

SNCC 50th Anniversary Conference
Shaw University, Raleigh NC, April 2010
Transcript Video Recording #25
(Raw, unedited, no annotation)

Speaker 1 (00:00:17):

Well, my name is Pelman for I poet about, about other things, and it's not privileged to be moderating this very important panel discussion. And I thank you all for showing up for it. Cause this is it's good to see the room to see the room filled, uh, that you interested in topic that we're gonna discuss today. That topic is how SNCC influenced the arts and the African American community. It's, um, rich in full topic and goes a lot of history. And so I get outta way very shortly, if you want introduce our, our pamphlet, unfortunately as Sanchez Philadelphia. So let me introduce the panels who are here to my right. This's a great John O

Speaker 1 (00:01:20):

Let's most of you know who he is, so I don't need to spend a lot of time on God. I will just mention a couple John artistic director theater, one of the seminal theaters in the south, during the 1960s and seventies, uh, theater, which had a strong social and political commitment. And in many ways, uh, sort of helped to stimulate the community that, um, organizations like stake would go to later for things like voter registration. He then developed his character number, Cabo Jones, um, and he has been director of artistic of, uh, dream of production since lot more than that story next to him, this, uh, old friend guy, this guy is Barack you, me Howard university, back in the fifties, and I'm moved to New York in 19 57 8. Um, he is one was and one of the catalytic figures in the, in the black arts movement of the sixties, I say the black school cause they have read many black arts vicarious names and, uh, but he was one of the Catholic forces. He was getting them going in and his largest ideological and, um, aesthetic, um, force, um, to my far left talking.

Speaker 2 (00:03:01):

God

Speaker 3 (00:03:01):

Great. <laugh>

Speaker 1 (00:03:05):

I seen those work. William should AKI of course, one of the similar boards of the period and remains one of great voice in African American, uh, literature and an African American letters and is also the founder of one of the very called third world press. And I'm sure you have, or should have publications. And then here is Dilla Jones, uh, used know Maryel Jones back in Atlanta in the sixties. Uh, she, uh, was one of the very first of these freedom singers before there were freedom singers. So named she was a member member of, uh, in Montgomery called the Montgomery gospel trio, which retrieved some of the traditional songs and turned them into, uh, freedom songs back in the fifties. And later, as I knew in Atlanta was a member of the I singers, which was a group founded by the great Bernie Johnson re who was attend the room somewhere, freedom singer of Bernies and the poor sweet honey, excuse me. Um, sweet honey and rock, um, from which he is now retired last

Speaker 3 (00:04:21):

<laugh>.

Speaker 1 (00:04:23):

So on this topic, I I'm gonna suggest there sort of an outline for the discussion. So we'd have some continu people from person to person. And there is to talk about where we came from, um,

back in the day where we went, that is what we did, why, uh, where we are, uh, as artists and the African American community and where it might go so that we can have some discussion of, uh, the future of whole too and some activating principles, which can be reinterpreted and applied to today's realities and put forward, um, start with, uh, you, that's hard for me not to call you Mary. Um, tell me about the Montgomery tri how that got started, what, what it was about and, uh, what it basically walked into

Speaker 2 (00:05:15):

At, around the age of 10, we were having, uh, talent shows in our classroom. And for some reason, three girls got together and decided that they were going to do spiritual, that we were gonna do freedom songs. And we started to study the songs and come to each other's homes. And so by the time the Montgomery board started the songs that we were doing all this line of mind and others themselves to that movement. And that's why I think that, um, we started to go around the city of my journey saying in every,

Speaker 3 (00:06:03):

Because

Speaker 2 (00:06:04):

Our songs was so

Speaker 3 (00:06:05):

Relevant, the time

Speaker 2 (00:06:07):

That they felt that they couldn't have a team, unless those three girls with their singing. And so it was that the Montgomery tri

Speaker 3 (00:06:18):

Began,

Speaker 2 (00:06:25):

Uh, from there and, um, Montgomery, um, we did, uh, we were asked to come to Highlander folk school. And, uh, some of you might know what Lander is up in Mo Eagle, Tennessee. And because of the work we were doing in Montgomery with our songs, they selected myself, the three girls, my sister, and a couple of other people to come in through, uh, Highlander, to work with other people, uh, you from around the United States who were active there, we met got Carol. And our thing was never the same. We started to take workshops from him. And even though our songs spoke to those things and we song the songs that actually added and changed the words, uh, to, to make it relevant to that movement. Once we met him and he's taught us at that time, uh, we should overcome and we carried it back and we shall overcome was never the same when he gave us. At that times, you would not recognize one, the three girls got it into, took it into that suburb that we had. And we later on used that song in a way that I'll get back to him

Speaker 2 (00:07:51):

After leaving, um, Mon Eagle, Tennessee, we went back home, all we ready, we had even two songs and God called on us, along with Lafayette and the Nashville singers to come into, uh, gie hall, to sing, to raise money. Father saw the movement as well as to raise money for coast. So we went and with some little paint dresses on had never been that close to that many white people in our lives. Oh my gosh, we were in their homes and, uh, brother chose with them. It was a new day for us. So we sang that time, that, and after which he took us over to record the songs that we were doing.

Speaker 2 (00:08:45):

And that was one of the first albums that was done called, uh, we shall overcome with the Montgomery trio along with the Nashville. Quite now, when we met them, we show, I think we sing and they come in there talking about some dogs and we go, what on earth are they talking about these dogs side by side, black dogs and white dogs. And again, those steps led us to our next endeavor when I got into Atlanta. So we went back home, of course. And, uh, after that time, James Bever came in as a student to mobilize, uh, Montgomery for the five and nine, uh, store, uh, demonstration. And of course he called only the three girls, but Montgomery was not right at that time for anybody to come to. So what happened is the people were not allowing them to actually come into the churches.

Speaker 2 (00:09:55):

I mean, it was a lot of better feelings in Montgomery at the time, from all the things that had gone on with the Montgomery bus boy cop. And let me add too, that we were riders on the bus. So we had experience people asking people to go to the back of the bus, pay your money, give me your money, go to the back. We had witnessed, uh, them asking people to leave their seat because one quiet woman got on the bus. So all of that caused us. We, we ride this bus every day back and forth to school caused us also to be able to articulate and wanna do those freedom songs that we were talking about. So when James be came in, uh, he organized us in a different way. He started not one, every busbar pile all over. He started to use those songs to get into the churches and to get the young people to demonstrate that was a total different way.

Speaker 2 (00:10:59):

So what we were doing is, uh, taking the song, going into the community and we would first sing all of those towns. And then he'd get up and say, you know, who in my number at this decide, whether you going to have teacher to watch, watch your with. And he would all have, he was one of the greatest organizers I could ever run into in the country and I'm gonna move on because, um, that became affection. And we started the, uh, demonstrations in Montgomery around that. But then I got into Atlanta and went to city and said, where do y'all, what can help do you need? And <affirmative> and SNIC was at the time they were about to lose all of their funding and they didn't have any money. So we started an organization. We were already singing with Bernie's from what we call the, uh, pen festival in Montgomery, I mean, in Atlanta. And that was where the community and the, um, food came together. I know I got to move on, uh, with this. And, um, from that Penta festival, we started to sing more. And, um, Mr. In, uh, Mr. HS house, we practiced once a week and became the singer.

Speaker 2 (00:12:20):

We became the singers because we was meeting in's house at the time

Speaker 3 (00:12:26):

And

Speaker 2 (00:12:30):

In his home. And we, uh, had the harra based sisters. And from that, we say, we had to have projects in the community. And one of our projects was then that of the Harba center.

Speaker 1 (00:12:44):

And what did, is there much evidence of the same tradition being alive day and, um, a potential for it?

Speaker 2 (00:12:57):

I would also, I always say, um, except that I would say to young people that you have to write your own song, that you have taken the songs that we have written to, and you have to understand those songs, but you got to write your own. And if we have time before the end of this time, ill show you how effective it is, the songs and how they can make you break, kill you,

or you become the killer of somebody else with, and how those songs, uh, were too powerful. And turn the,

Speaker 1 (00:13:45):

For that lady around the corner, I married in the six research when I went there in 1967 to, um, read poetry at the land university center. And she invited me by the office and said, um, you know, come on by, by the office and check it all. And I went by, so I walk in, she says to me, let's see, now you're one of those New York poets. What can a New York poet do she thought about for a while? She said, well, you, New York poets oughta been able to Coate full of memory and gave, gave me that to, to Colleen. And of course I fell deeply in love. And

Speaker 3 (00:14:46):

<laugh>

Speaker 1 (00:15:01):

All. Can you tell us again, use the same sequence, you know, where you came from, where you, where you are and where

Speaker 1 (00:15:12):

Toward Michigan west side Chicago. All right. And for me, the, uh, the black arts movement, which of course pretty much from 65 to 75 was influenced not only by snake, but you know, most of the young people who were actually involved in struggle and many of the artists that came out of that movement, um, um, well certainly Sonya and AME and myself closer IME, Sonya and myself, but also, um, Jane EZ, Mario. And, um, you like to mention, know it, good new Brooks, um, Oscar tore, Carolyn Rogers. We just lost about a week ago, um, luon, who we lost about seven weeks ago, Marvin X, Sarah West, Fabio's been gone sometime Eugene Redman, Quincy troop, colo salon, still plum C Eugene Perkins. And, and there others, obviously Larry ne Larry Neil, Larry ne was really very special cause he was now in poor. He was a deep, deep, uh, thinker.

Speaker 1 (00:16:28):

And, um, so, and for me, in terms of, of SNCC, it's the people I met on this road in terms of trying to, to write in trying to, uh, re make, uh, myself a grand Featherstone. And of course, Charlie Cobb was still with us. Who's down there. Judy Richard, I met Charlie Cobb and Charlie Cobb and Judy Richardson, uh, at Germans fair bookstore in, uh, DC, in DC. I was teaching at Howard university at that time. And we were very close because I would stay at the book store as much as I could in between, you know, doing everything else. Uh, David Lorenz, uh, who of course is known one with us, but, um, Cole, Cox, um, always of course to Ray. Um, and then of course I remember when Jemele Abula and his family's here with us, don't you stand?

Speaker 1 (00:17:40):

So they came in with some difficult, cause he hasn't been able to, to move on his own for some time. But I was in the church when, uh, uh, brother Al she became the leader, uh, changing from quantum to, to, to that time he used called rap brown and the book that came out dynamic, I, I wrote the, uh, one of the poems that here in the, uh, beginning of the book for me and what has always driven me is what, what do we own and what do we own say, what is ours? And I guess the other part of it is education. If you don't know you can't do. And so back in 19 was 67. That started third world press in 1969, missed student public education. And then from that came our schools, uh, which we have, uh, four schools. I didn't have enough to hand these hand out everybody.

Speaker 1 (00:18:36):

We got four schools in Chicago. We service them a thousand children a day and considered education. And I guess I can tell my story, maybe better through the poems that came out of that

period. This is my latest book, this, uh, liberation narrative, any people who control their own cultural imperatives have a liberation narrative. I'm talking booty call narrative. I'm talking about a liberation narrative. And the piece I did for Jamal that created in died ni die was America calling Negroes, K you dance played for baseball, nanny cook needed now Negroes who can entertain only others not wanted. And it considers extremely dangerous. Mm-hmm <affirmative>. And so for us, the movement movement, plural essentially meant that we had to change the conversation. We're not Negroes anymore. You know, we're, we're black people, people with African ancestry. And so in changing the conversation, the poetry was always around that.

Speaker 1 (00:19:41):

Wake up, niggers, you ain't part Indian, Don gonna go to your church, sisters, did they just act that way? And the ring in the alleys and BES of the future, continue to take your money. Have you ever heard Toto say I'm part of Negro in your mama's dream? The only time Tom was hit was when he said what you mean. We get him up scouting, left that mass man burn on the state, crying for sat your page to throw his balls back. And you followed him, niggas all of you, this you did. I saw you on your tip toes with roller case on your knees, following him down the road, not up on him, that white man with that crossing his back. Mm. And most of many of us, well, certainly I came out in the urban experience. My mother was in sex trade. You know, she was by the time she was 35, she was dead.

Speaker 1 (00:20:33):

My sister had her first child at 14, second talent, 16, third. I mean, she had six children before the age of 27, 5 different fathers. And none of the fathers took care of the children. I'm mom is 16. I grabbed the dog Greyhound bus and go to Chicago. They live with a stranger. Who's my father stayed there for six months from this high school. And I ended up in the army, the poor boys answer unemployment. I'm not going through that whole story. But you know, I wrote about a yellow, black, my memoir. And, but what saved me was not only the music, I found blank bar, but Richard Wright at 14 years old. And I began to read that and it slapped me in my face, every word, every sentence paragraph. And then there was another person who helped me a great deal was made by the name of Louis Armstrong. He's one of the baddest trumpet players we ever produced. I didn't particularly care for his mannerisms all the time, but couldn't nobody touch Lewis Armstrong, that trumpet. And then a young man came home by the name of Miles Davis and Miles Davis was tall and black and always clean. And, you know, played that trumpet where the woman gravitate towards Miles like a free shoe store <laugh> as I wanted to play some trumpet.

Speaker 1 (00:21:56):

So the music and the poetry and the song, which is, you know, gravity had told me, black people, black people think people, black people think, people think black people think, think black. I seek integration of Negroes with black people. I ain't seen no poems stop at 38. I ain't seen no stands that break a Huns head. I ain't seen no metaphor. Stop a tank. I ain't seen no words kill. If the word was Marty than a sword, Pushkin would be fertilizer, Russian sore. And until my assemblies can protect me from a nice stick, I guess I'll keep my raisin. I need some more bullets.

Speaker 1 (00:22:41):

And so the book that put me on the map was don't cry screens. That's right. And I was teaching at Cornell university. That's when the young people took over Cornell with weapons and everything else. And by that time, I had met a woman who essentially became my survey mother of cultural mother, BU Brooks, and you know, ended up Chicago state building one Brooks center. You other things there, BU Brooks, she doesn't wear costume jewelry. And she knew that walk Disney was, is making a fortune on false eyelashes. That time magazine is the authority on the Negro. Her makeup was total real. A Negro English instructor called her fine Negro port. But why couldn't say she's a credit to the Negro race. Somebody else called her a pure Negro writer.

Johnny May who's a senior in high school, said she lace only Negro port. We reading in school and I can understand her people used to carry one of her poem on his back pocket doing about being cool.

Speaker 1 (00:23:34):

That was before pee was cool. By cop warning shot into the sixties. A word was born black and where black came poor. And from the poor ball points came black, double black purple, black blue, black, black with that black day before yesterday, ultra black, super black, black, black, yellow, black nigga, black, black, white man blacker than you ever bees. One, four black UN black cool black clear black. My mama's blacker than your mom. You black four black, so black. We can't even seize you black on black and black technic. Black man have black cold black in sixth grade, black midnight, black black one is convenient. Russian black, cold black, sometimes Tron black Superman, black shoe shine, black gym shoe, black underwear, black under black black uncle man rice, black, Woody, black, black, black, and people black. I just discovered black people, black, black on the substitute, black and everywhere.

Speaker 1 (00:24:20):

The lady forward appear the poors were there. They listening question, went home, feeling uncomfortable, unsung sew together and read. We read, wrote, we wrote and came back the next time, tell the lady Nero report, how people who she was and how she had helped them. And she came back with how necessary they were and how they helped her. The poors walked the space filled the back between them and lady Nero report. I could hear one of the black folks said, bro, it been calling us by the wrong name. We gonna do a couple of the short pieces. But the point I'm trying to make is for my, for me, my life, you know, I met a woman Dr. Carol, and we started these institution. We started at third world place and my basement apartment by the size of this table, you know, 40 miles on a mammogram machine. And we started the some altercation. Then I, I began to interact with the, this, my grandfather down here.

Speaker 1 (00:25:17):

So with the meeting, we, we started, you know, Congress people. And, you know, we were trying to really make connections, not only here, but of African and so forth. The next session that went on for good. Well, it was about 69 to 74, 75. And, uh, during that period, we just stayed focused on trying to build these institutions. And we find this war just like everybody else. I anti-war communi like, definitely, definitely, definitely, definitely, definitely all that, that all, all, all death through all, all ye the Paris peace talks, 1968. Whoa. And so for me, art saved my life. Art saved my life. And you know, I can tell exactly who you are by going to your home. As soon as I walk into your home, I'm the first thing, is it clean, then what's on your walls. You know, what kind of images on your are these images that reflect you, your people, the best of my culture, then I'm gonna look at your bookcase. If you got a bookcase and then I'm going to your CD collection, what kind of music you listening to? Great black music artists, that beauty foody call music. And then I'm going to your DVD collection, especially DVDs are wrapped up brown paper bags. That's when I'm gonna look at cut

Speaker 4 (00:26:47):

<laugh>

Speaker 1 (00:26:48):

And then finally I go into the children's room. Yeah. What's on their wall, doc, beta, Mickey mouse, Donald duck. And you want that wild. You confused. If we do not control the education of our own children, we don't have at home. We are the only people who send our children to be taught by people who don't even

Speaker 4 (00:27:04):

Like them.

Speaker 1 (00:27:07):

And this is why we dedicated our lives. I've dedicated my life and my wife and other people I work with in Chicago doing these

Speaker 4 (00:27:12):

Independent black institutions.

Speaker 1 (00:27:14):

Now he close with this point, but he was cool. He can stop with green lights.

Speaker 1 (00:27:19):

Super cool. Yeah. Super cool. Ultra black and tan shave. He had a double natural that put his sister to Shane, his dog, she tailor made, and his bees were imported sea shes from some black country. I never heard of his teachers were hand car out of. I came express on the mother and he would greet you. He didn't say goodbye. I give Jim he'd be so cool. And I tell gem. Cool, cool. So cool. His uncle, other niggas. Cool. Cool, cool, cool ice. So cool. Cool. His one cause was air conditioned. Cool. Cool, cool. Real cool. Made me not cool. Not that. Cool. Cool. So cool. Him hit refrigerator. So cool. He didn't know. After Detroit knew Chicago, we had as usual neglected to make all the announcements that the moderator supposed to make. So now please, don't all cell phones. Please do not use flash cameras panel will end promptly at five 30. We cannot accommodate an overflow crowd. That guess we're cool on that one in the, uh, let's see, shuttle bus rule, depart haw university at 6:00 PM outside gate in front of SD. And we have several documentary organizations conducting oral histories of state veterans, such as duke university, Southern history programs, veterans of hope, and the Chicago state history project. We encourage you to participate in these oral history interviews in order to ensure that our stories get told, recorded and deserve generations to come all. So

Speaker 1 (00:29:07):

John turn to you, uh, same sequence, um, where you came from, where you went, where it is now and where it goes. And we can mention the impact of black power on our,

Speaker 4 (00:29:24):

Well, can you say that? And you can't stand no long time? Uh, well, um, I want start by saying is, uh, is honor to be sitting here with group of people. Um, and I say that to each of you, B Leroy, I have to tell you one thing before I start trying, I have to tell you that, uh, when I walked up and saw Mary spending in the driveway and walked over to him, said, well, I put on my TWE today. Cause I knew you would be wearing yours.

Speaker 3 (00:30:57):

<laugh>

Speaker 4 (00:31:00):

He said he had it exactly tweet. I, um, come from a small town in Southern Illinois on the other end of Chicago, um, right on the Ohio river and, um, became who I am by selecting parents who, uh, who were smarter than I was. And still now, um, they're dead now, but I consult with them regularly. Um, one of the good things about having that benefit of parents who were supportive, um, is that, uh, when I got ready, I always knew I was going to college. And I, uh, when I got ready to go to college, the big question was, um, that I wanted college to answer for me was what are you gonna do with the rest of your life? Um, and it took me, um, five years to find the answer to that question. And what I decided I wanted to do was to write plays that would be beneficial and helpful to, uh, struggle to make the world a better place in which we can live.

Speaker 4 (00:32:51):

I remember going home one day, um, after four years in school and saying to my, uh, parents, um, well, I figured out what I'm going to do. And we sat down the kitchen table and they said, well, um, good, what is it? And I said, well, I'm going to be a playwright. And, uh, my dad looked at me and said, well, Johnny, that's all very well and good, but frankly, son, what do you intend to do for a living? And I had thought about this question, you were gonna be his first question. And I told him, I said, well, dad, I don't intend to work for living. I intend to live for the work that I do. And he saw the sped <laugh> cause these were values that I've learned from him when he was my seventh grade teacher.

Speaker 4 (00:34:03):

And, uh, soon after that I went, got involved with those crazy snakes. Um, next <laugh> <laugh> you always have been a troublemaker <laugh> that's will it Ricks down there? That's who it used to be. Excuse me. <laugh> the author of black power. Um, so I knew, so I, uh, became involved, came to SNCC. Uh, first of all, at home, we, uh, were, I was in school at Southern Illinois and, um, um, we, um, began to organize right there in, uh, in Carbondale. Soon began, became involved in Carroll, Illinois. This is, um, Illinois, the tip of Illinois. This is Mississippi river. This is Ohio, the Ohio river. Uh, my home is right here on the very solid end and on the Ohio Ohio side, that's where I grew up. And that's where we got involved with the movement, just for people whose geography thinks of Illinois as a, as a Northern state. Um, I want to suggest to you that this little place here is nine miles north and east from kero kero.

Speaker 4 (00:35:54):

And it's about 70 miles south of where you live Betty in Louisville, where in Louisville people know it's Southern, but they don't know that where we in Southern Illinois come from is also Southern. We got involved eventually came to the conclusion that this struggle was not going to be a struggle that could be over in 3, 4, 5 years, which is what I thought when I got involved. Seems a little silly to say it now, but that's what most of the people in state are. I came to conclude because uh, most people came to stay three, four or five months, a few years.

Speaker 4 (00:36:50):

But as soon as that point settled in my heart that it was gonna take a lifetime of work. Um, I started thinking, well, how am I gonna become the playwright that I want to be? How, uh, is playwriting gonna be of some value in this context? Well, one night, uh, my old, uh, partner who eventually became my partner in this work, Gilbert, Moses, and I were having dinner, having invited Doris Derby to have dinner with us that night. I was just a little foot on, I was surprised at how many people in the movement thought of themselves as artists? Um, well, they did <laugh> as Charlie Cobb. Yes. I'm walking here a minute ago to your right walk one. Oh, there is. Yeah, Charlie it's fine. Poet was then, um, Doris was a paint and, um, was there, you know, about the singer so forth, there were a lot of artists. And so we were sitting there at dinner talking about what we were gonna do was this art that we thought we needed to deal with. And, um, about two o'clock in the morning after we'd run out of cigarettes and one, um, the smokey haze was sort of drifting close down toward the floor. The, the food of the, um, that we had cooked was beginning to get a little dense. And we were talking about passionately talking passionate about theater theater.

Speaker 4 (00:39:16):

And Doris said, well, if theater means anything anywhere, it certainly should mean something here. This, the sirens got real thick then. And, um, we looked from one to the other and, uh, after that, it was clear to us that there was going to be a free Southern theater and that we were going to be responsible for trying to make it. We set out to create a theater with modest ambitions. We wanted to make theater. That would be as unique to the world of performance that, uh, as blues and jazz were to the world of music, um, Jesus Christs, we didn't know what we were talking about, but that's what we tried to do. And that's what we're still trying to do. Um, we thought it

appropriate and necessary that the theater be a part of the movement for profound social change, a movement that we felt we thought of Chicago. Uh, Don, I I'm sorry, Becky.

Speaker 4 (00:40:58):

Well, if I call him, I have to be to call you John one. My name is legally changed here, changed this. Oh, we thought of Chicago as up south, you know, uh, Northern Mississippi as a matter of fact, cause the joke we said up to each other, down in Mississippi, where I ended up spending most of my time working in the south, um, until I got to new and got stuck. Um, we say that miss, uh, Chicago is that it's, there's nothing but known Mississippi because everybody from Mississippi who needs a job, goes to Chicago. And, uh, well at any rate, um, the, the theater got to be about trying to find a way to make art and performance that celebrates the place, the black belt sound, where we became a people and uh, where we still think of as down home.

Speaker 4 (00:42:21):

So, um, that's what we have been trying to do for all this time, make theater that, um, we started in 65 and we are, we set out there that like I was telling you about was in 65, we set out to make theater. That would be representative of the, the culture of African American people. And, uh, we're still trying to do that. Um, it's been about 50 years now and uh, I'm trying to find a way to retire from the artistic directing business so that I can become the writer that I set out to be, um, when we started the free. So we didn't still trying to do that. And um, I guess we are still trying to be free. Well, first I'd like to, uh, my son, my youngest son, I, he is hovering around here somewhere and he has, uh, copies of our newspaper. You didn't struggle. Hope you all pick it up. And the, the can't, excuse me, can't see you. Are you able to stand so we can see you a wonderful face with the voice? So, uh, first I wanted to say that that newspaper, why to tell you one of the reasons I wanted to come down here, cause my son has

Speaker 1 (00:44:30):

My second son who was the principal of a big high school in Newark is running for Councilman. And in the last couple of years, they have taken over Newark. We've lost all our, you know, uh, self-determination they issue. They sent a Niro in, they knew they couldn't put the white person in. So they sent a Niro in, we went to Stanford university, Yale law school, uh, Rhode scholar, and, uh, who was by the way, the, uh, president of the Oxford university Jewish student organization. Wow, well, that's a wonderful, wonderful spot. So RA is, is fighting that. So what we need, we need money and we need people. You young people need to come on May 10th and help us out. Take these streets back. That's why Newark was one of the first cities to have a black mayor. Cause of course we flooded the streets for young and we took that. Uh, but also it's time for some of y'all to do something besides studying need to come out. That's what SN makes think so great. They come out colleges and hit the street and that's why we had so much respect for them. But when you talk about this, what we need to know, what was the movement of the movement? What was happening in the movement? Well, now I was a poet <laugh> in Greenwich village.

Speaker 1 (00:46:09):

The day a dude ran in, when we were having me, me and Amy spelling was ports in the village. We had roommates at Howard university. We come from Howard too, you know, but we had this book party and a dude comes on it in there, said they just murdered Malcolm. They just murdered Malcolm. You're standing down there in Briney village. And all the black people looked at each other and told, well, what am I doing here? Yeah, maybe we can say <affirmative>, maybe we could have saved it. Maybe we could have done something, jump in front of the bullet or write something. But at that point it became clear to me that what is poetry for? What is the role of art in the world? And so what was the movement of the movement or, you know, 1955 until Rosa parks, new preacher named Martin Luther king come down to Montgomery, leave the bus boycott. When the boycott is successful, they call up King's house and the black people show up that's king. What should we do? What should we do with R holes

in their hand? He say, if any blood be shed, let it be odds. I said, no, that ain't gonna happen like that. <laugh> you gonna be blood shed. That's gonna be integrated blood.

Speaker 1 (00:47:31):

So at that point, I'm saying that, cause that's when the movement split, there was a brother named Robert. We was running around in North Carolina who took the hoods off the hoods and found out it was the state police. That's when Malcolm X first came forward. And he said, you treat people like they treat you, they treat you with respect. You treat the word respect. They put their hands on, you send 'em to the cemetery. He said, yeah, there's a bright individual right there. That's that sounds like my leader. Not that we, it disliked wanna Luther king. Although if you check my books that there, I did write a whole lot of terrible think about, but not because I disliked them. I just, because I thought what he was doing was not right that to ask HES to these civil, to be civilized is an experimental project.

Speaker 1 (00:48:35):

So by the time of 50, you did I to cubism about the militant. I went to you, but I saw young people my age, you know, beat Castro, cha RAR, and young people walk around with big pistols who had taken over. They not only was talking stuff, they actually taken over state control. That impressed me. I met Robert Lee. It was down in Cuba. You know, Rob took me to, to the, you know, ambassador's office one day Thelan had come up on his property cause he was in exile. They had running out of North Carolina. And so Rob took me over there for some reason. And he said to the ambassador, cause you know, there was no Americans there. The Cubans was military outside. There was a couple of Marines. And Rob said to him to say, call Washington and get some troops down to my house, all my blow, your motherfucking head off. I said, oh, that's what, that is the power of that he was negotiating with, with the ambassador in a new level, you understand, by 1962, we remember Patric

Speaker 1 (00:50:01):

That, right? And that's where I met a lot of the militants. We thought we were poets, but we showed up in front of the UN you know, people like us tore, you know, we, we were milers Muhammad. We were young people. You know, we were interested in art, like things Lloyd said, we were interested in creating truth and beauty. But we came out because they had attacked us. They had killed Malcolm X did kill Kennedy did had kill LA member. You see? So that when we left, when I left British village, I left village village the month after they killed Malcolm X. Why? Because then we began to discover what is the function of art? What is the function of art? If you are not trying to make the world new, then what are you doing? If you are not trying to actually change the details of your existence, then what are you doing?

Speaker 1 (00:50:58):

You know, my wife always says, I don't wanna write about the birds of the bees because the Bush runs. He only owned that, but how to change the world, how to change the world. So that, like I said, 62, remember 63, JFK, 65, non converted. We witnessed all that. You know, we had the experience it. And so then the month after they killed Malcolm, I moved to Harlem. I was making money there cause I wasn't a racist. Then, like I said, dementia, the racist and new place for black people, you become a racist before. I was just a crazy Negro moving up to Harlem, you know, and then doing those plays on the street, you know how to do that. We did, we sent out four trucks every day. We sent a chunk with poetry, a chunk with painting, a chunk with music and a chunk with graphic art every day throughout the summer 65.

Speaker 1 (00:52:01):

And that is how the black arts move got to be national is that we insisted. And the reason that we were bringing that art there is that we thought if our art really is as hit as we think it is, we should be able to challenge our own people and make them understand what the whale really is. Understand. And, uh, the black arts movement, we had the black arts repertory theater hundred

30th feet expanded. We had some craziest people in the world, simply great artists in the world. And we were there until, you know, the FBI set us up to start shooting at each other and then we had to split. But the movement had by that time got throughout the United States. But then I went to Newark and started the spirit house movers spirit house, which was essentially the same thing, bringing art into the community, bringing plays.

Speaker 1 (00:53:03):

And we still have to do that. Now you want to know how effective told you can be? Well, 1967, I went to jail for possession of two guns in a poem. <laugh> the judge bid the poem in the court. You know, he took out all the nasty words I had to supply them form <laugh> but the judge said, this poem is a prescription for criminal anarchy. He said a poem could be all of that, but that's the point. That's the point? It is depends on who you are talking to. Right? You understand. In 2002, I wrote a poem called somebody blew up my America. I was a poor lawyer in New Jersey. You know, I told the governor when he did that, I said, see, you don't know nothing about poetry, but you didn't be the poor. And you governor made a poem in your life.

Speaker 1 (00:53:54):

<laugh> because the governor called me up and he said, you have to apologize and resigned. This is about a poem. <laugh> just like, when you all went down in the south organizing, what was it about trying to get people to vote? Was it trying to blow up a bridge or blow up an airplane? It was trying to get people to vote and see they were wise. They knew they had better to not let us vote. You see cause 145 years after channel slavery ended, you got a colored guy in the white house, but that's why it was so dangerous. That's why they had to go through so much stuff down there because they did not want you to vote. They did not want you to vote. And today with Obama now. And I think that this newspaper, I got some articles is important. Read that poem.

Speaker 1 (00:54:50):

When, what are victories, give our enemies strengths. They did not have before. That's what it's called ours. Give our enemies strengths that they did not have before. Why obviously ours deal a terrible bullet for our enemies indeed, to the enemies of humanity in general. But the fact of our winning allows the most evil elements of society to organize around the idea of their defeat. That's right, to organize the sheded minds of the dangerously, ignorant, the deeply racist, the maniac shaped by white supremacy, both the long time active ones. And now those who can be activated by the terror, the terror of having to face the reality that the term white America is now fiction that this is a multinational country. So the question is what is the work of that coalition? That elected? What is the work of the 90% Afro America, the 60% Latinos, the 60 people, Asian, those progressive white people.

Speaker 1 (00:55:52):

What is their work now? What should we do now? Not sit on the side and let the G O P, which is the Lux Klan. Now, you know, they jump up the white shoes and now they're in the halls of Congress and you don't think that's the Thelan you understand? Then you don't know how history changes there, but what is the word of the artists and the intellectuals? That's what you talking about black. What is our specifically is to make another cultural revolution is to make another cultural revolution, just like the, the, the, the, the, the, the slave narrative serve that function just as their heart. On the other side, Larry, uh, mics andm and zil person. Great mics. Andm Langston news. I'm afraid you all haven't read Langston recently. You don't know why they called before the house of American activities. To me, you don't know why they busted duo and Langston. And Roton the greatest artists of their generation, the greatest artists. It was not tho bombs. Paul are the sang, you know how powerful the singing was? Paul, the sang, the boys thought, nice poetry. Wouldn't know how powerful that

Speaker 1 (00:57:19):

They put them all on the house arrest. Right? That's right. You understand? I just know the play called the most dangerous man in America, that some people are trying to cop their title, talking about Daniel Ellsberg, but the most dangerous man in America was WV divorce at age 90. They call him the most dangerous man. You understand? So, so the question I'm trying to raise is the power of art, the power of thought, yes, it does not have to be about you throwing bombs or something like that. Throw some intellectual bombs. That's right. You understand? And, and the question is, why are we now in other people's theaters? We

Speaker 3 (00:57:57):

Now,

Speaker 1 (00:57:58):

Why are we watching other people's movies? All? Why are we reading other people's books? We could read. I ain't got nothing against that. I just read what we did the other day. See what he, but the point is that we have to recreate ourselves again. Obama is not the end. Obama is the beginning. You've got defend him, but that Republic, the Germans in the third, in 19, right after the first war thought they had elected socialists. Then they started arguing about whether he was socialist, not you understand? And then the socialist was fighting with the social Democrat was fighting with the communists, was fighting with the progressives, was fighting with the union and Hitler down ship together and kill him ball.

Speaker 3 (00:58:53):

Mm-hmm

Speaker 1 (00:58:55):

You understand what I mean? So we here in, by our time, we think we have elected, whatever you think Obama is. And now we argue about how much he is or he isn't that's. We need to fight the right that's what else I want to say?

Speaker 3 (00:59:17):

<laugh> it's gonna

Speaker 1 (00:59:19):

Be, but I think that's the most important part. We need a cultural revolution. We have to raise again. The idea that art is the militant force. You understand to what, what integration did is, is to think about integration while it's so slick. What integration did they found out? They put one meat grow in a movie. Y'all will go see it. If they put one nigga on the stage, you will go look at it. Ain't nothing wrong with that. But that doesn't mean you give them everything you got in your own community. So the only voice you have is through somebody else. Like your brother said the voice through somebody that hates you, you understand, you must speak to, they gave academy awards. Mm. To who? Didn't south Washington for playing a backward big that's. Right. Who helped, uh, what he do? He do. He actually corruptive disrupted his pure whiteboard. He got, you get a academy war for Mount me, then get academy war for, you know, what was it? Hurricane?

Speaker 1 (01:00:28):

And then the sister, they gave a academy war for that film, where she at the end, laying on her back. What the dude who had put her husband in jail, that's eat ice cream. She got academy award for that. They had whoop be gold MC. They got whoop be Goldberg. They have a special award, two to Sydney party. That's the first time any of that has happened. Why? Cause they wanted you to go to Iraq. That rap party just broke out. So they wanted to make, make you think, feel good, feel good. The question is, are art must represent our struggle. That's right. Just the black art says, we want an art that was black as Vesty Smith or duke gall. We wanted an art that would come out of these little dens of ambiguity and get into the street. That's why I was happy

to hear rap. Cause the first time I heard, you know, young brothers and sisters walking down the street, reading poetry are speaking poetry. Although when the corporations co it, then they turned into sex and drugs. Listen, early. Rap is not about that. You know, Africa about, about, you know, Curtis blow and those people, um, Graham asked to flash and early public enemy, where is a poor was that's the guy name Murdoch. When do we, when we have problems about the people who are trying to overthrow Obama, the tea party is in Washington today with guns.

Speaker 1 (01:02:07):

You understand that? Yes. So where's the poetry that we will we'll deal with. That where's the music that will get. Where's the film, where's our revolutionary films. That's what I want to know. Where are the revolutionaries in your generation? The young people. That's what I want. You got Obama. That's a bottom level. That's the bottom of that? That's the seller of that. That's the basement of your generation, the basement. What will you do to raise us to another level? Um, that's really mostly what I have to say about 22 minutes to hear from your questions from you. Um, you guys, um, yes, lady, the green. I

Speaker 3 (01:02:59):

Wanted

Speaker 2 (01:03:12):

To ask you about accessibility. Um, to the arts. I remember, uh, being accessible, Mary Kaki, John, the sister, it was accessible. It was in the church. It was in the, uh, the, the, the last poets, uh, sent on hundred 25th street, the spirit house. Now a lot of the art cost, \$67 to see the people who you like to see. And I think, can you speak to the power of the art that is accessible? Because I can remember taking my mother to productions in Harlem. Oh yeah. That she could, you know, go and see a play and it didn't cost anything. It was free or next to nothing at the national black theater, new Lafayette theater, it wasn't expensive. And we could go. But talk about the fact that I think that you all were able to create that revolutionary struggle because it was accessible, but now people can't afford to access even their heroes.

Speaker 2 (01:04:13):

You can't, you can't afford to go see if you like Mary Kay lot. It aint, it's \$125. So talk about the art and the accessibility of the art as a tool for political organizing. And also just remembering the kind of art. When somebody said about black women. I remember Felipe Luciano saying he hurt nigga. And I thought I was all of that, all of that stuff. So if I'm just talking about the kind of art that is accessible and where the people walk out the door and feel good about ourselves. So let's talk about accessibility.

Speaker 1 (01:04:51):

We don't have to, we have to do that. See what I'm talking about, integration. They let you in one thing, so you could abandoned the other. So you got, it goes all over Hollywood, all over the television now, but in the neighborhoods, the heroes are dope bushes. You understand, there was a time when being in that community, you served as a kind of role model in the sixties. Everybody was a poet. You go to some town, they were always poet, but you have to build those venues yourself. You know, we live in 20 17, 20 17. There should be a theater. Maybe one of those cities should have some venue that raises the grassroots. But we not doing that. See, we're not. How about gorilla theater? How about the street theater? There was times when theater went out on flat gray trucks and jumped out in the parking lot. <laugh> river on bar. I'll tell, I'll tell you our problem in which is why I'm still waiting for people to volunteer the Maho, the Maho, the mayor, the mayor banned us.

Speaker 1 (01:06:07):

The mayors even banned us using symphony R bad. Me and you know that cause you talking man about it. But the point is, that's why we have to then turn to the straight political thing. You

know, use smaller videos in town because they know what they do. Look, you don't see, you don't see more on television no more. We used to see Angela Davis in the wrap around they, you don't see that no more. They've learned. So they, they know how powerful black, powerful Chicago we have about five pension and are, and ETA really ground course. Can't in Chicago. What we've trying to do, um, is move toward developing these independent. And so when you look at the music building this own structure, uh, run to dance theater, Chicago, and this building, this own structure, these are all in the black C they're not tangential to right in the like.

Speaker 1 (01:07:29):

So I think that each city has his own story. Alright. And I think that most suddenly Newark is, is, is my brother's story. And he's been struggling there for, but these different temple, we dealing with the Irish, but we're dealing with the Polish. They don't wanna live around us. They stay in their stuff. Alright. So we got the south side, we got the west side, you know, you know, somewhere down the road, but in terms of independent black institution, I think Chicago leads the country. Yeah. In terms of what I mean through world oppresses, I gave, I guess y'all got this stuff. I hang out, press is 22 years old. That's we own a half, a lot. I mean, I'm paying old and all that stuff.

Speaker 1 (01:08:11):

It is ours. I mean, we, the schools are our, somebody come and tell us what curriculum you teach. It's an African centered curriculum, teaching these children at two and a half, starting to love themselves. That's first. And that's right. You love yourself. You're not gonna end up killing somebody that looks like you. That's right. And then all the way up through high school. And that's a day to day job. He will never retired. I will never retired. Ad's not gonna retire now. So the point is that we, we, this art means something, art. School's an art based art based art and book based by the way, art and book based. And they work. And so I put down late 10th, I'm gonna try to get to Newark on late 10th. You know? So it goes on, you know, I'm fighting a Negro in Chicago state, you know, I got, I'm not forced down the university.

Speaker 1 (01:09:04):

I've been there 26 years, but you know what? That's all right, because they beat this button now. But, and the important thing is we gotta stay healthy. We gotta stay healthy, fired up all the time. You can't allow these, these imitation white people charge, uh, you, he didn't get up to the mic, but he, he had hand up Barack, you talking about, you respect somebody one day, all buddy gonna ask you a, but you talking about, uh, defendant, Morocco Obama. I was, um, wanted to ask you about he, uh, essay, Malcolm ideology. You also talked about, um, you know, certain black elite, uh, blackness black job description and, um, imperialism native agents. I just wonder people can give us some game on how we kind of reconcile that space from being, you know, community critiques of people, you know, with interests that are counter to what the people need.

Speaker 1 (01:10:20):

And also, how do we, you know, maybe defend somebody if he, if you thought I kind of concile like that tension. Well, see, first of all, you cannot take an anti position and just put people down. You have to analyze, you know, you have to take a dialect for you. So that as far as Obama's concerned, if you look at what he has done, I mean, was the first thing equal pay equal. Hillary was in lot times you didn't do that. The healthcare thing, you know, which is mild, but still better than it was the thing about the students. Now you go directly to the state rather. I mean the government, rather than a bank, you understand, uh, the thing also about the nuclear, uh, thing. See, I think that we, we have to look at that and we have to support what we can support and criticize what we have to criticize.

Speaker 1 (01:11:14):

But for those people say, oh, Barack, a black imperialist, that's stupid. You understand? It's stupid to take that kind of stance. You understand? And like I said, after 145 years, that ain't no time at all to get the question is what is your generation going? That's that's, that's what I would say. It's time. Do you all just step up in these little town because political power such as it is, can be taken in these little towns and we need to focus on that. But the question over Obama, I've never been, uh, I've never been, uh, you know, confused about that even when he was running. I, and I went around this country in North Carolina, places telling people, you have to look at what is possible. Do you notice this is the biggest impair country in the world. You think one dude is gonna walk in here and change that the corporations control the world.

Speaker 1 (01:12:05):

What we have to do is help him fight them, you know, understand if he don't do something. We, if we do something we don't mind need to criticize him, but we don't need to just say, get in the garbage care. Let's go back to Bush. I used to tell when they grow in, in the New York all the time, they was criticizing thinking. They could say Littleton, you know, I mean, I said, okay, you did that. Now you got yourself a real Milin Rudi, Julian. <laugh> let me say, lemme just say a couple things about Obama. That's you know, he's so, and I know him, he's been to our schools. He's been to the press and he's a stand up, man. He's a standup man, but the real, you know, the, the real secret to Obama is Michelle Obama. See Michelle, Michelle took this guy, took him out to Trinity.

Speaker 1 (01:12:56):

All right, got married out there, Trinity dude, children, baptizes at Trinity and so forth and made him work at a different level. And so, and she she's from the south side of Chicago listening 25 blocks from where third world press is. So I, I agree with immunity. When you look at what he's been able to do against all these clansmen in the the Senate and in the house, you should be giving this guy so upset because people do not understand the legislative process. You can't just discreet his stuff. You know, it's not a Monarch. This is exactly.

Speaker 1 (01:13:37):

And he's, he's, he, he's getting beat up all time. They over 400, right wing radio stations in this country, you talking about left radio station, they took air America gone. We got small stations around here, in there, Pacific and so forth, but that's right. But, and this guy, he, I don't, if he read a book, I died tomorrow. I'm talking about rush limb, this guy. And other thing about Barack Obama, Barack Obama wrote his books. They, he wrote books. So he captured, yes, go ahead. Yeah. Uh, let me say this. I, I think it's important. We are on this campus and I think each of you have had some other intellectual inspirations, and I think it's a message to younger folks at all our campuses, you identified with some scholars on your campus that pointed you in the right direction. And then of course, where are the elevators now?

Speaker 1 (01:14:35):

And so I guess my question to the panel is because I was inspired by Mary growing up in DC. I was inspired by Bernice Johnson, Brady, always running down to the Smithson, always running down to catch history. And you were inspired by folks. And so that message of how you identify those intellectuals and those scholars, or make those folks responsible to you is the question I had, who were those scholars that inspired you cats when you were at Howard or the other places? And I asked the students here to identify who those folks are here. Sterling brown. Yes, I, I had history from John O. Franklin. I had sociology from, from east Franklin FRA. Um, I had, uh, Sterling brown for, for, for literature. I had Owen Dawson for playwriting. Um, and, um, I had, um, uh, several others that I'm struggling for the name now. But, uh, we had, we had a marque back.

Speaker 1 (01:15:35):

I'll tell you one thing one time, me and this dude thought we was hit. Cause we had heard Charlie bark and, and Sterling says, uh, why don't you come to my house? I'm gonna show you something. You know? So we go to the house, they got a wall for of, of wasn't LPs. It was 78, 70, 40 fives that just come in organized by genre chronology. You know what I'm saying? And name, he said to me, busy said, that's your history. Now I knew what the word said, but it took me a decade. That was what blues people took me a decade to finally understand what he was saying. That when the music changes it, these, the people would change. And you could tell their lives. If you analyze what they're saying and the music, you know, ain't you listen to like an old, you know, slave era person talking about, I might be wrong, but I won't be wrong.

Speaker 1 (01:16:34):

Always that's a threat out a major piece of work, two, four lines and Bock business. That's right. I mean, that was major and blue blues people. And that was, that's what we, the fact of us izing the music. That's what it was he made. Not just so we laid out back. Yeah. Me lay back here. You tell you, that's your contribution to historiography. You know, you have already, you telling your history, all you have to do is analyze that you see, oh, the people it's like them grills, you know, jolly really. You tell your history all the time. You always talk about this album. Always. You know, the thing, the thing I remember about when I first heard it in North Carolina, back in about 1949 to 50, uh, living under white supremacy, was that a lot related on both poem, you can't scan Bob involved to a redneck and it's true. I mean, you can't even hear that music and think that that that's white supremacy tonight that you growing up under is a reality that you have to tolerate though. It took some years to get that formulated. Whereas we try to get fast responses. Know what I got about that? I like the line you said in there, you said, uh, who these old FAS in charge the last year move <laugh>

Speaker 2 (01:18:00):

Um, the brother asked a question, where are the Ella bakers? And I want to tell him that one is standing right here. My name is, um, Oli ma town. And I'm the interim executive director of the national voting rights museum in Selma, Alabama. I'm 33 and I've been in the movement for 20 years. My question and Ms. I be here, I've been influenced by you all, all of my life. My question, I want to talk, um, brief, um, ask question, um, relating to what, um, Barbara Amer Baracka was saying when it comes to, um, the attack on hip hop. Um, when I studied the black power movement and the civil rights movement, there was a major, um, fight against COINTEL pro to, to tear our movement down. I feel that the same thing that's happened with the hip hop movement. I met a young brother at a conference maybe 10 years ago called the conscious roster.

Speaker 2 (01:18:48):

And at that point he talked about how COINTEL pro in certain powers that be in these Jews and the record companies and some of the other white folks that control these record companies, how that was going to be a specific, um, um, disempowerment of young people through the music and changing hip hop from it, being a conscious method of informing the youth and organizing the youth to it, becoming a more commercial misogynistic and very violent form of music. Can you talk a little bit about how one we can take hip hop and reggae music as well because it doing the same with reggae. Yes. And, and, and what, what, and how can we begin to use that as an organizing, to, to bring the use together?

Speaker 1 (01:19:30):

First of all, you know, happened to rap. I don't hip hop rap, where rap comes from when that began and began, it's very conscious. You said very conscious, you know, the question is what got put in the game. Once the corporations recognize how strong that was, they bought it, they hunt and they put the wars out front, which is what they always do. You understand? Here's a lot of conscious, uh, rappers, but you ain't going hear them on them stations over time. You understand. And even a great rapper like the Tupac, but, and of his life, they had changed him to dancing around and making away with him. I mean, it's this the money, the money, it's the

money. When you are doing it with no money, you gonna talk about yourself, what you need, you know what I'm saying? But the minute you can get corrupted and I'm not telling you to be poor don't, don't, don't mistake my purpose.

Speaker 1 (01:20:31):

I'm not telling you be poor, but I'm telling you that you have to watch out, you know, and what's happening with the rat. They buy that stuff. And so people see what's hitting the money and they want to do that. If you could say, hold 50 times, they'll give you, you know, a lot of money to do that. That's what it is. And like what I was saying before, how do you do that? You have to take it back. Now. There's a lot of young people making their own records, but in the end they give 'em to the big district distribution, 27 cities. We live in 27 cities. We gotta what black people gotta post house, like 700 million hours. Now you got \$700 billion and 40 to 50 million people. Nobody should tell you nothing. Imagine you live in the major cities you live in the major cities, the 27 largest said the larger cities in the United States. You should, you could have a tour. You know what they used to call it, Chi circuit, you call it the food circuit, right?

Speaker 1 (01:21:36):

There's a of hip hop poetry. They're really strong, but they're underground. The way that hip hop was originally, you know, the original stuff that you literally speaking of was underground. He never thought you could go off that stuff, but it was American great for that. But so now it's like the real hip hop people and they call themselves real hip hop and that other stuff. So the alien are still back on the ground. Again, it's its, it's a really capital like a protesting beautiful system the way it works. Really brilliant. And uh, next question please. And again, we only got got, I'm sorry, but we just about all time. So please be very brief. Yeah. How y'all doing. I guess I wanna start by saying that I'm I'm education organizer for B project, um, when I'm not organizing for education right in school organiz, you know, try to create some awareness for student in that class.

Speaker 1 (01:22:57):

Um, it, it's kinda, it's kinda painful, you know, cause I understand that the curriculum in our schools today is almost in a way creative to make you, you know, to make all forget about slavery and forget about what's happening in the past. And um, you know, and, and then the fact that, you know, students have learned and still believe that, you know, critical Columbus did discover north America or you know, that Rosa park really, really just some random old lady who got on the bus started. And um, I just want know like, uh, what is it that our, our veteran organizes, um, are doing physically in the schools to, uh, I guess, I don't know, express some type of awareness cuz the schools aren't teaching our children and is it's a big problem. The last panel that kind just said was on that subject and there's lot of discussion of that's somebody give a brief answer. This is the main new prison, black power black power.

Speaker 1 (01:24:07):

What we have to do is take our history, take our education, take our lives in our own hands and educate our own people. Let me give you a case for me. The Malcolm mix was killed. When the white video, when Imperial, when America got through the Malcolm America, you couldn't hardly find people to call his name in know me. He was that much rejected, but that brothers and sisters took Malcolm X tapes and put mark spread. Malcolm X tapes had little meetings and homes and houses and alleys till everybody was sitting around at night, smoking their, her talking about Malcolm X, Malcolm X, Malcolm X, and before it was over, we educate people to make math from one of the most educated and one of the most loved men in our history. So if you, depending on the capitalist system, if you depend on your enemy to educate you about your history, you'll be waiting a long time. And that's what I want to say about SNCC, the black power movement and all revolutionaries in the world. They take matters into their own hands. And that's what we gotta do. Revolution is the only way. And this revolution is in your hands. Let's go to the street and let's take it to the

Speaker 3 (01:25:38):

That's.

Speaker 1 (01:25:43):

But what council was saying essentially true, but there's a method to this,

Speaker 3 (01:25:47):

Alright,

Speaker 1 (01:25:49):

We have free charge.

Speaker 1 (01:25:51):

But in order for us to get these entire schools, we had to be competitive in the it's a marketplace, right? My wife has a PhD in education. She PhD, Chicago. She I'm in higher education. My point is, if, if Ryan Baracka running for Councilman, he has credentials. He has a history of doing this good work. Okay? I don't know you so, so I'm not gonna personalize it. But what you need to think about as you do community work, you need to think about going to university, undergraduate, master PhD, why you come back and you take stuff. Our problem is we allow people listen, intelligence and us to give us orders because they got PhDs. They got MDs, they got LDS. What the case is. And so I've been around two weeks so far revolutionary. I said, if you wanna be a revolutionary stop teaching in the elementary school, but you can't teach, unless you get an undergraduate degree in education.

Speaker 1 (01:26:55):

And this I'm saying, this is a, this is a big country. This is a big country. And, and we are, I'm 68 years old. I'm not always here, but at the point is <laugh> why is it? Why is it that we're still here? Because we found a moving find struggle that we know is righteous and that we can contribute to in a very positive way. All this is my memoir, yo black right here, my grandfather, grandfather one is Paul Broom. Others, that would be divorced, but I'm here. Cause shit, Malcolm X, Martin, and Charlie barrels of Doosan museum Marvin in seism was a major educator in country. H w fuller was a major w will Brooks. That's why I'm here, that these people played an important part and w random important part. Sometimes we have to be about to development instruction, number one, and two tearing down that, which is not working for us. And so each one of you in this room has a sphere of influence and that sphere of influence can be very positive. Very negative. Yeah. Just, just so that nobody was actually confused by the question I asked, um, you, I was that you I'm.