(Porsha com) says that she doesn't look like Beyoncé and she doesn't know what man said that to her trying to get in her panties
- -while Kenya is talking Porsha asks Kandi if she looks like Solange (Beyoncé's sister)

-(Cynthia com) wondering how if she looks so much like Beyoncé why she can't get her man to put a ring on it

34:35 // Kenya and Walter go fishing

- -Kenya asks Walter to get her hook when she catches it on something and he doesn't want to get out there to get it for her
- -Kenya says he's not really a country boy because he went fishing wearing Gucci
- -Kenya asks what's been happening with them and he says that she should answer questions because she's good at asking them. Kenya notes that Anguilla should have been a great opportunity for them to bond and get closer and they're moving away from each other instead. Kenya asks if she's made him upset and Walter says that he felt pressured to propose in Anguilla. Kenya says she doesn't want him to feel pressured [(Kenya com) "Be a man and say how you feel; use your words"]. Kenya says that Walter ignored her when he got in the shower and he responds that he shouldn't have to tell her when to do things and that it doesn't have to be his lead. Kenya says that she doesn't understand how he ignored her if he's supposed to be attracted to her. She asks if he's attracted to her and he doesn't answer and says that she's trying to say it's a problem with her. Kenya says that she just wants to identify the problem and address it so they can get beyond it. Kenya looks upset and Walter looks uninterested in talking (looking at his watch), then says that he is missing something in the relationship and is feeling rushed and pressured. **camera pans out and we see how far they physically are from one another** Kenya gets upset and Walter is joking the whole time. Kenya says that something is different because they're not spending any time together anymore and Kenya asks Walter about wanting to be there. The only thing that Walter has to say is that things have been different since Anguilla and then he "ok's" her about 6 times. Kenya leaves while Walter is still here.

This Donkey Kicks (ep. 11)

1:30 // NeNe in Hollywood

- -Kenya sent NeNe her furniture that was in storage because she used to live in Los Angeles
- -NeNe's real estate agent Dee comes to visit. NeNe says she's not getting rid of her house in Atlanta until she figured out what is going on in Hollywood

5:00 // at Kandi's house with Riley

- -they're making a cake for Todd because Riley won't be at his birthday party
- -Kandi tells Riley that she doesn't need to live in the guest house for a bigger room and that sometimes children get out of touch when they get a bit of money.

7:15 // Kenya at home and her cousin Che and Aunt Lori come to visit

- -her aunt makes fun about Kenya cooking "real food" and her cousin invites her to her restaurant to be a celebrity chef one night
- -Lori tells Kenya to stop beating around the bush. Kenya tells them about the talk with Walter and how she didn't feel loved or appreciated anymore and that they broke up.
- -Che immediately deflects to Walter possibly being gay, wearing a toupee, and that she thought he was a weirdo anyhow. Che says that he tried to talk to her once a long time ago and Kenya jokes about that and him talking to Kandi. Lori asks if he's a womanizer and when Kenya says that he lies all the time she acted surprised that he could lie.

- -Lori asks if she's ready to get back on the horse and Che makes a joke about there being a lot of men in Atlanta who would like to ride her.
- 11:40 // Phaedra and Apollo at the gym and Kenya comes to visit with her co-producer Christy
- -Phaedra's vision is for it to be a video for beginners
- -Kenya introduces a possible distribution deal that she has been able to procure for the workout video
- -(Phaedra com) thinks that Kenya using her name before they seal the deal is presumptuous

16:45 // NeNe at home in LA

- -NeNe is telling Gregg that she doesn't think she had a great week at work because she wasn't focused due to having a lot to do at home with the move out there
- -Gregg tells NeNe that she needs to let go of some control so he can handle things for her

19:10 // Phaedra's office with Eric her attorney

- -Eric suggested some changes for Kenya in the production set up and a new budget
- -Kenya arrives with one of her producers, Brandon
- -Phaedra is trying to figure out if they can work together because of Kenya wanting 10% of financials on the back end. Kenya says that she was concerned about Phaedra's attorney calling her and questioning her getting 10% on the production deal that she procured. Phaedra drops in that she spoke with Todd and he said that he could do a workout video for ¼ of the price that was quoted to her by Kenya. Phaedra thinks that 10% is a lot and Kenya says that she usually gets 50%. Apollo tries to suggest that she should have come to him with a better plan.
- -(Kenya com) thinks that if she has a conversation with Apollo she may be able to get them back on track.
- -Apollo says that they'll look at the numbers and get back to her about it.
- -Eric comes back in after Kenya and Brandon leave and he says that if she's willing to negotiate they can talk about it but otherwise they can find someone else.
- -Kenya and Brandon joke that they can make their own video in the parking lot
- -Phaedra says the good thing here is that they haven't been friends for that long

25:30 // NeNe in Hollywood

- -NeNe is remarking about how hard it's been for her with long days of early call times and late end times
- -NeNe is in her new trailer and she feels good about it not being a guest trailer anymore

28:00 // Porsha at home

-Kordell brought her breakfast in bed and she says that he should have brought her yams

28:40 // Kandi and Todd

- -Phaedra gets to the party and is immediately in party planner mode
- -Porsha says she wants to see a picture of Kandi as a baby and Phaedra says it's Todd's party
- -Kenya arrives [(Kenya com) is surprised that Phaedra is acting like there is nothing wrong]
- -(Phaedra com) Kenya must have forgot that she and Apollo are married because they are talking about the deal.

- -Apollo goes to Phaedra and says that Kenya figured that as an attorney Phaedra should know that no one does a deal for free and she counters by saying that she does deals for free all the time.
- -(Kenya com) thinks that she should have a conversation with Todd to try to figure out what's going on with Phaedra because Phaedra isn't really talking about it with her.
- -Kenya talks to Todd about it while they're at the party cutting the cake and Kandi cuts it off saying that it's his birthday and they shouldn't be talking about it right now.
- -Kandi tells Phaedra and Phaedra thinks it was inappropriate. Kandi says that she will "fuck somebody up over" her man

36:35 // at Cynthia's model agency

- -Cynthia is telling Kenya that Phaedra tweeted that the Bailey Agency was casting for the video
- -(Cynthia com) doesn't do pro bono work and can't imagine that Phaedra would want Kenya to work for free
- -Kenya is telling Cynthia that she might not be a part of the project because of their differences in the pricing and what she should be paid. They bond over this because Cynthia states that she is going to be collecting a casting fee, which was part of Kenya's budget.
- -Phaedra arrives and Cynthia tells her that she cancelled the casting because she didn't have any information and Phaedra only tweeted it. Cynthia says that it wasn't ok to tweet it and that she does casts for a fee. Brings in the fact that Kenya has been talking to Phaedra about it too and Kenya says that she doesn't work for free. Phaedra says that she didn't want to give her back-end financials that is a part of the distribution deal that Kenya brought in for her. Kenya says that she doesn't want to work with Phaedra anymore because this is not a good project for her considering the dramatics.
- -(Phaedra com) shocked but doesn't understand because she tried to give her a chance when everyone else said that she's crazy as a bed bug.

Battle of the Booty (ep. 12)

- 1:20 // at the Bronner Bros hair show with Cynthia
- -Cynthia was asked be a judge at the hair styling competition
- -Kenya arrives with Miss Lawrence and Cynthia gives her a shout out from the stage
- -(Cynthia com) Kenya called her saying that she is going to make a "Stallion Booty" video
- -Cynthia doesn't think it would be a bad idea to do the video and thinks that Kenya's video is going to be more appealing. Peter agrees, stating that he never really bought into the Donkey Booty concept.
- 5:45 // NeNe at home in Atlanta with Gregg and Bri'Asia
- -(NeNe com) Gregg isn't that handy and they have to put the cradle together

8:05 // Kandi is at the hair salon with Derek J

- -Kandi is saying that her friend is working for her and she's known her since the 6th grade. The friend remarked that she's mean but it's different when you go from just friends to business.
- -Derek tells Kandi about Kenya asking him to work on the video with her
- -(Kandi com) Phaedra is gonna go "ham booty" on her for stealing her idea

- -Kandi calls Phaedra and tells her and Phaedra says she's tripping about stealing her idea. I knew Miss Kenya was thirsty but I didn't know she was starving. She might be on some bath salts or something."
- -Kandi wants to stay out of it because it's not her thing but she knows it'll be difficult because she knows them both. Wants to find out Kenya's side of the story.
- -They joke that Kenya will steal her ideas.

12:15 // Cynthia is at the YMCA for a casting for a children's fashion show

- -Apollo and family show up
- -(Cynthia com) doing business with friends is a problem sometimes
- -Phaedra would like Ayden to walk but he's not going to walk the runway because he doesn't like it
- -Porsha arrives and Cynthia leaves with her when the event is over. They are joined outside by Phaedra and Porsha asks what's going on with the video, bringing up that she heard about the other video.
- -(Cynthia com) Phaedra thinks Kenya is doing her video as a dig.
- -Phaedra comments that she and Kenya were cool and she's surprised. Porsha says that she's not surprised at all and that it's funny to her that she would be surprised that Kenya turned on her.
- -(Phaedra com) Kenya drinks like a fish then acts like a fool
- -Phaedra says that she thinks that Kenya might have a chemical imbalance or be bipolar
- -(Cynthia com) it's not professional to talk about someone like that

20:00 // Kenya and Kandi meet with Kenya's production designer for design details

- -(Kandi com) likes Kenya but thinks that she has to say something to her and keep it all the way real
- -Kenya tells Kandi that she was in pre-production for 4 weeks and that she pulled the plug because she didn't feel good about having brought her the distribution deal and not getting any cut from it and didn't want to fight about money with a friend.
- -Kandi says that Phaedra didn't have a problem with her not doing work and Kenya is saying that she's doing the video because the distribution company wanted to do work with her production company so the deal was still on the table.
- -Kenya is trying to talk to Kandi on a business level but Kandi keeps talking about everything on a friend level

25:05 // Phaedra and Apollo have a meeting with another company

- -(Phaedra com) they are the leading production company in the world
- -Phaedra is very comfortable with the team and puts Apollo under the gun with them and he's noticeably nervous
- -(Phaedra com) it's good to know that her producers aren't going to chug a liter of vodka and scream obscenities and storm out of the room at the end of the meeting

29:35 // Cynthia and NeNe are meeting at a chocolate bar

-(NeNe com) pressure from Hollywood about her curves but she's more interested in being comfortable

30:35 // Porsha and Phaedra meet for coffee

- -(Porsha com) Kenya is toxic and has kept Phaedra from wanting to be friends with her
- -Porsha brings up pregnancy and how she's trying to get pregnant again
- -Phaedra says that her pregnancy was difficult and she doesn't really know why but notes that she was working the whole time
- -(Porsha com) can appreciate organic friendships, not those that are forced
- -Porsha says that she's been to counseling and Phaedra notes how black people aren't really interested in or comfortable with going to counseling
- -Porsha thinks that Kenya will go and burn each bridge one by one. Porsha thinks that Kenya manipulated Phaedra to not really be her friend and that they happened to become friends after Phaedra saw her true colors. Phaedra says Kenya's the devils little sister

34:30 // Cynthia is at the modeling show

- -Phaedra and Cynthia have a mommy moment over Phaedra spelling things so Ayden doesn't hear them
- -Apollo walks Ayden down the runway on his shoulders
- -(Kenya com) when Phaedra met Porsha she wasn't checking for her but now that they're not friends they're buddies and "Shady PhaePhae" is playing her like a fiddle
- // -NeNe/Kenya/Porsha— NeNe explains that she was stressed out her first week at work and Kenya talks about the drama they've been having. Kenya says that Phaedra wasn't interested in giving her anything on the back end so she took the deal that was on the table. NeNe shakes her head at it and says that she went black on it
- -(NeNe com) Phaedra does stuff shady and undercover
- -NeNe doesn't think "donkey" is cute, likes the idea of a Stallion video
- -Phaedra walks up and asks what she missed [(Phaedra com) Kenya finally has the balls to tell me that she's a bootlegger]. Kenya says that she is making the video and Phaedra tries to throw her under the bus with the fact that a stallion is a male stud horse.
- -(Kenya com) Phaedra suffers from a very rare disease called full of shit-itis
- -NeNe jokes that she is going to try out both videos and tell them how she feels about it
- -(NeNe com) doesn't see anyone wanting to walk around with a donkey ass.
- -Kenya doesn't understand why it matters that she's making her own video because Phaedra didn't want to work on the project with her so she took the deal that was on the table for her
- -(Porsha com) Kenya belongs on a curb somewhere ready for the trash man to take her out
- -Apollo says that Kenya is a "biter" and Kenya says that she'll be taking her check to the bank.
- -(Phaedra com) "toodles miss America, oops, miss ratchet USA"

Make An Ass Out Of A Donkey (ep. 13)

- 1:31 // Kenya at the gym
- -(Kenya com) people want to look like a beauty queen, not a donkey. vs.
- 2:35 // Phaedra at a photo shoot
- -(Phaedra com) one thing I know I have a leg up on is my fantastic image.
- **while Kenya is in the gym hitting pads with her trainer Phaedra and Apollo are at a photo shoot
- -(Phaedra com) working as a team lends some family friendly to this video
- -(Kenya com) If they're going to spend their money I want them to get in shape.

- 5:20 // Cynthia at the agency with pageant planner Cy and Rodney (director of the agency)
- -(Cynthia com) wanted to get into pageants because only 1/10 people who go to the agency have a shot at modeling
- -Cynthia notes that she was "not blessed" with the talent of being an MC
- -when Cy talks about the entry fee and other fees, Cynthia is surprised at the pricing but accepts that it would make sense for these things to cost so much
- -(com) I'm doing pageants to bring money to the agency, but who knew there was so much money to be made?

8:35 // Porsha and Kenya meet at a café

- -when Porsha walks in Kenya asks the waiter to take the knives from the table
- -(Porsha com) I don't know why Kenya invited me to lunch, probably to poison me.
- -Kenya says that the situation with Phaedra is getting ugly and wants Porsha to know her side
- -(Porsha com) it's strange that Kenya wants to be her friend [does she?] but she only wants to hear an apology
- -Kenya says that she thinks the whole reason Porsha and Phaedra are getting close is because of Phaedra having a falling out with Kenya over business
- -Kenya tells Porsha that she thinks she's being a pawn in the whole picture. Porsha won't let Kenya talk and is cutting her off and talking over her. It becomes a scene after Kenya says that she wanted to have a woman to woman conversation but can't because there isn't a woman in front of her.
- -as they are leaving Porsha calls her ashy
- -(Kenya com) Porsha needs to look in a mirror with her looks because they have lotion for ashy

12:15 // NeNe and Gregg shopping for home items

- -(NeNe com) when Gregg started going things that I didn't like I divorced him. Now I might marry him again. And if he starts acting up again I'm gonna divorce him again.
- -NeNe is talking to the designer about someone coming to visit her home to decorate and Gregg makes a joke about the budget being \$300 that they all laugh at

14:35 // Cynthia and Cy walking around the location for the pageant; invited Porsha

- -(Cynthia com) while they're cool now, Kenya didn't know how to hold it together enough to be in a public venue and Porsha's family offered to be a non-profit sponsor so she's putting her to work... "It's not like... she has a job."
- -(Cynthia com) Now already Porsha's getting confused. I've gotta make some money off this myself! [because Porsha said "the proceeds" instead of "a portion of the proceeds"]
- -Porsha puts the sash and crown on and Cynthia says that this isn't dress up time
- -(Porsha com) I'm getting a little frustrated about all I have to do because I'm an assistant.
- -Porsha offers to sing [(Cynthia com) if I wanted a singer I would have hired Kandi]

19:20 // Kandi, Cynthia, Phaedra, Porsha and her friend meet up for food

- -re: the Middle Eastern food Porsha says it looks like rolled up collard greens
- -Porsha says that she was trying to give Kenya an opportunity when Porsha says that she was moving so fast

- -(Cynthia com) doesn't think it's fair for Phaedra to be talking about Kenya if she's not there to defend herself because we all know that Phaedra sometimes stretches the truth
- -Cynthia says that she kind of squashed her issue with Kenya
- -Porsha steps in saying that she and Kenya had an "argument" with Kenya about Phaedra and when she says that she called Kenya ashy Cynthia sides notes that she should have taken the high road and Porsha tries to make it seem like she was and then got upset
- -(Kandi com) wants to know why you would keep going to lunch with a person who's not your friend
- -Porsha bigs herself up when Cynthia mentions to Kandi that she asked to sing in her pageant [(Porsha com) describes her voice as a "congloberation" of Mary J Blige, Rihanna, and Beyoncé] -Cynthia tells her to "take it to church" at the table and Porsha says she'll sing because they're
- calling her out [Kandi isn't convinced before she starts to sing] and as she starts singing the restaurant music comes on

24:20 // NeNe is going to her acting coach Lee's house

- -NeNe is very gracious towards Lee for helping her get her roles in order
- -NeNe notes that when she read the script it made her think of a white woman and how the writers tell her to try to not read race
- -NeNe and Lee joke that there's a white woman deep in her

27:40 // Kenya is at the driving range and Cynthia comes to visit

- -Cynthia says she was hanging out with the girls last night and asks Kenya where she was. When Kenya says there's been a lot of drama and lies being told Cynthia notes that it would have been a great situation for Kenya and Phaedra to talk and how she was there and making it seem that she was doing her a favor
- -Kenya makes fun that the southern belle (Phaedra) thinks that everyone should be so blessed to be working with her for free, etc.
- -Cynthia tells Kenya that Phaedra was saying that she was an alcoholic or had a chemical imbalance
- -Kenya isn't going to accept someone defaming her and slandering her; Cynthia says the truth comes out and the cream always rises to the top

30:00 // Kandi is in her new home with Todd

-they've already chosen a room for their future child "Cash"

30:30 // Kenya meets with Miss Lawrence

- -Kenya says her hair is bed head even though nothing's been going on in the bedroom
- -Kenya jokes that she's going to have a drink since she's an alcoholic according to some people
- -Kenya says that Phaedra has lost her mind because she's saying crazy things about her
- -(Kenya com) it's one thing for her to be upset that they couldn't come to an agreement on business terms but now she's acting mad because she didn't bow down to her.
- -Kenya is upset that Phaedra would say things like that about her when she told her personal things about her family
- -Miss Lawrence notes that Phaedra doesn't share anything personal about herself with anyone and isn't really friends with anyone

- -Lawrence says that Phaedra had said previously to someone else that she doesn't care for the gays that wear heels etc.
- -(Kenya com) I'm not tryin to say Phaedra looks manly... but maybe she shouldn't be criticizing men in heels
- -Lawrence doesn't think she's up to par with what she should look like as a woman of 2012
- -Kenya says that she's a role model and someone isn't going to spread lies about her without her nipping it in the bud

33:45 // NeNe at her shoe reveal for Shoedazzle

- -proceeds for the shoe are going to the charity "Saving Our Daughters"
- -NeNe appears to be a very gracious interviewee
- -NeNe is joking with everyone like Kandi about being short and the WNBA player about dunking on her
- -when Porsha gets there she says that it was family day and she forgot to tell Kordell but she got out of it
- // -Kenya is making fun about how Porsha talks while she's in the car with Lawrence on the way there
- -Lawrence thinks this is a good way to show that she contradicts herself without even opening her mouth
- -Kenya gets out of the car with Lawrence and is wearing a huge sun hat and a dress that shows her bra straps —and when the girls see her Phaedra's mouth drops and someone asks if Kenya's wearing her bathing suit because Kenya is wearing a thong bathing suit under a netted dress
- -(NeNe com) upset that this is a charity event and Kenya's wearing her ass cheeks out
- -Kenya keeps showing out saying she needs more alcohol
- -(Phaedra com) says that something in the buttermilk ain't clean
- -Kenya says that if people want to call you crazy you have to give them crazy. When NeNe asks Kenya what's going on because she hasn't been in Atlanta she says that she's been hearing that Phaedra has been talking about her and NeNe tells her to clear the air. Phaedra says "who's been talking about you and what have I been saying to whom" and Kenya says "you know good and GD well I don't have a problem... shame on you for making fun of people who really have problems."
- -Phaedra says she was trying to bring Kenya an opportunity and Kenya says that she's never said anything nasty about her and didn't deserve that. Kandi says that it comes off as confrontational when Kenya chose to do a workout video as well. Kenya says that she's a business person and the deal was on the table, and that she never attacked Phaedra personally. Kenya says that Phaedra shouldn't be doing a workout video because he body isn't there; states that some things you just don't say, even if you're thinking it.

Prayed Up (ep. 14)

- 1:20 // Porsha's house with her mother and sister
- -she's trying on a dress for Kordell's 40th birthday and she wants to wear a formal gown but they're all party dresses
- -(Porsha com) Kordell likes to dress her and see her in clothes that show off her body so she's looking for something that shows her silhouette... she likes her waist because it's small and "comportioned" to her hips

-her mother and sister joke that she got a lot of dresses so Kordell's pockets are lighter but it's for his birthday

4:00 // Phaedra goes to visit Kandi

- -(Phaedra com) they're going to catch up about Kenya's fashion faux-pas
- -(Kandi com) [talking about Sunday dinner being a big part of her family life] I love being wifey and mom
- -Phaedra said that it was weird for Kenya to come in like that but "she's such a fan" [of Phaedra]
- -Phaedra doesn't think she's said anything that she hasn't said in Kenya's face and that she thinks she's delusional... and that she's trying to be like her because she was looking like her -(Kandi com) Phaedra was bothered but she's not acting like it

7:30 // Kenya goes to the doctor with her aunt

-she's getting a biopsy because her doctor found two lumps during her annual mammogram

11:30 // Porsha with Tiffany the party planner and her sister who brought their niece Jayden -when the baby starts crying she looks like she doesn't know what to do because she's fussy

14:10 // Cynthia at the agency

- -Porsha is coming here because she didn't want "strangers" in her house
- -Cynthia asks her about it in front of the Bailey Boys (her assistants) and Porsha says that it was because Kordell was out of town and he hasn't met them before
- -(Porsha com) uncomfortable and wants to leave because of the staff's reaction to her
- -Cynthia doesn't want anyone to help with the pageant if they're not 150% involved but she takes a call from someone about her home while they're talking

18:30 // Porsha and Kordell at home playing basketball

- -she starts to tell him about going to see Cynthia and that her assistant "tried to go off" on her. Porsha makes it look like Cynthia didn't handle the situation, which makes Kordell think that she needs to check the situation with Cynthia
- -Kordell asks her what his slogan and she says "guilty until proven guilty" before she corrects herself

20:40 // Kandi at the studio

- -she's put a lot of time into moving and the new house that she's been unfocused on work
- -takes a call from Todd in front of her engineer and manager while they're talking
- -(Kandi com) it's supposed to be a little ok to be unfocused when you're in love

23:15 // Cynthia and Porsha meet

- -(Porsha com) feels like she needs to talk to Cynthia about the Bailey Boys attacking her
- -Cynthia starts off by saying that she likes Porsha and doesn't think it's a good idea to involve her in the pageant at this point because this is a business move for her
- -Porsha gets upset because she thought that she was doing this as a friend
- -Cynthia says that she's not really sure what Porsha is upset about having done because she hasn't received anything from Porsha or the organization yet

-(Porsha com) this is about the cause and feeding people who don't have food [but it's about Cynthia's pageant...] and she has to go back and face her husband

26:45 // NeNe has bad phone service in her home in Hollywood and is trying to catch up with Cynthia about Atlanta but the call drops

27:45 // Kandi at the studio with engineer and producer

-puts out the idea of releasing an EP and that she wants to do a gospel record- they laugh

32:20 // Porsha's house for Kordell's birthday party

- -(Porsha com) everyone has their long cigars and their cabaret's...
- -(com) Cynthia is still going to the party because out of respect for Porsha // Porsha is still perturbed about the situation with Cynthia
- -Kordell asks Cynthia if she and Porsha are ok and Cynthia says she'd like to think so and that she would like to move forward. Kordell almost speaks as if he's trying to control the situation, which Cynthia doesn't understand... when Porsha shows up he says that they both get on his damn nerves which catches them both and Peter off guard
- -(Porsha com) forgives Cynthia but she's not going to forget how she feels

39:06 // Kenya back at the doctor- she gets the results of the biopsy and finds out that she doesn't have cancer

Praise the Pageant (ep. 15)

1:30 // Cynthia at the agency

- -Kenya shows up to the agency with a young lady who is interested in joining the pageant and working with Cynthia in the agency as a model
- -Kenya offers to judge if Cynthia needs an extra judge and Cynthia double checks with her on it because of the last time she asked her to be a judge and they joke about it and come to an agreement about her joining because of her pageant experience

5:05 // Porsha goes to dinner with Kordell

- -Porsha asks for Sprite and Kordell says she should have wine
- -she asks him how it's been with her doing a lot of work and he says that he'd like her at home more and not working from the house for the foundation
- -Porsha says that when they have a baby they should get a nanny and he doesn't agree because someone else would raise the baby [(Porsha com) any other woman in my position would have a nanny]... she's going to call her brother to borrow the baby and Kordell says that she can't invite anyone over to help because he wants her to be independent

8:10 // Phaedra at home with Apollo and the personal chef

- -Kandi and Todd arrive
- -(Phaedra com) happy that the chef is using correct terms for female anatomy and not "street jargon"
- -Phaedra is going to take "the devils drink" (re: an alcoholic beverage that the chef made)
- -Phaedra says that she has her tambourine dusted off and ready for the gospel song
- -Kandi says that whenever Todd drinks Hennessy she knows it's going to be a long night

-Phaedra says the aphrodisiacs are affecting her sensibilities

12:10 // Kandi in the studio

- -nervous because of Marvin Sapp coming in
- -(Kandi com) people are saying it's strange for the woman with Bedroom Kandy (her sex toy line) to want to do a gospel record... Kandi says that Marvin lost his wife a few years ago and that she lost someone who was close to her [doesn't mention who but if referring to ex-fiancé AJ who was killed] so she felt like they had a common bond
- -Kandi's dad shows up and says that he's elated for Kandace to be doing some gospel music
- -(Kandi com) doesn't really talk to her dad about her other business but a lot of church people have bought her products

17:15 // NeNe is in Atlanta and Cynthia comes to visit

- -NeNe is telling Cynthia how it's hard work in Hollywood and she's working hard to remember lines
- -Cynthia brings up that Kenya asked to be a judge and that she asked really nice and is Miss USA and NeNe says she doesn't care if she's Miss Booboo. Cynthia says that if Kenya acts up she'll need NeNe to come out from LA to get her because she's gonna kill her
- -NeNe tells Cynthia that she's going to pull it off because she's so stressed out
- -NeNe says that when the girls come to LA they need to pull their shit together
- -(NeNe com) these girls gonna come to the hills and show their black asses

21:15 // Porsha arrives with niece Jayden

- -puts the baby on the ground outside without shoes on and lifts her by one arm into the house
- -leaves the dirty diaper on the floor "for uncle Kordell"
- -puts the baby on the bed with the dog so he can "babysit"
- -Jayden is walking around the house and the kitchen while Porsha is cooking
- -(Porsha com) maybe this isn't as easy as I thought- come on home Kordell so you can help me out

24:10 // Kandi at the studio with the crew and Marvin Sapp

-(Kandi com) nervous about how to handle it if she has to tell Marvin that she wants him to do something different

27:30 // Cynthia at the pageant

- -Cynthia picks Boris up and he hadn't brought a suit
- -(Cynthia com) I believe in signs and this is a bad one
- -Cynthia and Boris are reviewing the script within 30 minutes of the pageant starting
- -Boris is noticeably frustrated
- -Boris starts saying the wrong names of the ladies because their script is messed up and apologizes on the microphone
- -Porsha shows up to the pageant late
- -Boris comes out joking that they're not having an intermission yet because they hadn't done the teen portion

- -during the intermission Kenya is talking to the crowd and having fun. Goes to visit Cynthia and is supportive especially because things are getting crazy
- -(Cynthia com) this is a work in progress but the girls are holding it together
- -(Porsha com) could see herself in the pageant because she likes dresses that sparkle
- -Cynthia and Boris don't know how to entertain the crowd while they're tallying the votes so they walk the runway
- -(Cynthia com) [to Boris] Stop taking over the pageant
- -Boris jokes that Cynthia has left the building but she's behind stage trying to get the votes tallied up
- -Phaedra says the g-string she's wearing is eating her booty
- -(Porsha com) go Cynthia you did it. Two snaps for you... I'd really have loved to sing a song but...

Peaches Don't Grow in Hollywood (ep. 16)

1:30 // NeNe in LA

- -talking to Gregg about all the plans for when the girls come to visit
- -NeNe "You know. I got a little splash of crazy and a whole lot of bitch in me" when Cynthia is on the phone talking about hoping that Kenya and Phaedra get their stuff clear before the trip

4:10 // The girls are in the limo

- -when the driver says that they won't make it up the hill with the limo because of the tight turns Cynthia calls NeNe to come down
- -Cynthia and Kenya are trying to talk the driver into trying it with the Hummer limo and then offer to have Kenya drive the limo
- -(NeNe com) likes her privacy so they girls are not staying at her house but NeNe is putting them up in a house that she rented for them
- -NeNe invites the girls to the house for dinner with her friends and they don't seem excited
- -Phaedra missed her flight and arrives late and very sleepy.
- -(Phaedra com) I appreciate everything that NeNe is doing for us but a lady has to get her rest and freshen up

10:20 // in the limo on the way to NeNe's house

- -Porsha says that the area they're in [that Kenya says is great for shopping] looks like DC
- -Cynthia doesn't call NeNe to say they're late and it's 11:15pm but dinner was at 9pm and Cynthia finally calls on the way... NeNe tells Cynthia that it's late and they need to not come now because she's not interested in having any guests. Kenya says that she might just be upset and that they should still go
- -(NeNe com) bitch it's a dinner, not a club. Don't ACT like you can come up in here [they arrive at 11:40pm]
- -NeNe says they have to exit through the gate before they get to the door
- -they're all surprised that she and Gregg are upset. When Kenya says they're here for her she says they're not; not arriving after midnight when she's spent thousands of dollars on people to come serve them
- -(Phaedra com) just when I thought the crunk NeNe was dead she's resurrected in Hollywood
- -(Porsha com) no one in this group is ever on time and is feeling disrespected

- -Kandi says something about a box to go and is starting to crack jokes and NeNe and Gregg aren't amused, though Gregg goes to get a tray of food and a couple drinks for them to leave with
- -Kandi is walking towards the house and Kenya is waving and looking through the windows
- -(Kandi com) bitch don't get Hollywood with me because you done moved to Hollywood

16:25// in the limo on the way back to the rental home

- -Kandi thinks that NeNe should have still let them walk through the house and is complaining because Gregg only brought them a plate of appetizers
- -(Kandi com) thank you NeNe for showing us such a glamorous night in LA

18:40 // the next morning in the rental house

- -Kenya is making breakfast "cooking a meal like the help"
- -(Cynthia com) thinks that Kenya is trying to show Phaedra what she's working with (because she's wearing workout clothes)
- -Porsha doesn't know what to do to make the coffee
- -(Kenya com) this girl is so dumb that she doesn't know how to make the coffee, but I'm going to be nice because this is the new zen Kenya
- -Cynthia is trying to get the girls on track in leaving for the day and Phaedra says "Well comin to California didn't make us some white ladies, so it's still gonna be some colored people time in us"
- -Kenya starts talking about The Groundlings and how famous actors come out of their studio and Phaedra jumps
- -(Phaedra com) have a seat this is NeNe's trip, not your chance to play tour guide

22:35 // NeNe and Gregg at the house

- -NeNe is practicing her lines
- -Gregg asks if she's heard from the girls and not to be angry
- -NeNe expresses her anger at them getting there so late because she only invited a small group of people and the caterers had been there for hours before
- -NeNe says that the biggest problem with their group is that they're always late
- -Gregg thinks they can move past it because it's a new day

25:15 // the girls get to the groundlings

- -when they're introducing their previous acting experience Phaedra cuts her eyes at Kenya when she's talking about what she's done (and not over-doing it) and when Cynthia says that she did some work in the Cosby Show a long time ago they egg her on and tell her not to down herself
- -NeNe is late but they says she's more of an accomplished actor
- -(Kenya com) wants them to recognize her more for the acting work she's done
- -there's a portion where they have to fire compliments at each other
- -(Phaedra com) says that she doesn't know if Kenya is trying to get to her but her booty is Godgiven and Kenya bought hers from Home Depot in the silicone department
- -when NeNe arrives, they're getting finished
- -(Kandi com) should we just lock her ass out and give her a plate of cheese and send her on her way?

30:50 // they're on the way to the studio

- -NeNe's thong is showing and they say she's giving them a show
- -(NeNe com) you can take the girls out of Atlanta but you can't take Atlanta out of the girls

33:15 // dinner

- -(Phaedra com) Kenya's sitting next to her but she's not worried because she has her stun gun in case Kenya goes a little "cray cray" and needs some shock therapy
- -NeNe is joking about introducing Kenya to the manager
- -Porsha is not wanting to drink alcohol and the girls are joking about her acting like she might be pregnant
- -Porsha asks Phaedra about her exercise video and Cynthia asks Kenya about hers
- -they say that men sometimes use money to control and Kandi asks Porsha if she feels like that. She says she doesn't because the man is the king of the castle and she wanted to be a housewife
- -Kenya asks about Walid (restaurant manager) and NeNe tells her to put it out into the atmosphere so she says that she and Walter broke up
- -(Phaedra com) isn't surprised that Kenya and Walter broke up because "you can't make a whore into a housewife"
- -NeNe asks how to approach it because she wants to know how to approach Walter because she won't talk to him if Kenya doesn't want her to and Cynthia tells Kenya that Peter is having a men's event that Walter might have already been invited to... Then NeNe says we liked him and Kandi says he came to Porsha's party. Kenya says it's interesting because she wasn't invited. NeNe chimes in that Kordell invited men that he knew and Porsha then says that it was a great party
- -(Kenya com) really bitch? I've been trying really hard to play nice with these women but if I don't get out of here I'm gonna go HAM on someone
- -as Kenya is leaving the table [(Phaedra com) what would a dinner or event be without Kenya Moore storming out in tears] NeNe is trying to call her back to the table then goes to find her.

40:25//

- -Kenya is in the restroom and NeNe is asking her to come out
- -NeNe is saying that she's not letting them understand her life but Kenya says she'd rather have that conversation with a group of friends but that table is not a friendly table. Kenya says that she doesn't want to talk to the whole table because they're not all friends- maybe her, Cynthia and Kandi

//-while they're gone, Phaedra says that Walter has talked to a few of her friends "he rollin wit somethin" and that he gets around town

Strip is a Trip (ep. 17)

1:20 // Packing to leave LA

- -Cynthia asks Kenya if she's ok and Kenya lets her know that she was annoyed and didn't want to speak on her situation with her ex in front of two people she didn't really care for at all
- -(Cynthia com) Kenya is a ticking timeline because the donkey/stallion booty issue hasn't really been resolved
- -Kenya jokingly takes Cynthia's lotion while leaving the room saying "I can't be ashy!"

3:55 // Getting on the party bus to Vegas

- -NeNe booked them a party bus and is flying the next morning
- -(Phaedra com) Everyone knows that I'm a southern belle, so I can be polite. I hope Kenya does not ruin this trip with her dramatic antics.
- -Kenya put everyone's name in a pile and everyone has to act out someone else for 30 seconds
- -(Kenya com) [on Phaedra imitating her] Nice try Phaedra, but you need beauty to be a beauty queen.
- -Phaedra on the Crazy Horse "It's bountiful with nude beautity"
- -(Phaedra com) I think as a Christian what place better than a strip club to find the lost souls?
- -Kenya is on the bus trying to get everyone to participate in fun games
- -Kandi tells a story about climaxing during a sexual act and farting in someone's face
- -(Kandi com) Next time I'm ridin rich-bitch style just like NeNe and flying [on taking the bus to Vegas]
- -Phaedra says the original pregnancy test was to pee on a rabbit and if it died the woman was pregnant.

// in Vegas

- -Porsha doesn't want to go to the strip club because "Kordell would not be ok with that".
- -(NeNe com) Unless Kordell is going to put on a wig this is a girls trip
- -(Porsha com) I have a ministry inside of me to help other people who are my age... strip clubs make me sad. It's just a personal choice. [So Porsha doesn't go to the club with the girls] // at the strip club
- -Phaedra tells the stripper that she has beautiful skin and is shaved up really pretty; then says they could do this for each other if they wanted to
- -(NeNe com) your marriage is supposed to compliment and support who you are
- -Kandi tells the girls that Kordell told Porsha that he didn't want her hanging out with the girls to get in the way of her doing her wifely duties
- -(Kenya com) All of the ladies worked extremely hard to get where they are and if she's lucky Porsha will get to a place where she has things of her own one day
- -NeNe thinks they need to have a girl talk with Porsha

20:15// Porsha at the hotel

- -(Porsha com) wants Kordell to know that while she's out of town she still has her mind on home
- -the phone conversation with Kordell about her not going to the strip club sounds like she told him she didn't feel like going... not that he didn't want her to.
- -Cynthia notes that Porsha has a makeup artist.
- -Cynthia asks Porsha what was up last night and Porsha says that she just doesn't like the strip club and has never really asked him how he felt about her going
- -(Cynthia com) if Kordell gave Porsha his blessing she would have gone
- -(Phaedra com) Porsha is a lady of leisure and she had to work for all her money
- -(NeNe com) says that she would have made up an excuse too

24:00 // on the way to the next location

- -NeNe says there are going to be some ground rules
- -Kandi asks if Porsha didn't go because she didn't want to or if she thought Kordell wouldn't like it
- -Phaedra tells her to not pull the Christian card because Jesus Christ was a carpenter who hung out with prostitutes

- -NeNe says that the man being the king is some old traditional bullshit
- -(Porsha com) she's helping Kordell to be a better man and he's helping her be a better woman
- -Porsha says that "for him to let me be on this girls trip"... and Kenya says "let me?"
- -(Porsha com) if Kenya understood how to respect her man maybe she would have a husband
- -NeNe tells Porsha that she just wants her to stand up for what she wants
- -(Porsha com) they're older so I respect their opinion but I wish they would stick in their lane

27:10 // Jubilee Theater

- -Phaedra asks Porsha if she's ok and that she doesn't know anything about her and her husband
- -Porsha says that Phaedra should put some of the moves in her workout video
- -(Phaedra com) Kenya will probably steal some moves with her bootlegging self
- 30:15 // at the jewelry store: Kandi is looking at rings
- 31:55 // Cynthia rides the bull without panties on...
- 32:40 // Kandi gives the girls a Bedroom Kandi party
- -Kandi has a pregnancy test in the bag for Porsha as a joke because she's been eating a lot of crazy foods but doesn't want to take the test with them
- -they all play a game that entails them eating a strawberry in a sensuous manner; Porsha bites hard into her strawberry
- -(NeNe com) Porsha bit right down into hers like a prude. Some people want to look a certain kind of way to people
- -When Kenya bites into hers Phaedra says "somebody might like it but it don't look like Walter do" then cackles
- -(Kandi com) Why does Phaedra have to rock the boat with this whole Walter thing? It's so unnecessary
- -(Phaedra com) Every event that Kenya comes to has to have some sort of drama
- -(Kenya com) I am just really over the phoniness
- -Kenya said that she dressed the way she did at NeNe's event to prove a point. Kenya says that Phaedra made attacks to her character and that's what makes her the angriest. Doesn't want an apology because it won't mean anything to her.
- -(NeNe com) Kenya was able to see Phaedra for who she really is

He's Stalking, I'm Walking (ep. 18)

- -1:30 // Porsha is unpacking and Kordell finds the pregnancy test. Porsha is telling him how it came about and that she happens to like pickles and ice cream. She's scared to take the test [(Porsha com) because she's not ready to have a baby and a career]. She takes the test with Kordell and isn't pregnant
- -(Porsha com) She doesn't think that the response of he'll "be fine" from Kordell is good enough for a response to the question of how he would feel if she was pregnant
- 4:35 // Kandi and her manager Don Juan
- -they found an office space for the studio
- -Kandi is talking about how she has a lot going on and is spending a lot of money right now with the new house etc.

6:30 // NeNe in NYC on a press tour

- -(NeNe com) I like interviewing... and I'm an open book. That's what make it real interesting.
- -(NeNe com) it's work to look good all the time when you're on press tours

9:45 // Cynthia at home

- -(Cynthia com) Peter is in his early 50s but in some areas still acts like a 20 year old
- -Cynthia confirms that Peter invited Walter to his event, says that Kenya "spazzed out" when someone mentioned him
- -Cynthia thinks that Kenya shouldn't be too upset about Walter being there because she's putting her in a room full of men and "if [Kenya] can't figure it out she has more problems than him"

12:24 // Porsha at home with Kordell

- -tells Kordell about the girls talking to her in Vegas and that they somehow "spinned" it into
- "Kordell is controlling." When Porsha says that she said he "let her" go he made a face just like the girls did, and said that he is in control of the situation but doesn't control her
- -Kordell says that they're ready for kids but it's about what her plan is; "you want a baby or you want your career?"
- -Kordell doesn't want her to hire a nanny. He wants to hustle and bust his head down to the white meat while she takes care of the baby

16:20 // Peter's party for men's health awareness

- -Kenya is out with a date- Former NFL player Jamal Anderson
- -When Cynthia tells Kenya that Walter is there she responds "He's some body that I used to know"
- -(Kenya com) doesn't think that it's beyond Peter to seat them with Walter
- -Phaedra says that Peter looks good- "He looks like I could bury him, chile"
- -(Phaedra com) Kenya's been staring at me all night like she wants to do something to me.... You are old news. And I do mean old, old news.
- -Kenya invites Kandi and Porsha to her event for iconic black women in film and is deciding how everyone should come dressed. Kandi should be Tina Turner and Porsha should come as Halle Berry from "BAPS" because she let it all hang out and had some fun
- -(Porsha com) is offended that Kenya wants her to dress as Halle Berry from "BAPS" instead of any other role she had [....] She enjoys that Walter is getting close with the guys because if it drives Kenya crazy she likes it.
- -Phaedra thinks that Walter apparently likes younger women and Kenya was too old for him.
- -(Kenya com) I'm willing to forgive and forget if Phaedra is too.
- -Kenya and Phaedra agree to take baby steps
- -(Phaedra com) Miss Kenya says she wants to bury the hatchet and I hope it's not in my back
- -Kenya invites Phaedra to the costume ball as Eartha Kitt... someone who owns her sexuality

27:20 // NeNe in NYC going to the Today show: (NeNe com) I think I'm the biggest star so I'm never star-stuck

28:15 // Kenya and Cynthia looking for costumes

-Kenya says that she and Jamal are just friends and she's happy that he was able to come with her; she was uncomfortable with Walter being there. Cynthia clarifies that Atlanta is very small so she may end up in a room with him often. Kenya requests that no one even says his name.

- -Cynthia tells Kenya that Walter was confiding in the guys and said some not so nice things. Cynthia and Kenya joke that in Anguilla any man would want to deal with her. Kenya tells Cynthia that he never seemed aroused by her and that she asked him if he was gay. He never said "no" but asked her why she thought that.
- -(Kenya com) Maybe I would've got a rise out of Walter if I had pecs instead of breasts.
- -Kenya jokes that Peter needs to have a ball for her to find a man
- 33:10 // Kandi's housewarming party in her guest house
- -Cynthia and Peter go to their house instead of the guesthouse accidentally
- -(Cynthia com) got the feeling it would be a big house but this is more of an estate- two estates.... Kandi definitely downplayed her house. She feels like she and Peter may have to step their game up and get a bigger house.
- -(Porsha com) Kandi's house in one word is grand- she has to have a butler around here somewhere
- -Apollo tells Peter that Walter called him the other night and said he was gonna let Kenya have it for saying he was gay
- -Kordell is telling Walter that he doesn't need to go there and doesn't need to give it that much energy
- -Phaedra to Walter about his date: "A young gal! I ain't mad at you."
- -Cynthia and Porsha are talking about how they're ok not inviting Walter to things- girl code
- -Kenya walks in

39:28 //

- -Apollo says to Cynthia and Peter that he's waiting for the extravaganza
- -Kenya arrives and no one says immediately that he's there- she doesn't have any idea he was invited
- -Cynthia tells them that they should take a tour of the downstairs area to get Kenya away from the area
- -downstairs Kandi pulls Kenya to the side and says "I know you're probably feeling a certain kind of way because Walter's here" but Kenya didn't know. Kenya says that's not cool and that he's a stalker and is tired of him showing up to every event that she's at because she doesn't have her security... and walks out of the party

Donktabulous! (ep. 19)

- ...picks up with the group getting ready to head downstairs
- -(Kandi com) Kenya's being a little dramatic right now. I never heard that he was a stalker
- -Kenya heads upstairs and just misses Walter as she's leaving. Don Juan (Kandi's manager) walks her out to her car
- -(Kenya com) I'm not going to stand around and let these ass-clowns make a fool out of me // -back in the house, Kandi is saying that she didn't know Walter was coming and Phaedra says she knew because Walter called her... actually Apollo.
- -(Cynthia com) Phaedra and Apollo knew and if it was her she would have told Kenya to keep her from acting out
- -Kandi tells them that Kenya said Walter was a stalker and that she thinks Kenya's a little crazy. Phaedra starts saying in a very dramatic way "don't call her craaaazy!!"
- // -Kenya tells Don Juan that Walter's stalking her and he said she should take it as a compliment and she says it's not

-(Cynthia com) Kenya has worn her heart on her sleeve and is obviously hurt but she needs to work on herself because they shouldn't have to tip-toe around her

5:15 // NeNe at home in Atlanta

- -Gregg cheers NeNe with water in martini glasses and she says it's a phenomenal feeling to be successful
- -NeNe thinks that Brent should be around kids that he knows and has grown up with so he should enroll in school in GA... so Gregg would have to stay in GA if she has to move to LA
- -NeNe says that she's joking and is going to live in GA... and that he's funny when he asks if they're going to have a wedding
- -NeNe says she has to feel 100% because if she's not it's not going to work
- -(NeNe com) it was difficult to have to switch into different characters for the filming of the new normal because one of them was a man and she's nothing like a man... but she knows some women who are

9:40 // Cynthia meets with Kenya and Miss Lawrence

- -(Cynthia com) feels sympathetic towards Kenya about Walter showing up at the event so she wanted to talk to her about it
- -Kenya explains to Lawrence that every time she is at a party with the ladies someone invites him and it makes her very uncomfortable because everyone knows she's no longer with him. Cynthia says that she's had the conversation with Kenya a few times but Atlanta is small and sometimes you're going to be in a room with someone you don't like because of that and you just have to deal with it.
- -(Cynthia com) Now it's getting a little old. It's really not that deep. How hard can it be to break up with somebody when it didn't really seem like ya'll were together to begin with.
- -Kenya says that it's all about how she feels about the situation and Cynthia says that she doesn't really know Walter at all so she doesn't know if he's lying or if she's lying.
- -Lawrence thinks it's some bitch shit for Walter to be showing up at places where she is. Cynthia tells Kenya that she's being dramatic and it's unnecessary and Kenya agrees that it might have been a bit much... but Cynthia keeps coming at her over it. Kenya says that she's stabbing her with it. Cynthia tells Kenya that she's too beautiful to be stooping to this and that she doesn't seem that easily shook to her. Kenya says that she's ready to move on and that she needs to be in a different space
- -(Kenya com) I may not like what Cynthia is saying but I appreciate what she's trying to do.

13:50 // Porsha goes to the psychologist

- -she's in her first year of marriage and has a lot going on
- -she was pregnant before but was 4 months pregnant when she miscarried because of fibroids. Porsha never really sat down with Kordell to talk about how it felt to her. The baby helped her feel like a real woman and like it would help her be a better wife and she's afraid to be alone. The psychologist makes a point to say that she does have a husband and Porsha says that she doesn't want to put anything on him and be disappointed.

17:10 // Kandi and her team at the office opening for Bedroom Kandi

- -Kandi is meeting all of the sales consultants
- -they won the award for Best Sex Toy line that year

-Kandi gets emotional on the stage talking to the women about how proud she is to be surrounded by women who are helping her get to her next dream and that they are a part of each others growth

20:25 // NeNe and Cynthia at the wine shop

- -NeNe was happy to get props from Wendy Williams because she can shoot some people down
- -Cynthia tells NeNe that Gregg looks at her differently (NeNe says that he got a second chance at life) and NeNe says that he's always been her best friend and it's nice because she can be herself -NeNe says the stronger red wine tastes like "water and strength"

23:35 // Kandi at home

-she has a lot of errands to run but needs to spend some time with her mother because she hasn't been able to have time to spare for her. Kandi notes that her mother has made a few "jokes" and Todd says that she seems to be a little distant and Kandi says that she didn't know if her mother was joking about her saying something about the guest house being good for her to live in. Todd says that he thinks that they're a little too fresh in their relationship for a parent to move in -Kandi asks Todd about the rings and he says that he likes the one that she showed him from Vegas. Todd asks her about kids and she asks him about surrogates. He's for it and that surprises her. She asks about pre-nups and he says they're fine but doesn't want it to become a situation if they do split up because he doesn't want the house to get in the way of his future. They agree it's about fairness

27: 55 // Kenya is at the studio for her workout video

-(Kenya com) She's excited to make a video to help people change their lives

28:32 // Phaedra

- -(Phaedra com) Homegrown booty vs. silicone buns.
- -They chose a mansion in Beverly Hills to shoot the video
- -Phaedra say's she embraces curves
- -Lawrence and Kenya joke that Phaedra should get liposuction or really work out before she makes a video
- -"PHINE Body" is the name of Phaedra's workout video
- -(Kenya com) she is serious about her workouts and Phaedra is serious about her meals
- -(Phaedra com) thinks that Kenya's video may be stuffy and a little cray-cray and that she likes to have fun
- 31:55 // Kandi: Riley and her friend Micha are washing her car Todd's idea for them to get to know about hard work

32:50 // cut back to the workout tapes

- -(Phaedra com) there's no competition between them- have you seen that (Kenya's) booty
- -Kenya is producing/directing the video while she's in it
- -Phaedra's workout vs. Kenya's- Phaedra looks like she's having more fun and Kenya looks like she's actually doing a workout
- -(Phaedra com) didn't want to make this look difficult but to get results sometimes you have to sweat

- -(Kenya com) sometimes the best revenge is to be successful
- 37:45 // NeNe and Gregg go out for dinner
- -Gregg jokes that the waiter should stand closer to him because he's Italian and NeNe was seeing an Italian man when they were separated
- -NeNe says that the divorce was an experience that woke them both up. Gregg doesn't want their family to be a statistic... then jokes about the flowers on their table getting changed out. Gregg asks NeNe to marry him again and she pretends to choke... then accepts.

Divas into Icons (ep. 20)

- 1:44 // Kenya with the party planners
- -(Kenya com) wants to highlight iconic black women in film partly in lieu of Porsha's comment that she was old and her accomplishments didn't really matter
- 4:36 // Phaedra and Kandi at "Diva's in Defense"
- -Phaedra designed a stun-gun because hers was bulky
- -Kandi stunned the guy after he said they weren't going to try it out full force in the studio that day and in commentary said that it was fun
- -(Phaedra com) dying to try her stun gun out on anyone who wants to act crazy on her- like Kenya
- 7:20 // Porsha and Kordell go see the psychologist
- -(Porsha com) agreed to be a stay at home wife when they got married but now she wants a baby and a career
- -Kordell thinks their disagreements don't last long and she says she lets things go
- -when the psychologist asks what Kordell is willing to give up for Porsha to be able to have the baby and keep her career [because this is the modern day woman] he has no response
- 11:21 // Kenya at the venue pre party
- -300 people RSVP'd- she's nervous
- -(Kenya com) no offense when assigning Porsha as Halle Berry from BAPS- it was good enough for Halle
- 13:03 // Porsha at the hair salon- playfully agrees to bring it BAPS
- 13:57 // Cynthia trying on clothes- she's trying to figure out what to wear so she can bring it
- 14:40 // Kenya talking to Brandon- joking about being ashy but is nervous about it going well
- 15:59 // Porsha in the salon- she chose a suit and is putting on a wig and fake gold tooth to play the part
- -the people in the salon are telling her that Kenya is trying to play her for a fool by having her come dressed like that
- 17:35 // people are arriving to the party
- -Todd tells Kandi that everyone is dressed up
- -Kenya is introduced to the party as Foxy Brown (Pam Grier)
- -Kenya is impressed with the girls and everyone's costumes except Todd because he didn't dress up

- -Porsha arrives in a glamorous sequined dress. When she says hi to Kenya she says she's dressed as Halle as Dorothy Dandridge and you can tell that Kenya isn't pleased "This isn't Halle Berry from BAPS..."
- -(Porsha com) she was going to try to wear the outfit but didn't want to
- -Kenya walks away noticeably angry and tells the party planner to cancel the BAPS portion of the show because the person didn't come dressed as they were supposed to and she's really upset
- -Kenya goes to Porsha and tells her she's having a problem with her changing her outfit because she'd designed the night around her friends
- -(Porsha com) Kenya is trying to chastise her but she doesn't care because she's a grown woman
- -Porsha says that Kenya was trying to play her and Kenya says she wasn't but Porsha keeps talking over her and Kenya says that she can be Dorothy Dandridge outside on the curb and asks them to leave then has them escorted out
- -Cynthia tells Kandi what happened and Peter says they should leave
- -When they're leaving Kenya is outside and Kandi say's it getting out of hand and Cynthia says she's making too much out of it and that the party is about having fun
- 25:10 // replay Porsha and Kordell leaving
- -Kenya thinks that Porsha needs to apologize
- -(Porsha com) it's nice that everyone is leaving with her and everyone can see Kenya for who she is "with the malice content"
- -Cynthia says it wasn't cool for Kenya to kick her out and calls NeNe on the phone and Kenya walks out there while she's on the phone. While Kenya is talking Peter jumps in and cuts her off saying that she's taking it too damn far and disrespects her assistant. When Kenya says that she designed the program around everyone showing up as their character Cynthia cuts her off saying it's not the Grammys and it ain't that deep and to change the program. Kenya says that she invited Porsha even though they had their differences from way back and Porsha didn't invite her to her party. Kordell cuts Kenya off saying "how long have you been disrespectful?" and she says it's between her and Porsha. While Kenya is trying to talk to Porsha she cuts her off asking if there is an apology in there somewhere and that she shouldn't be entertaining going back into the party... Kandi steps in and asks if what she's saying is an apology and when Kenya says that she's apologizing to everyone Porsha cuts her off saying "that's half assed."
- -(Kenya com) Porsha NEVER apologized to Kenya for anything
- -While Kenya is apologizing and asking them to come back in Porsha is still yelling in her face.
- -(Porsha com) Kenya has planned this since she came to her charity event and got kicked out.
- -When Kenya walks back inside they are outside talking to Brandon (Kenya's producer) and Kordell is cutting him off while he's trying to speak to them, then puts his hands on him to direct his body. Kordell starts yelling at Brandon that he's not listening to him.
- -Brandon tells Kenya that Porsha is looking for "I'm Sorry"
- -(Kenya com) [about Porsha's outfit] You could have come and owned it but you decided to come and pick a fight
- -outside: Kandi says that it's all blown out of proportion and that she didn't want to come dressed like she did but she showed up. NeNe arrives as Grace Jones from Boomerang
- "Strangé" and Phaedra arrives as Eartha Kitt as "Catwoman". Cynthia tells them that Porsha was kicked out
- -(NeNe com) who done died and made you (Kenya) the boss.

- -Peter and Gregg are speaking on the side saying that it was deliberate. They all decide that they're going back in and Porsha says she's "gonna take it for the team". Phaedra offers her the stun gun
- -They walk back in as Kenya is on the stage talking to everyone. The party planner tells Kenya that NeNe wants to speak to her so she comes out. NeNe comes in angry at Kenya from jump and doesn't let Kenya talk either.
- // -cut to Cynthia with Porsha and Kordell saying that they "come as a group and leave as a group" and are all there trying to support Kenya
- // -Kenya is telling NeNe how angry she was that Porsha would be so audacious to come and do what she wanted to do.
- -(NeNe com) agrees with Kenya but it's too much to kick them out.
- -NeNe tells Kenya that she has to be the bigger person and to not burn the bridge.
- (Kenya com) going to apologize and be the bigger person because NeNe is asking her to be.
- -Kenya apologizes to Porsha.
- -(Porsha com) When Kenya tried to apologize to me I knew she was full of "it". She's probably going to go into debt trying to pull this party off so...
- -Kenya introduces the girls as co-hosts and NeNe has the most grand entrance... then someone says there's an announcement to be made and Peter takes the microphone and says "the official after party is at Bar 1"

Reunion Part 1 (hosted by Andy Cohen)

- -Kenya has a big fan that she snapped down "for drama"
- -Kandi served Kim with papers for royalties on "Tardy to the Party" with Phaedra as the lawyer
- -Kandi had a blank face when NeNe started showing her ring
- -Was anyone offended by Phaedra's fishnet cover-up because the men were around?
 - -Porsha: I wonder if she is going to wear that all day, and she did
 - -Phaedra: You know everyone up here is a lady... well everyone up here is a female (Kenya makes a stone face and looks away)... I love nudity because it's about being comfortable in your skin
 - -Kenya: I thought it was offensive to come out around other peoples men... Andy: you were flirting with a lot of men. Kenya: Not a lot, just a few
 - -Andy: What does your mom, Pastor Regina Bell, think about your attitude about sexuality. Phaedra: My mom realizes that I'm an adult... You know everyone knows I like to see penises, especially oversized ones...
- -Are you serious that everyone thinks you're Beyoncé? 100s of people asked you for your autograph at the inauguration
 - -Kenya jokes that she did have a line and someone said to her "Beyoncé, can you sign this for my daughter"... Andy: Were they black people? Kenya: You know they were white people. They think all black people look alike (everyone laughs)
- -Andy notes that when Beyoncé walked off the stage at the superbowl and said that her performance was "Gone with the wind fabulous" to which Kenya replies it made her feel good and like Beyoncé is team Kenya. Phaedra: She heard that Beyoncé watches the show and doesn't think it means she's team Kenya
- -Was Kenya trying to get a three some going with herself and Phaedra and Apollo
 - -Kenya: if I were to do a three-some I would not pick Phaedra to do that, but I think Kandi would be a good choice. (laughing) Kandi: Don't put me in that

- -Are you offended that she would not include you? Phaedra: I'm grateful... we had a conversation [about Kenya and Apollo flirting] and I did think that it was inappropriate.
- -Kenya notes that only Cynthia and NeNe reached out to her after her cancer scare aired... and Porsha goes on a tirade about how Kenya said that she was going to change her character and didn't. Kenya counters that she never said she would change her character and that's not the same. Andy asks Kenya if she would have reached out to Porsha and as she's trying to speak Porsha is talking over her about how she watched the show and her personal struggle... Kenya throws her fan for the first time
- -NeNe took Los Angeles by storm. Andy: You can take the girl out of Atlanta but you can't take the Atlanta out of the girl...
- -NeNe: I've been 15-30 minutes late to events but a few hours is too much to someone's house
 - -Kandi: She knew we was gonna be late because she left us late... it was still some people there when we got there.
 - -NeNe I only invited 5 other people and the people working were still there. You're not going to argue with me about my residence... what did you expect me to do? Say "Oh Kandi! You're three hours late- come in, let me fix you a plate!" By midnight I wasn't going to serve you. It was too late.
- -Kandi thinks that she does throw shade at NeNe but that's because NeNe throws shade at her.
 - -NeNe: I don't throw shade- I share my opinion.
 - -Kandi: Does anyone think that she throws shade?
 - -Phaedra: I think she says things towards me sometimes that could be considered as shade.
 - -NeNe: My thing is this- if you're going to dish it out just be able to take it.
- -"The Cheerleader vs. The Beauty Queen"
- -Why does Kenya take so much offense to people confusing her title?
 - -Kenya: I don't get upset when someone gets it wrong, I do get upset when someone says it like they're trying to be rude.
 - -Porsha: If you watched I corrected myself and was embarrassed "Oh my God I invited this person and I have mistaken her title." From the lunch when I met her I think she was jealous.
 - -Andy: Jealous that you're married?
 - -Porsha: Yeah!
 - -Andy: (to Kenya) Are you jealous of Porsha?
 - -Kenya: Um, yeah no. I thought I was meeting someone who was a socialite but she had this cheerleader energy that seemed so unsophisticated and it was a little disarming of me...
- -Porsha cut Kenya off when she was midsentence. Kenya opened her fan and didn't answer the question that she asked her so Porsha said "anyway, next question."
 - -Andy: you got lot of questions about all the cracks you took at Kenya for being 40.
 - -Porsha: That was because every time she was around me she talked about my age.
 - -Kenya: Porsha is a revisionist historian. Every time she talks about my age it speaks to how unintelligent she is. She's not Benjamin Button aging backwards and it's just ignorant because her husband is my age.

- -Cynthia thinks that it was a little bit shady for Kenya to invite Porsha as Halle Berry from "BAPS"
- -NeNe says that Kenya made too much of a big deal about it and is glad that she thought it over and let Porsha back in the party
- -Andy talks about how Kordell stuck up for Porsha.
 - -Porsha: You know my husband is always going to defend his wife. He's from New Orleans and he's not going to be disrespected. You know, I saved her that night, because I didn't send her a lawsuit and take her little money from the event. And my husband didn't touch anyone that night.
 - -Andy: do you think that you over reacted?
 - -Kenya: What I think is I made a mistake and I shouldn't have invited her.
 - -Porsha (while Kenya is talking): You are the most aggressive person that I have ever met in my life. [Kenya opens her fan] You might want to stop flaring that in your eyes before your contacts get too dry.
- -Cynthia and her having changed from season to season. The situation was different in her life and she was in a more secure place where she could really be herself.
 - -Cynthia: (On people thinking she's two-faced) damned if you do, damned if you don't.
 - -Andy: Are you happy that you relieved Porsha of her duties in the pageant?
 - -Cynthia: Yes, because it was taking our friendship to a place where it didn't need to be.
 - -Andy: you all saw Kenya in a different light at the pageant.
 - -Cynthia: It only made sense to invite her as a judge because you know, that's her world.
 - -Kenya: It wasn't just a win for a girl from Detroit, it was a win for brown girls and a race.
 - -Porsha: Wasn't she saying that she was the first black Miss USA? She never gives homage to Carol Geist but she always talks about Vanessa Williams. I just think that's a little odd.
 - -Andy: (to Kenya) Any response?
 - -Kenya: No.
- -Phaedra and Kenya
- -Kenya wasn't planning to make a workout tape but it made sense after she secured the distribution deal and the work with Phaedra fell through. They get into a quasi argument about who's sold more and is more popular on Amazon and Phaedra mentions something about not getting her facts from "an urban blogger"
- -Phaedra says that Kenya was on her team when she was a part of the team but changed after that. The conversation turns to fake reviews etc. Entertainment Weekly reviewed both of the videos and gave it to Kenya on fitness and Kenya for fun. Conversation goes to Phaedra saying that Kenya's body is fake and Kenya says you can call me silicone Barbie if you want because my heart is real.
- -the conversation goes back to financials and it seeming like Phaedra was asking Kenya to work for free and Kenya explains that she only wanted 10% of the realized financials and Phaedra's counter is that she never asked for it and shouldn't have to give it. Kenya says that all she had to do was say she didn't want the deal and what she did instead was say that Kenya didn't deserve a portion of it. Phaedra says that Kenya never had a deal and Kenya says to shut up. Why would she do a workout video when she does multi-million dollar films. Phaedra says that they're all

- straight to DVD. Kenya counters by saying that Phaedra wasn't relevant until she came on the show other than being a liar.
- -Andy notes that Kenya made fun of some of the cast members in her video for the song "Gone With the Wind Fabulous". Phaedra says that she enjoys a spoof but with real actors and actresses... imitation is the highest form of flattery. "You know, we have 'Single White Female' and we've got 'Black, Delusional Kenya""
- -Kenya addresses her outfit for NeNe's shoe event as her reaction to Phaedra's smear campaign against her... Kenya says that Phaedra was taking a stab at mental illness, which was wrong.

Reunion Part 2

- -NeNe found some of the drama funny because in previous seasons it was her looking crazy and she didn't want them to look like that. NeNe says that she's always tried to tell everyone to be neutral when new people come on the show.
- -what happened between her and Gregg? She thinks that her success changed their relationship because he was always the provider but she was providing for herself. NeNe thinks that it took them a divorce to get over the issues and wishes that they did it before but it was difficult especially with the ladies and them having their own bits to say, some of which were not true.
- -NeNe thinks that the girls were spreading lies like how she talked to Peter.
- -Phaedra: she didn't start a campaign to break NeNe and Gregg up.
- -NeNe thinks that Phaedra seeked out Marlo to join the show because she knew that it would be problematic for NeNe because of the man who Marlo was seeing at that time. NeNe notes that Marlo and Phaedra were very close when Phaedra was recruiting her to join the show and that when things went sour with their relationship Marlo was all things bad.
- -Phaedra and not owning up to the shady things she does
- -on cursing: Phaedra thinks that she's a wordsmith and has never said that she doesn't curse but rather that she doesn't usually use that type of language like Kim, who curses like a sailor -NeNe says that she doesn't try to do low-down and dirty things to people but that's what
- -NeNe says that she doesn't try to do low-down and dirty things to people but that's what Phaedra does
- -when NeNe calls Phaedra out about talking to her half sisters and trying to dig up information about her and her past Phaedra doesn't own up to it

17:02//

- -Phaedra says she wasn't hanging out with NeNe's half sisters and NeNe calls her out on that saying "you never can win when you're dirty... and that she's not smart if she thinks that she's going to talk to someone's family members and it won't get back to them"
- -Kenya jumps in the conversation and Phaedra tells her to butt out, saying that she has to talk about her in every interview to be relevant
- -Kim comes in and says that she's excited about being back // remainder of episode is talking to Kim

Reunion Part 3

7:40 //

-Walter claimed on a radio show after the show started airing that Kenya had hired him to portray her boyfriend so she could get on the show. Kenya says that is not at all the case and that they'd dated prior to her joining the show

- -NeNe says that her comment about their relationship not seeming real stemmed from their body language towards each other and that they never touched
- -Phaedra says that Kenya is an actress and that she flirted with everyone wearing a neck tie to which Kenya responds "flirting with everyone does not a whore make"
- -Kenya says that being gay is not a character flaw and that she just has questions about his sexuality

16:29 // the men join them

- -Kordell is not there. Porsha says that he is at work and she is there representing them tonight
- -the men are there and they're going on Kenya on behalf of Walter
- -Apollo claims that Kenya has been trying to press on him since Anguilla

29:15 // Kenya and Kordell

- -she says that they're doing great and are working through some challenging things in their relationship
- -when NeNe explains to Porsha that she just wants her to be strong in herself and that Gregg used to be controlling before and that they had to work through it Porsha goes into an intense speech about how she wants to take parts from each woman's strengths and doesn't want to hide behind the fake TV relationship
- -Cynthia and NeNe talk about "first season" and how they didn't have anyone to watch and model themselves after
 - -NeNe: You had an opportunity to watch us. When I came on this show I didn't have anything to watch. We had the Orange County girls but they are white, with blonde hair, and I am a brown girl, and we didn't have anybody else to watch. We came on the show we got hit harder than you will ever get hit. We opened up this door so you could sit on this couch. When we first came out we had everyone in Atlanta saying we don't represent Black women in Atlanta. And I want you to understand this- that everybody who comes on this show goes through what you are going through. And when you sign up for something like this you have to be a team player.
- -NeNe notes that she was more in the role of mom (Andy said mediator) this season

Secrets Revealed

- 1:30 // how the impression of NeNe changed this season
- -NeNe thinks that it's a situation where she lived and learned and has grown through her experiences
- -Cynthia was excited to film while NeNe was in LA so people couldn't say that things would have been different (what would/would not have been said) had NeNe been around
- 2:44 // Cynthia's agency pre pageant
- -Porsha came to visit and it's pretty empty and she thinks it's from the weather
- -Cynthia confronts Porsha about Kenya having said that Cynthia and NeNe seemed to be very close and could have been gay
- -Porsha says that Kenya made it up
- -Porsha thought it was crazy that Kenya would insinuate that Porsha said anything like that were gay
- -Kenya states that Porsha had a remark about their relationship being unnatural

- 5:34 // NeNe in LA on the phone with Cynthia
- -Cynthia tells NeNe about what Kenya told her and having confronted Porsha
- -(NeNe com) Porsha talks a lot- so much so that she's almost a "ding dong"
- -NeNe calls Porsha and Porsha tells her immediately that it's some bullshit and she doesn't know what Kenya could be up to trying to get this out
- -Porsha apologizes because it was supposed to be a joke
- 8:35 // Porsha's house and Cynthia came to visit
- -Porsha wants to talk to Cynthia about this because she doesn't like that Cynthia would take heed to what Kenya said
- -Cynthia says that she wasn't already mad when she talked to Porsha about this and Porsha keeps going on about how she is upset about how Cynthia spoke to her before
- -(Cynthia com) she didn't like how Porsha was coming off at her like she runs the show
- -Phaedra arrives and they turn it off like there wasn't just an almost confrontation
- -(Porsha com) at the end of the day it is what it is. If you can't be real with me then I don't want to be friends
- 12:55 // everyone was excited for the trip to Anguilla- NeNe thinks they had more fun than she expected
- 13:29 // Kenya, Kandi, Phaedra at the salon
- -they're having a spa day pre-Anguilla
- -Kenya says that she walks around naked especially if they're on a private beach
- -Phaedra asks Kenya if she's a swinger and she says she likes to look and jokingly pulls at Kandi's towel
- -email question about Kenya dancing on Peter and why Cynthia was ok with it
 - -Kenya says that she didn't have any physical contact with Peter and Cynthia was standing right there. She doesn't want Peter or Apollo or anyone else's husband
 - -Cynthia was cool with it because they were just dancing and having a good time
- 16:53// Kandi and Phaedra in the Limo
- -Kandi took a photo of herself in the mirror and Phaedra thinks that she looks good
- -(Kandi com) Phaedra is pretending to be innocent
- -(Phaedra com) she'll have her clothes on in her pictures unless it's a business venture
- -they talk about "dick pics" and spicing it up in the relationship
- 19:13 // Phaedra's business for pet funerals
- 19:45 // Phaedra at the funeral home
- 21:12 // Phaedra at embalming of a dog
- 23:18 // Phaedra at the funeral for a dog "Hannah"
- -Phaedra's mother is presiding over the services
- 26:21 // Kenya goes to visit Kandi
- -she brought her dog to visit and play with Kandi's dog
- -they find dog poop and Kandi doesn't think that her dog would do it
- 28:38 // Kenya is at the radio station with her dog
- -she says that Velvet will give her a kiss and then Velvet licks her tongue

Cynthia and Apollo were going to collaborate

29:55 // at a photo shoot

- -Phaedra is fine with Apollo going forward in modeling
- 32:17 // Apollo goes to visit Cynthia at a model search
- -Tyson Beckford comes to visit and she introduces Apollo to him
- -Tyson says that he needs to get ready to branch out and can call his if he needs him
- -what does Phaedra think about Apollo working with Cynthia? She's fine with it because Cynthia worked with lawyers and they had people to review the paperwork
- -How happy are they that Kim is not a part of the group?
- -Cynthia is very happy that Kim is gone because she seemed checked out already 34:38 // Kim at the salon and Kandi comes to visit
- -Kandi is 1.5 hours late
- -Kim is talking about how they're losing money on the last month of rent they paid because they're leaving the house now
- -(Kandi com) Kim has a new man and doesn't think she's at the top of their priorities
- -Phaedra thinks that at the end of the day if she has to show up everyone else should too

37:10 // Kim at home

- -her daughter Brielle got in a fight at school with a "friend" of hers
- -Kim tells her about her altercation with NeNe and that you have to believe people when they tell you who they are the first time
- -Kroy tells her that it's not about the quantity of your friends but the quality
- -was NeNe able to grow because Kim wasn't around? No
- -viewer question for Kenya about how she had drama with most of the girls
 - -Kenya thinks that strong personalities just bump sometimes when they're all in one area

40:29 // what's next for everyone

- -Porsha is working on a home décor line
- -Phaedra doesn't want to reveal her upcoming projects because of people who might steal her ideas
- -Kandi has "Bedroom Kandi" consultants in every state now.
- -Kenya is coming out with a line of hair care. [Porsha interjects that it's not all her hair all the time]
- -Cynthia just celebrated an anniversary with her agency and wants to have another pageant
- -Kenya says she two and when Andy asks if she's going to have a pageant she says she may
- -NeNe just wrapped her first season at "The New Normal" and is about to start filming for Glee again

Orange

Appendix B: US Census Bureau data

Orange County¹⁷¹

	Oralige	
People QuickFacts	County	California
Population, 2012 estimate	3,090,132	38,041,430
Population, 2010 (April 1) estimates base	3,010,237	37,253,956
Population, percent change, April 1, 2010 to July 1, 2012	2.7%	2.1%
Population, 2010	3,010,232	37,253,956
Persons under 5 years, percent, 2011	6.3%	6.7%
Persons under 18 years, percent, 2011	24.1%	24.6%
Persons 65 years and over, percent, 2011	11.9%	11.7%
Female persons, percent, 2011	50.5%	50.3%
White persons, percent, 2011 (a)	74.9%	74.0%
Black persons, percent, 2011 (a)	2.1%	6.6%
American Indian and Alaska Native persons, percent, 2011 (a)	1.1%	1.7%
Asian persons, percent, 2011 (a)	18.4%	13.6%
Native Hawaiian and Other Pacific Islander persons, percent, 2011 (a)	0.4%	0.5%
Persons reporting two or more races, percent, 2011	3.1%	3.6%
Persons of Hispanic or Latino Origin, percent, 2011 (b)	34.1%	38.1%
White persons not Hispanic, percent, 2011	43.5%	39.7%
Per capita money income in the past 12 months (2011 dollars), 2007-2011	\$34,416	\$29,634
Median household income, 2007-2011	\$75,762	\$61,632
Persons below poverty level, percent, 2007-2011	10.9%	14.4%
New York City ¹⁷²		
	New	
	York	
People QuickFacts	County	New York
Population, 2012 estimate	1,619,090	19,570,261
Population, 2010 (April 1) estimates base	1,585,873	19,378,104
Population, percent change, April 1, 2010 to July 1, 2012	2.1%	1.0%
Population, 2010	1,585,873	19,378,102
Persons under 5 years, percent, 2011	5.0%	6.0%
Persons under 18 years, percent, 2011	14.8%	22.0%
Persons 65 years and over, percent, 2011	13.7%	13.7%
Female persons, percent, 2011	52.9%	51.5%
White persons, percent, 2011 (a)	65.4%	71.5%
Black persons, percent, 2011 (a)	18.5%	17.5%
American Indian and Alaska Native persons, percent, 2011 (a)	1.2%	1.0%

 $\frac{171}{\text{http://quickfacts.census.gov/qfd/states/06/06059.html}}. \text{ Last Revised: Monday, 11-Mar-2013 14:09:44 EDT} \\ \frac{172}{\text{http://quickfacts.census.gov/qfd/states/36/36061.html}}. \text{ Last Revised: Monday, 11-Mar-2013 14:16:51 EDT}$

Asian persons, percent, 2011 (a) Native Hawaiian and Other Pacific Islander persons, percent, 2011 (a) Persons reporting two or more races, percent, 2011 Persons of Hispanic or Latino Origin, percent, 2011 (b) White persons not Hispanic, percent, 2011 Per capita money income in the past 12 months (2011 dollars), 2007-2011 Median household income, 2007-2011 Persons below poverty level, percent, 2007-2011	11.8% 0.2% 3.0% 25.6% 47.9% \$61,290 \$67,204 17.6%	7.8% 0.1% 2.2% 18.0% 58.0% \$31,796 \$56,951 14.5%
Atlanta ¹⁷³		
People QuickFacts Population, 2011 estimate Population, 2010 (April 1) estimates base Population, percent change, April 1, 2010 to July 1, 2011 Population, 2010 Persons under 5 years, percent, 2010 Persons under 18 years, percent, 2010 Persons 65 years and over, percent, 2010 Female persons, percent, 2010	Atlanta 432,427 420,005 3.0% 420,003 6.4% 19.4% 9.8% 50.2%	Georgia 9,812,460 9,687,663 1.3% 9,687,653 7.1% 25.7% 10.7% 51.2%
White persons, percent, 2010 (a) Black persons, percent, 2010 (a) American Indian and Alaska Native persons, percent, 2010 (a) Asian persons, percent, 2010 (a) Native Hawaiian and Other Pacific Islander, percent, 2010 (a) Persons reporting two or more races, percent, 2010 Persons of Hispanic or Latino origin, percent, 2010 (b) White persons not Hispanic, percent, 2010	38.4% 54.0% 0.2% 3.1% Z 2.0% 5.2% 36.3%	59.7% 30.5% 0.3% 3.2% 0.1% 2.1% 8.8% 55.9%
Per capita money income in the past 12 months (2011 dollars), 2007-2011 Median household income, 2007-2011 Persons below poverty level, percent, 2007-2011	\$35,884 \$45,946 23.2%	\$25,383 \$49,736 16.5%
New Jersey (Franklin Lakes) ¹⁷⁴	F 11'	N
People QuickFacts Population, 2011 estimate Population, 2010 (April 1) estimates base Population, percent change, April 1, 2010 to July 1, 2011 Population, 2010 Persons under 5 years, percent, 2010	Franklin Lakes 10,660 10,590 0.7% 10,590 4.1%	New Jersey 8,834,773 8,791,898 0.5% 8,791,894 6.2%

http://quickfacts.census.gov/qfd/states/13/1304000.html. Last Revised: Thursday, 10-Jan-2013 10:29:18 EST http://quickfacts.census.gov/qfd/states/34/3424990.html. Last Revised: Thursday, 10-Jan-2013 10:39:00 EST. http://www.imdb.com/title/tt1411598/locations

Persons under 18 years, percent, 2010	27.4%	23.5%
Persons 65 years and over, percent, 2010	16.4%	13.5%
Female persons, percent, 2010	50.8%	51.3%
White persons, percent, 2010 (a)	88.9%	68.6%
Black persons, percent, 2010 (a)	1.4%	13.7%
American Indian and Alaska Native persons, percent, 2010 (a)	Z	0.3%
Asian persons, percent, 2010 (a)	7.3%	8.3%
Native Hawaiian and Other Pacific Islander, percent, 2010 (a)	0.0%	0.0%
Persons reporting two or more races, percent, 2010 (a)	1.5%	2.7%
Persons of Hispanic or Latino origin, percent, 2010 (b)	5.0%	17.7%
	85.1%	59.3%
White persons not Hispanic, percent, 2010	63.1%	39.3%
Per capita money income in the past 12 months (2011 dollars), 2007-	2011 \$79,852	\$35,678
Median household income, 2007-2011	\$147,885	\$71,180
Persons below poverty level, percent, 2007-2011	1.5%	9.4%
Beverly Hills ¹⁷⁵	D 1	
D 10'15 /	Beverly	C 1:C .
People QuickFacts	Hills	California
Population, 2011 estimate	34,358	37,683,933
Population, 2010 (April 1) estimates base	34,109	37,253,956
Population, percent change, April 1, 2010 to July 1, 2011	0.7%	1.2%
Population, 2010	34,109	37,253,956
Persons under 5 years, percent, 2010	3.8%	6.8%
Persons under 18 years, percent, 2010	19.4%	25.0%
Persons 65 years and over, percent, 2010	19.1%	11.4%
Female persons, percent, 2010	54.3%	50.3%
White persons, percent, 2010 (a)	82.4%	57.6%
Black persons, percent, 2010 (a)	2.2%	6.2%
American Indian and Alaska Native persons, percent, 2010 (a)	0.1%	1.0%
Asian persons, percent, 2010 (a)	8.9%	13.0%
Native Hawaiian and Other Pacific Islander, percent, 2010 (a)	Z	0.4%
Persons reporting two or more races, percent, 2010	4.9%	4.9%
Persons of Hispanic or Latino origin, percent, 2010 (b)	5.7%	37.6%
White persons not Hispanic, percent, 2010	78.6%	40.1%
Per capita money income in the past 12 months (2011 dollars), 2007-	2011 \$75,234	\$29,634
Median household income, 2007-2011	\$85,560	\$61,632
Persons below poverty level, percent, 2007-2011	6.9%	14.4%

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http://quickfacts.census.gov/qfd/states/06/0606308.html. Last Revised: Thursday, 14-Mar-2013 11:19:22 EDT

Miami¹⁷⁶

People QuickFacts	Miami	Florida
Population, 2011 estimate	408,750	19,082,262
Population, 2010 (April 1) estimates base	399,457	18,802,690
Population, percent change, April 1, 2010 to July 1, 2011	2.3%	1.5%
Population, 2010	399,457	18,801,310
Persons under 5 years, percent, 2010	6.0%	5.7%
Persons under 18 years, percent, 2010	18.4%	21.3%
Persons 65 years and over, percent, 2010	16.0%	17.3%
Female persons, percent, 2010	50.2%	51.1%
White persons, percent, 2010 (a)	72.6%	75.0%
Black persons, percent, 2010 (a)	19.2%	16.0%
American Indian and Alaska Native persons, percent, 2010 (a)	0.3%	0.4%
Asian persons, percent, 2010 (a)	1.0%	2.4%
Native Hawaiian and Other Pacific Islander, percent, 2010 (a)	Z	0.1%
Persons reporting two or more races, percent, 2010	2.7%	2.5%
Persons of Hispanic or Latino origin, percent, 2010 (b)	70.0%	22.5%
White persons not Hispanic, percent, 2010	11.9%	57.9%
Per capita money income in the past 12 months (2011 dollars), 2007-2011	\$20,732	\$26,733
Median household income, 2007-2011	\$30,270	\$47,827
Persons below poverty level, percent, 2007-2011	27.7%	14.7%

Washington, D.C.¹⁷⁷

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	District	
	of	
People QuickFacts	Columbia	USA
Population, 2012 estimate	632,323	313,914,040
Population, 2010 (April 1) estimates base	601,723	308,747,508
Population, percent change, April 1, 2010 to July 1, 2012	5.1%	1.7%
Population, 2010	601,723	308,745,538
Persons under 5 years, percent, 2011	5.9%	6.5%
Persons under 18 years, percent, 2011	17.0%	23.7%
Persons 65 years and over, percent, 2011	11.4%	13.3%
Female persons, percent, 2011	52.7%	50.8%
White persons, percent, 2011 (a)	42.4%	78.1%
Black persons, percent, 2011 (a)	50.7%	13.1%
American Indian and Alaska Native persons, percent, 2011 (a)	0.6%	1.2%
Asian persons, percent, 2011 (a)	3.7%	5.0%
Native Hawaiian and Other Pacific Islander persons, percent, 2011 (a)	0.1%	0.2%
Persons reporting two or more races, percent, 2011	2.5%	2.3%
Persons of Hispanic or Latino Origin, percent, 2011 (b)	9.5%	16.7%

http://quickfacts.census.gov/qfd/states/12/1245000.html. Last Revised: Thursday, 10-Jan-2013 10:28:16 EST http://quickfacts.census.gov/qfd/states/11000.html. Last Revised: Thursday, 14-Mar-2013 11:17:50 EDT

White persons not Hispanic, percent, 2011	35.3%	63.4%
Per capita money income in the past 12 months (2011 dollars), 2007-2011 Median household income, 2007-2011 Persons below poverty level, percent, 2007-2011	\$43,993 \$61,835 18.2%	. ,