Black Power Chronicles: Dr. Acklyn Lynch (2018)

In this interview, Dr. Acklyn Lynch, professor emeritus of UMBC, discusses his journey from Trinidad to Howard University, influenced by his mother's admonitions and early education. He highlights the impact of mentors like Mr. Grandison and the influence of Paul Robeson. Lynch reflects on the transition from a colonial mindset to activism, emphasizing the role of cultural influences and educational institutions. He discusses the strategic importance of Washington, D.C., in the Black Power movement, the rise of Marion Barry, and the challenges faced by SNCC and other organizations. Lynch's key talking points underscore the need for early education and leadership in shaping future generations.

Kay Brisbane: Hello, I'm Kay Brisbane with Black Power Chronicles, talking today with Dr. Acklyn Lynch, professor emeritus of UMBC [University of Maryland, Baltimore County]. Dr. Lynch, how are you today?

Dr. Acklyn Lynch: Greetings. Thank you very much. I'm fine.

Kay Brisbane: Good to see you here.

Dr. Acklyn Lynch: Yes, yes.

Kay Brisbane: Especially good to see you here having attended your book [*Riffin on a Blue Nite*] party.

Dr. Acklyn Lynch: Oh, yes, that was a remarkable occasion!

Kay Brisbane: It was wonderful.

Dr. Acklyn Lynch: It's one of the finest occasions I've had at Sankofa Books.

Kay Brisbane: And what I realized in reading your book is that your experiences over the years have been shaped by something that was said to you by your mother many years ago. So I want to start there with you, if you don't mind.

In that recently published memoir, you write that your mother, who had a third-grade education, taught you to be responsible to and for our extended African community. She insisted that university education was intended to deepen your ability to resolve questions, even challenge the forces in the U.S. and elsewhere that would deny Africans, wherever they are, their freedom, sovereignty, and dignity.

Her directive to you: always remember that you must not only know the world, but must be responsible for changing it, especially for poor people from the yard. So my question to you is, how did your mother's admonitions change or shape your sense of self and your worldview?

Dr. Acklyn Lynch: I would think that were two dimensions to it. One was the dimension that, as the first child—you had to be prepared in order to deal with this admonition—this responsibility for providing either leadership or some understanding of the world. For her, guidance had to be anchored around Christianity. She was a very deep and profound person in the church.

There's church on one side, and then there's education on the other side. Those two things were essential. She started very early. I went to school from the time I was three years old, you know, very, very early.

At two or three years, you were beginning to have that exposure and beginning to understand that the teachers who were responsible for you—from elementary school at the lowest level to those who would be responsible for you when you're finished out of university—you've got to take them very, very seriously.

You've got to listen to them, think about what it is they're saying, and follow some of their directives. But examine them critically and engage in an exercise of knowing something you didn't know yesterday.

For example, she found teachers wherever I went to school—until I came to universities in the United States and she was in Trinidad—she found teachers in Trinidad. Ms. Dakai, she was one, then teacher Leo and then teacher Agnes. She found them, [teachers] who had a certain sensibility in terms of responsibility, in terms of religion, in terms of performance, in terms of discipline.

And that carried me until I met Mr. Grandison, who became my first real mentor, and who turned not only me, but a number of us in a very poor school. A school that never performed well before, because it was in a place of absolute poverty. He took a number of us—you know, Wilfred Carty, one of your friends was one—and we became very good students and very good athletes.

Kay Brisbane: So were you conscious of that point of your mother's instructions?

Dr. Acklyn Lynch: Yes, I was, because juxtaposed against my mother, who was saying this and arguing, she felt that the first child had to provide some leadership for the others. We had eight [children], but she felt that it was your discipline, your responsibility, and there were a number of things that you couldn't do. Then she would say, "Well, I hope you'll never be like your father."

Part of that was because my father was engaged in World War II, returned home, and when he returned, he was an alcoholic. Not only [him] but a whole group of people when they returned

from it. They were all alcoholics. They were drinking… because they went to make the world safe for democracy, only to find when they came back, that they were still colonial subjects – only to find that they never had any sovereignty and any freedom, any sense of determining what the future was.

As a result of that, they lost confidence, because they also were shell-shocked in one way or another. They were damaged, no different from others who came along later on, in Korea and Vietnam and, of course, in Africa, in Congo and all these other places.

They came back, and they were difficult men, because the society did not have the doctors, the research scientists, etc. who were able to take care of these damaged men. Even now, even today, we still have problems with having competent scientists, doctors, et cetera to deal with us – and the same in Europe. Therefore, that becomes a problem. We have people who are sick and can never recover from it. It impacted their marriage and friendships and the things they did.

As the eldest, I had to find the pathway to that responsibility – and then Mr. Grandison, then my teacher, became the person who was prepared to do that for those of us who needed that kind of guidance.

Kay Brisbane: So you leave Trinidad at some point. Is there a point at which you focus your attentions on the struggles around African peoples?

Dr. Acklyn Lynch: Yes, because it was very difficult for us to understand that in Trinidad, really. We didn't pursue that deeply, although we were influenced by Paul Robeson when he came. He gave us something that was very new to us.

Trinidad had a statement that they carried in their lives where they said, "all ah we is one."[1] All ah we is not one. By class, color, everything else… because there are African people, European people, there are Asian people, Chinese, Indian people. You see what I'm saying? The society is torn up inside of that.

Then, there are people of the Catholic Church, the Baptist Church, the voodoo church. You have multiple people from different countries, different identities in terms of color. Then you have people of different classes in terms of wealth and authority, etc. I mean, even in the military, who are the top generals and who are the poorest people working?

Kay Brisbane: How do you see the difference between what you had in Trinidad and what you have once you get to the U.S.?

Dr. Acklyn Lynch: So once that happened, and I came to the U.S., it was like boom—everything opened up. I began to realize that we were not very much different from the United States in

[1] A Caribbean saying claiming unity throughout the region despite differences in race and religion.

terms of identity, and the social, economic, psychological, and intellectual determinations that were important in our lives.

Then I thought, "wait a minute… " I saw thousands of people from the Caribbean in New York. I saw them. Then, when I came to Howard [University] in DC, I thought, "what are we talking about?"

I realized, therefore, that even though Mr. Grandison did a remarkable job, I found another "Mr. Grandison" here—in a book by Charles Chesnutt. They were the same men, but they were in different experiences and made different decisions with their leadership.

It was then that I began to realize there was something similar to us. I found it in religion. I found it in education. I found it in class determination. I found it in power. I found it in economic reality.

The door was opened. The door was opened for me to see these things, and I began to think about the simple statements my mother used to make like, "I hope you'll never be like your father." That was a very serious statement.

It tells me, without telling me, that it makes me understand what is the difference between peace and war? What are the consequences of war? And what are the benefits of peace? Those are two real, very important subjects.

Those subjects walked with me through university education, asking about what it is and so on. Because peace was suggested to be someone who was either a coward or weak or whatever it was. War was a heroic conception with regard to one's progress and one's performance and one's victory.

Kay Brisbane: So you get here, you're at Howard University, studying. There's something going on in the atmosphere in America at that time, because what year is it when you're at Howard?

Dr. Acklyn Lynch: I'm at Howard in 1957.

Kay Brisbane: We've already had the 1954 court decision [Brown v. Board of Education] about segregation in schools. How do you move into what's happening on Howard's campus and what is happening on Howard's campus at this point?

Dr. Acklyn Lynch: In our society—in Trinidadian society—during the 1930s and 1940s, through the [Great] Depression years and the World War II years, I am in the dominance of men. In my case, I'm dominant because I was the first child of my mother and I'm a male.

I came here [the United States], and my mother's short statements stayed with me: "I hope you don't do this. I hope you don't do that. If you do this, this will be the end result," with a third-grade education.

When I won a scholarship to go to St. Mary's College [of Maryland], the people she was working for—white people (as a maid and as a servant) – they fired her because they felt that her child should not have been in the same school, on a scholarship, with their sons who were going to St. Mary's College.

I'm not examining [paying attention to] that. I had the same thing happen with a Shakespeare play. I won an award for a poetry competition and then I tried to join the play that the school had and they said no. The only kids in the play were white kids.

I had done something from Julius Caesar, and I thought I was ready. I was hoping I could win that and then go to Hollywood [laughs]. When I came to New York, I saw a different world—not only huge buildings, not only Harlem, USA, not only Brooklyn's neighborhoods, not only Wall Street. I saw the [racial] differences that were before me, and then the question was a conversational question, especially at the [Howard] University.

I came to Howard, and here is Sterling Brown saying it [addressing race and class] in his poetry and his work. At the same time, I must say this: I had a professor at Howard in English. It was a very important question. He was teaching English, and I was taking his class when I was a freshman.

This man told me I got a C or a D, or maybe even an F in his English class and he told me I didn't know anything about English and I couldn't speak English and I couldn't spell English. I came from a place where the people who taught me came from [University of] Oxford, [University of] Cambridge, Edinburgh [Scotland]. I couldn't believe it.

Afterwards I understood it. Spelling, English and how it was used in different countries. I suspect the same thing would happen with French for people coming from France to Haiti or to Guadeloupe and Martinique.

I had to know that. I believe—as a result of my performances that were corrected and so on by Oxford and Cambridge—that I know the language. I spent my time, eight years from age 10 to 18 studying that. So there we are. You begin to see it.[2]

But then I begin to see something else also. I began to see how this country is… what democracy is here [the United States] and what colonialism was there [Trinidad]. You see what I'm saying? Colonialism was another experience. So, I began to turn to that and look at that.

[2] Dr. Lynch recognizes the relativity of language use across countries and its influence on identity and self-perception.

Between 1954 to 1955, post-World War II, those were challenging years—not only in terms of questions of race, but they were also challenging years with McCarthyism. Here I am, coming to Howard.

Another woman named Lorraine Williams picked up what my mother was doing in shaping me. I began to see women differently than I did when I was growing up, because all my schoolteachers were men. I was going to a man's school. Our schools were divided like that, although our private lessons were sisters and brothers.

I began to see Lorraine Williams and—I never had a woman teaching me, [I thought], "she ain't know nothing." And the masculinity in me is now fighting and she knew what that was because of her experience as a university professor. And Lorraine Williams—it was beautiful. She would convince me to go to the library in order to understand. To argue with her was in the wrong place.

I began to have that kind of wisdom. Then, at the school there are teachers like Toni Morrison and all of them who were very good. I end up in their classes. So, compared with the male teachers in philosophy or in political science, here were these teachers in history and literature who were exceptional.

And they pushed me into taking this thing [feminism] seriously. So feminism comes out of that experience. In understanding it and studying it and reading it, I started reading lots of literature by Caribbean women, by African-American women, in the period [of] 1957 to 1967. That throws me out in space.

That was one part of the struggle. The other part of the struggle is the fact that racism was a conflicting story and experience, and therefore I had to know something about it. Sam Dorsey and all these other professors at Howard encouraged me to apply for a scholarship—which they could have done to any other African-Americans, any other student in the school—to go to Scotland on [my] junior year abroad.

I thought I would never have gotten it, because I didn't think I was even the person to go. I got it, and the rest then becomes history, because by going there—I go down to London, I go to Paris, I go to Madrid, I go to the Olympics in Rome over that period of time and learn a hell of a lot—I come back here and I'm now an activist. I now begin to see what I want to do and what I want to study.

I began to choose the professors I want to be with. I begin to realize the significance of that. I wasn't just in a class letting the advisor tell me what to take. They just got me in the ring to be that disciplined person. That's what I became.

Kay Brisbane: In your mind, your transition from being a southern hemispheric immigrant, if you will, to the U.S., is a natural progression from a colonial setting into an African-American community?

Dr. Acklyn Lynch: Exactly.

Kay Brisbane: But there are people who had similar experience or similar background that don't go this way. They become conservative African-Americans. They become NAACP [National Association for the Advancement of Colored People] folk. They don't go in. They're not listening to Malcolm [X], they're not listening. Even with Martin Luther King [Jr.], they take issue when he steps up to something beyond a word of peace and love.

So I guess my question for you is: the Black Power movement presupposes that people coming in have a different sense of the world around them, or a different notion of how they want to change things.

I'd like you to speak to that a little bit in terms of how you move from a colonial mentality—which is one of subjugation, always subjugation, and then compromise—to one where you're willing to stand up and say, "no, this isn't right we're not going to take it anymore."

Because what comes out of that comes from—and I'd like you to talk a little bit about Stokely Carmichael and what the thinking is there—how you're willing to take back your humanity, to stand up and decide that I can say what my future is.

Dr. Acklyn Lynch: Right. For me, that essentially came from our culture, our music. Music, culture, acting on a day to day basis—whether it's calypso, reggae, jazz, blues or whatever it is—those things, hymns, all those things have answers… "God bless the child that's got his own" [referring to the song "God Bless The Child" by Billie Holiday.] How do you take that? "God bless the child that's got his own." "Them belly full, we hungry" [referring to the song "Them Belly Full (But We Hungry)" by Bob Marley and The Wailers.] You know, "capitalism gone mad" [referring to the song "Capitalism Gone Mad" by Mighty Sparrow.

How do you take all those things that you keep hearing that remain in the rhythm of your consciousness, and not ask, "where does it come from?" Because it does not come from—even if it is in Shakespeare or it is in literature, even if it is in history—it doesn't come as it comes to academia and through other places. It comes from the voices down below. It's like my mother: "I hope you'll never be like your father."

But I thought I was a man. I would go be a man. I had to be a man. No, you could be you, and you could be you in making decisions that are essential to masculinity. That is, war. And you said, "no, I'm concerned with peace." Martin Luther King had to deal with that too, if you see what I'm saying.

“I believe in peace,” [Dr. Martin Luther King Jr. professed], and had to pay a heavy price for that as a preacher, because a preacher is supposed to, at that time, to bless somebody for going to war and not saying, “I'm distant from war,” and that… you know… “this war in Vietnam is not justifiable.” You see what I'm saying?

So I am beginning to have those questions raised. I am beginning to understand that, and Stokely and others are also in the same thing. Young people of 1960, 1961, [19]62 etc., begin to move into that direction and to discover older people, who were prepared to discuss those questions.

Sterling Brown is one of those older people. He is telling us how to do it. There were other older people in the country, C.L.R James is prepared to do it when he comes here [the United States], or whether he's in England or not. He's prepared to write and think about and deal with that question. Whereas, there were other people—Mr. Grandison was able to do without.

But then there are other people who said, “no, I live within the framework of rugged individualism.[3] I live in the framework of successful stories. I want to have all kinds of friends, wherever they come from, whether I know them or don't know them. I am a Christian or Islamic or Buddhist person. I don't have to make a distinction.”

But in doing so—the rugged individualism—you begin to distance yourself from your neighborhoods, from your people that you disagree with… you do not then have honest debates with them. You just dismiss them. And progress is then identified in a different kind of way. It is not identified in spirituality or artistry – progress is defined by one's progress in wealth, and not progress in music or in literature. Duke Ellington is going to take years [to become successful].

I spent time talking with Paul Robeson. I’ll give you an example. Paul Robeson comes to Trinidad in 1946. Mr. Grandison, my teacher, tells all the parents and everybody to come. He [Robeson] goes to sing at a concert with the people who brought him.

And when he goes to the concert, the concert in the theater only had white people. Now, none of us in Trinidad saw that or understood it. He saw it, and he asked the question, “Where are my people? Where are the people that look like me?” And they said, “Well, it was very expensive to bring you here, and it was very expensive to have an audience, and your people didn't buy tickets.”

And he says, “No, that doesn't make sense for me.” So what he does, he says, “Okay, you paid me to come, so I want to have this organized among people of color.”

[3] *Rugged individualism* refers to an ideology of self-reliance and personal success, often associated with American cultural values.

He went and told some people in the library, "we want you to put on a concert at Woodford Square." At that concert, he says, "It will be free, it will be out there, and I will sing." He came and he sang for three hours, put his hands to his ears.[4]

He didn't even bring his own musician. He sang by himself, talked a little bit, and the next thing you know, over 3,000 people showed up in that park—from all over the island—to hear him. My mother took her four, five, or six children at the time, with a little blanket to put on the ground, and we went there.

Mr. Grandison insisted that we all go, and that the parents go. Parents came from all over the place, and we learned a hell of a lesson from Paul Robeson. And it was free—it was just as good as the one that was done in the concert hall.

I then come to the United States. I'm in New York, I'm going to Howard, and Paul Robeson is always in my consciousness.

I went by a church he was in, in Harlem. When he came out of the church, I said, "Mr. Robeson, you know, I heard you sing when I was a little boy."

And he said, "Oh, come and go to my home." He just grabbed me, took me to his home, and the rest was history.

I ended up knowing his children because I was young and they were young. And I ended up knowing a lot about who this man was that came and did that, because nobody had ever done that.

Kay Brisbane: So the interpersonal relationships are mainly what is informing you? What about the Pan African Congresses?

Dr. Acklyn Lynch: No, the Pan African congresses in the [19]50s and [19]60s are in a different dimension. Let me explain what that was.

In the [19]50s, [W.E.B.] Du Bois came to Howard to speak. Only 30 students showed up—they didn't care who he was.

Meanwhile, people like myself, in school, were studying [Marcus] Garvey, studying Du Bois. We were studying all these things we didn't know anything about. Because Sterling Brown and other professors are bringing these ideas to us, helping us to understand them.

We were doing well in school and we're working and all of that… and therefore, we're helping people, you know, buy shoes and all that kind of stuff. We're becoming different kinds of

[4] A gesture performers use to hear their voice better by blocking out external sounds or enhancing focus.

people… driving taxis, whatever, we're talking with people. When we're faced with that kind of thing we learned a lot about [Mahatma] Gandhi, but we didn't have a tendency.

Du Bois came and made a speech, and I asked him a question, and I'll never forget that. I said, "Tell me Dr. Du Bois, one of the things in your life that you thought that you wished you had done" and he answered within milliseconds. He says, "I wish I had understood Marcus Garvey. I didn't understand him, and therefore I made lots of mistakes."

From then on, I'm going back to look at Garvey because I'm celebrating Du Bois. He's the great scholar. He's the great thinker. And he said, "I missed that [Garvey]. I didn't understand him at all."

That meant that I had a new responsibility as a student who's going to deal with academia… so that helped us. He then left right after that, because he had been accused of McCarthyism – of being a communist. He left and went abroad and never came back. That was his last journey to Ghana and to these places.

All of those things jumped into us, those of us who were arguing, Stokely Carmichael was one of the many people, [including] Charlie Cobb and Courtland Cox. They were some of the many people involved in that whole spirited thing.

And as a result of that, in the [19]60s, I joined the Congress of Racial Equality [CORE]. That's where I went. Other people went to SNCC [Student Nonviolent Coordinating Committee]. I didn't go to SNCC. We began to have lots of conversations and understanding with each other. As a result of that, then came the opportunities in the late [19]60s of going abroad to Algeria because we read [Frantz] Fanon, we studied in Fanon and therefore we wanted to go to Algeria to understand what it is Fanon is talking about.

We wanted to go to Ghana to understand what Du Bois is talking about. By 1967, [19]68, [19]69 we began to stretch out from being just students to being international people… to [being the] Vietnamese [people's] voice.

Dr. King is saying, this thing [the Vietnam War] is wrong. We begin to have the privilege in the [19]60s of those kinds of experiences and a number of academic students in 1960, [19]61, [19]62 joined with a number of academic activists who had left—some of them had left—college and to become activists with SNCC and CORE, Nation of Islam and Black Panther Party and all those organizations.

Then you began to see this whole movement between 1960 and 1968 or 1970 as a result of Malcolm and Dr. King, and others began to become interested, not only in the challenges of our neighborhoods and the United States, and the horrifics of that experience – [in] those years with the deaths of people and the incarceration of young people, we began to stretch out into the rest

of the world to understand what was the global landscape and why globalism had become what it was in the [19]60s.

Then we were in an essential—and perhaps complex and difficult—part of the world at that point in time, because we were following in the footsteps of Cuba. In 1960, the Caribbean was opening itself up, searching for independence and demanding sovereignty. India and China all began to understand what Mao [Zedong] or Zhou Enlai or Gandhi were talking about. The things started stretching, and we realized the mistakes that were the challenges of why the Bandung Conference failed.

As the Bandung Conference failed, in order to bring ourselves back up, French speaking young people were dealing with Présence Africaine, and they were having conferences, and essentially the newer countries, people were reading Fanon, and I gave a series of lectures on Fanon. The place was packed with young people from Howard and all over DC. I remember that years and years ago. It was fantastic, done by some brothers from California who came here and did it. There was a driving force.

Kay Brisbane: I want to focus a little more on the local activities and involvement. Apparently, some of the organizations were more prominent here – so SNCC being one. In regard to that, most from my understanding of it, I'm not from here [Washington, DC]. I wasn't here at the time.

Dr. Acklyn Lynch: You're a New Yorker.

Kay Brisbane: That's right [laughs]. But the activities around DC, were they mostly focused on at the campus level or were they outside in the larger community? Trying to get an understanding of how local DC residents dealt with—I mean, at this point in time, DC is majority Black, hugely majority Black. Are people engaged from the regular community, the larger community, or is it mainly focused on the campus at Howard?

Dr. Acklyn Lynch: DC's progress from World War II to the 1960s… if we look at that, the progress was essentially designed around the government. Most of our people worked in the government, whether they came out of Howard or other schools, or whether they were just ordinary poor people who went to high school here and had a regular job.

Whether they were a garbage collector, someone cleaning houses, they had moved north from the South in the earlier periods of the [19]20s and the early part of the 20th century. So here they were.

And here was Howard University. Here, we had come through World War II. We had come through the Supreme Court decision on education. And here, we had a Black university.

Here, we have Eastern High School. Here, we have high schoolers that have aspirations with good teachers in them. DC in the period from 1950 to 1960, was a place that was extending itself.

Here, we have people who have returned from World War II. And here, you have ROTC [Reserve Officers' Training Corps]. We are part of the government and the government is now trying to find some way of changing.

Robeson and all these other people I'm talking about. The singers, the jazz musicians—they were coming through here. So, DC is getting its voice. The writers, Richard Wright, Sterling Brown.

Before that, people went to New York, they went to Chicago [IL], they went to New Orleans [LA], or other places. Some went to Cleveland [OH]. But now, they're coming to DC because DC is the political landscape at the moment. They're moving in here, their children are going to schools. There is a possibility of Howard University—and later on, the University of the District of Columbia. But there was a possibility.

We weren't getting into the schools like Georgetown [University] or George Washington [University]. We didn't come here for that. We came here to go to Howard and to see how that landscape would impact us.

The more that happened, the more we were learning from the global matrix where foreign students from the Caribbean were coming to Howard. They're not going to Harvard [University], they're not going to Yale [University]—if they're going, they're going in small numbers, they're not going in large numbers.

They're not going to private schools like Georgetown or George Washington. They weren't going to any of those places. Instead, they were coming to Howard.

Howard begins to have a distinction of two sets of people coming to Howard with aspirations based on their parents – whether they're coming from California, New Orleans, Louisiana, Pennsylvania, or New York. What are the two things they have in common?

One: How do you prepare yourself to be successful in American society, where integration is a primary discussion in the dialogue of government? So they're saying, "I want my child to get a university degree." Same for the people from the Caribbean and Africa—they were coming here because this is what it is.

At that time, Howard was the best place to go. Of course, I'm not denying Hampton [University] and other schools, but I'm talking about the Capitol as a place to live, go to school, and do well. Howard had that reputation, particularly with—what's the name of the [first African-American] president [Mordecai Wyatt Johnson] of Howard? I'll get his name in just a moment.

He was a good marketing person. He was known globally. He was very aggressive, very effective in promoting the school.That was one point.

Secondly, Howard had tied itself up not only to the legal struggle for schools to be opened up and to deal with civilization. It was not only Du Bois and Robeson and other teachers—Mordecai Johnson that's who I was talking about.

There were a number of people and it wasn't Dr. King because they were young people. We're talking about the early [19]50s and [19]60s. And as the world was changing, people came to DC because they felt secure with a government job. As it [the number of these jobs] increased, it also increased in the aspirations of what a government job [meant].

If I had a government job, and I was living in Northeast or Northwest [Washington, DC], then I have a chance. If my child came out with a university degree from a school like [Howard], I have a chance of what? Of providing leadership in the future. That's what it is.

DC had more and more people coming into it between 1948 and 1958. In those ten years you see an increasing population. Young people, particularly, came from New York, New Jersey, and Pennsylvania to Howard. That's where they want to go.

I mean, Amiri Baraka wasn't the only one, there was a whole lot of them. At the same time the music that is being played—this thing called jazz, this thing called gospel, this thing called blues—that music had settled in DC in various places. It was because a number of the great singers either came from this area or they came here to perform at the Howard Theater and all the other theaters.

They came to the churches and preached, if you see what I'm saying. It was a very lively place. Dunbar was a lively high school. And we could call many others—other high schools here that were lovely high schools who were playing not only good sports, but also had good music, also had Miles [Davis] and Max [Roach], and all of them were coming to DC.

So yes, I wasn't living in New York, which was because, again, New York had its own constituencies from the Caribbean and Africa, as well as from the South. But DC was here, and Baltimore was just around the corner. It was easy for people to come and live.

Kay Brisbane: So there's a change [in population] between 1958, 1960, and 1965?

Dr. Acklyn Lynch: Yes, because from 1958 to 1965, there now comes the radical presence of asking questions: Why? What is it? What is going on in Mississippi? Are we responsible at Howard University for changing what is going on in Mississippi? For changing what is going on in New Orleans?

Because the stories are coming to us—from the students, from the musicians, or the artists who have come.

Kay Brisbane: The students are hearing one thing, but the general population—I guess I'm trying to get at. Is there a melding at some point?

Dr. Acklyn Lynch: In the early part, there was—and some people may think no—but there was an understanding by the students in the period from 1958 to 1968. That understanding was taking place because the drama of the moment was not just a drama of the students at Howard. It was a national drama.

The death of [President John F.] Kennedy, the other Kennedy [referring to Robert F. Kennedy], the death of Martin Luther King, the death of Malcolm X. The death of people began to activate others who were not in the movement at that time to understand, at least, that the movement was essential—the death of [Patrice] Lumumba.

There were too many important people who were trapped. The incarceration of many people—whether it was in California or whether it was here in that period—was increasing.

I went to see George Jackson's mother, and she's talking to me in that period. She said, "Acklyn, what has happened to us?" She pointed it out to me because she had two sons in prison from 1962, who were in prison from a young age because they were activists.

Activists were paying a price at that time. Some of them got out, like Stokely [Carmichael] and [H.] Rap [Brown], but some didn't get out depending on the organization they were with.

The organizations were in multiple forms. There was us [CORE], the Black Panther Party, there was SNCC, there was SCLC [Southern Christian Leadership Conference], there was NAACP, there was CORE. I mean, we're talking about nine or ten different organizations on the landscape.

And the debates deepened between 1958 and 1968. The responsibilities from the leadership also deepened. Should they come together, should they not come together? Okay, we will accept Malcolm, but we won't accept the Nation of Islam.

Kay Brisbane: Talk about that a little bit. How does that happen? What ends up—what's the end result of the conversation, the debate?

Dr. Acklyn Lynch: The end result of it is that it was not good. The end result, after 1970–72, was that they began to bump heads. Some may say that they were bumping heads as early as 1963 and 1964, and they may be correct. I'm not going to doubt that.

But it didn't have the same public understanding in our communities. So, we started bumping heads. In other words, there were differences between the Nation of Islam and how they were prepared to act. There were differences between the Black Panther Party and how they were prepared to come to the question.

Kay Brisbane: In between that time—excuse me. I just wanted to get back to this so that we have some clarity. We're looking at the Black Power movement. Obviously, we're talking about a stretch of time. So in between 1958 and 1968 or 1972—if you go out—things happened inside Washington, DC, inside the community. Talk a little bit about those things, like what was happening. Because to me, if you label the movement, obviously something happened up inside.

Dr. Acklyn Lynch: Let me talk about that. One, demographics were changing. Numbers were changing.[5] If we don't deal with the demographics, then we don't understand that the population was coming.

Two, after the Kennedys, more and more people believed that they had an opportunity, and promises were made by Kennedy and [President Lyndon B.] Johnson, that there were more jobs available for people in here—whether it's the post office or whether it is the government apparatus, whether it is the security or whether it is the military—that more and more opportunities will be open between 1960 and 1968.

Yes, more and more opportunities were being opened, but as more and more opportunities were being opened, we had also more and more deaths, and we had more and more conflicts, and we had more and more understanding that the things that were operating, that were here were not just issues that were local—[in] a neighborhood.

They were now issues that were global, whether it was Cuba, Vietnam, Brazil, Argentina, whether it was Ghana or Guinea or Nigeria.[6] Now it was stretching, if you see what I'm saying. A number of foreign people like myself coming in, in the [19]60s and and [19]50s—like Stokely—we're coming in to go to school too and stuff is opening up to us. Courtland and Stokely and all of us, a number of us, begin to join these organizations.

Secondly, a number of women began to join these organizations and have a dominant voice, a solid voice in these organizations, so that they were passing on messages into either the churches or into the homes with children. Women came in, it was not a male dominated voice at the time, although it was a battle zone for these women to be accepted, because the country was still a dominant voice.

With all those things that were happening, both locally in the neighborhood, both—what they call it—intellectually in the school systems, whether it's Dunbar or whether it's Howard,

[5] The population in Washington, DC, and surrounding areas was increasing.
[6] The struggles for liberation and sovereignty in these global regions paralleled local struggles in the United States.

whichever school you went to, whether it's UMBC. With all those things happening, there was a very lively kind of Washington, DC, in search of tomorrow.

They were searching: "What would tomorrow look like? What would tomorrow look like?" As they searched through tomorrow, there were more and more people. The discussion opened up more and more. For example, I remember in the 1960s in that same period, giving a lecture on the four books that Frantz Fanon wrote on 14th and U Street. It was packed!

He had written four books, and then he died. I remember this thing [lecture] was packed—like Frantz Fanon! His last book was *The Wretched of the Earth,* you know, and *Black Skin, White Masks* and all. But there was a liveliness.

And then the musicians that were coming, Max [Roach] and all of them, were—what were [they] saying? The same thing. "Freedom Now Suite" – you see what I'm saying?[7]

When the pressure got on Howard to become a Black university and change its name from Howard University to the Sterling Brown University, that had an audience out of DC, who were prepared to make it happen, strengthen it, as well as bring people from all over the country.

Kay Brisbane: So Howard's name didn't get changed.

Dr. Acklyn Lynch: It wasn't going to get changed.

Kay Brisbane: Were there other institutional kinds of happenings? Occurrences?

Dr. Acklyn Lynch: Yes. People in the community started changing the names of their children. Their children—people may not think that that's important—but their children started having new names. So Kwame Ture is a new name, and Stokely Carmichael. The name started shifting into African names.

Little children—children don't know anything—but in five years, they begin to see it happening. There were people on the streets dealing with it. You can go through U Street and there were jazz places all over, talking about John Coltrane, Miles Davis, and Max Roach and all of them.

They were coming regularly on U Street, and U Street was all of us. People go to all these places. They were always crowded, and they were dealing with political senses.

So there was no way Howard University could have gotten away in 1958—of doing what? Making sure that they teach jazz, because that's one of the things—we didn't do it. We were training people to do other kinds of music.

Kaye Brisbane: But these organizations produce some things—

[7] *Freedom Now Suite* refers to a 1960 jazz album by Max Roach, addressing civil rights and global struggles for freedom.

Dr. Acklyn Lynch: They did.

Kaye Brisbane: —in particular. I mean, what I understand they produce—

Dr. Acklyn Lynch: They produce legal decisions, they produce academic decisions. They were active without claiming to be active, because to claim to be active was dangerous. You see what I'm saying? You know? You know, "we don't want to bring Malcolm [X] to Howard."

Kaye Brisbane: Let's talk a little bit more about the institutional, if you will, accomplishments of the various organizations that were here. I'm particularly interested in what SNCC [Student Nonviolent Coordinating Committee] may have been able to accomplish, even if it's in concert with others, because obviously the Black Power movement was one that incorporated the whole community, right?

Dr. Acklyn Lynch: Right.

Kaye Brisbane: So can you talk about that a little bit?

Dr. Acklyn Lynch: I started saying earlier that the transformation of Washington, DC, with regard to the population that was coming in, and the idea that if you can do effective work in DC, it would have a national, you know, experience, because at that time we were separated out into national identities.

So, you know, SNCC here and Black Panther Party there, and CORE [Congress of Racial Equality] there, and the Nation of Islam there, people were located—although some of them were national—but they [Black Power advocates] were still located, you know, in certain cities. They were known by the cities: Los Angeles [CA], Chicago, New Orleans [LA], Atlanta [GA].

So DC became one of them [those cities]. Because I suspect—this is not what they told me, but this is what I suspect. I suspect that they had come to the understanding that Howard University was a certain important location, not only in terms of the role of its membership in the whole movement in the different organizations.

But because there were resources like law school, medical school, educational schools, there were those departments that would be valuable to providing them with more and more information. And therefore Howard—and then they knew that this UDC [University of the District of Columbia] was going to be developed.

Kay Brisbane: When you say "they," you're speaking of the Black Power advocates.

Dr. Acklyn Lynch: I'm speaking about the Black Power advocates. So therefore DC had another strategic presence, and that it was not the Howard of [the] 1920s, it was not the Howard of 1910. It was now a new kind of Howard University. New students were in here, and they needed an

infrastructure that would have provided them with the resources of conversations or resources of medical treatment or resources of everything.

So a number of people—Atlanta is now very much like that. You know, there are a lot of activists because they are confident of the educational systems and the technical systems that will be easily accessible to them if you see what I'm saying.

So you're not going to have it in Charlottesville [VA]. You may have it in Memphis [TN], but you know, you want to select now where you're going to, where you are going to bring some of the best members of your organization who are articulate enough to come. Alright?

So Howard University had that, but then people like Marion [Barry], and others also agreed with that.[8] And it was obvious that DC was going to have a mayor. It was obvious that DC was going to have a government for itself, that all of that was coming because all of that was part of the argument for integration.

The argument for integration was suggesting that not only would it be Wall Street or, not only would it be Harvard or, not only would it be Hollywood or, not only would it be New Orleans, but DC would give evidence to that and Howard University—but DC had already had a certain name here, you see what I'm saying? So therefore, you had to begin to find a political landscape in DC and the mayor of DC, and they got the guy, what was the name? His name was Washington, or something like that?

Kay Brisbane: Washington. Walter Washington.

Dr. Acklyn Lynch: Walter Washington. They got Walter Washington (the first mayor of Washington, DC) to do it. As they got Walter Washington to do it—who is a good person and so on—but he was coming in an accommodating way of making everybody feel to be part of the design, whether it was the left [wing] or the right [wing], the center or the outside, whoever it was. He wanted everybody—he wanted to make everybody into friends with each other, and not political fighting, but more political comrades.

He wanted to do that framed within the Constitution. That's what he wanted there. He wanted to stay within the Constitution, become political comrades, and use DC as the location, just like Hollywood uses the movie[s] and—New York uses the banks. If you see what I'm saying. He wanted to make that, and they [Washington] thought that.

However, he did not have the popularity or the dynamism that was necessary, that young people would have been attached to. He didn't, because he was an older man, and he was a quiet man. He was a different kind of man, and at that time, young people were in here, active, saying all kinds of things.

[8] Marion Barry was a civil rights activist and future mayor of Washington, DC.

So SNCC made a decision to make Washington—although Atlanta was its headquarters—to make Washington the place for it. The Nation of Islam made a decision to move some of New York and some of Boston [MA] into DC, some of New Jersey, because they were always worried about how things were going in New Jersey.

Dr. Acklyn Lynch: So they thought that Washington would be a nice comfort zone to come in here, open up in [the] Northeast or Southeast, and have the reason for its leadership to come here very often, because they do that. So they began to see Washington in a different kind of marketing way, in a different kind of marching way, in a different kind of everything. And coming into DC was as important as coming into Oakland [CA]. As you see, they didn't go into the capital of California, because—

Kay Brisbane: Nothing was happening in Sacramento [CA].

Dr. Acklyn Lynch: Exactly. So they were looking at that. And now, as they did that, it worked out, because a number of people here needed, not only—not only the numbers who will be living here and working here, but they needed intelligence. They needed political contact.

Because remember, for a long time, DC people were coming in here, but they didn't have no political voicing. You see what I'm saying. They were coming in here, and the best things they were doing was to make sure that their students, their children, go to the best schools, which was really Howard, and, you know, high schools that were good enough to get them into Howard or anywhere else.

That was all that was, that was the aspiration of the [19]40s and [19]50s. And then [they] joined the military, if you know. And then there were many people who went into the military that came and liked DC. So DC began to have a different population than, say, Baltimore [MD] or Richmond [VA].

As they did that, that allowed SNCC (Student Nonviolent Coordinating Committee), who were young people, to come in here, vis-à-vis—not that the NAACP (National Association for the Advancement of Colored People) wouldn't have been here, not that the Congress of Racial Equality (CORE) would not be here, not that anything else—but they had already shifted or built their strength and independence in New York and in Chicago and in other cities.

Here was a nice, open city, and I think they saw that, and they came and began to make the best out of the city as a place, not only in terms of organizing constituencies, but also location-wise. You could move up and down, you know, in and out, and you had all the facilities to move, to move around in order to be able to pursue your [unidentifiable].

Kay Brisbane: So you think that SNCC played a significant role in getting Marion Barry elected?

Dr. Acklyn Lynch: Yes, no question about that. That was essential. First, it gave him a place to come and stay and live. And remember, Marion was in and out of SNCC (Student Nonviolent Coordinating Committee), going to university, getting an advanced degree, whereas some people in SNCC were saying, "You know, we have, we got one degree already. That's all we need."

But Marion was going good forward. So he became a good person to find for that time, and he became attractive enough to the diversity of DC when he came here. He was [a] southern guy and had an advanced degree. He was nice to deal with. He was handsome, he was all the things that DC needed at that point in terms of finding the leadership.

And he was different from Stokely Carmichael (later known as Kwame Ture). He was different from—because Stokely totally was a foreigner. He was different from Rap (a reference to activist and SNCC leader H. Rap Brown). You see what I'm trying to say. That's how people vote, you know, because remember that those guys like Stokely and Rap—and he was not a woman, because at that time, women weren't able to have a dominant voice, you know, in political life.

But he was somebody that everybody could accommodate to, and he was, yeah, he was getting a place on U Street and 16th Street. You can't be more better located than that [laughs].

No, no, no, those things are important. Where are you going to be located, and how [are] you going to be able to meet with all the different groups? I'm not so sure that the opposition—they were not happy with Marion's popularity. They were not happy with the churches that supported Marion. I mean, [at] that time churches supported Marion; they once had a negative view of Marion. So Marion was not going to win any votes in Ward three, or whatever Ward it is.

Kay Brisbane: One or two.

Dr. Acklyn Lynch: One or two or whatever it was, you know. He was not going to be down by the Kennedy Center that we are now building for government workers and people of certain wealth. That wasn't for Marion. So before this, [the only place] he could have gone was U Street at the time and 16th. It was a good address. I mean, people think that all those are accidents of history, but those are thinking.

And if you leave Marion and you study Busboys and Poets (a restaurant and cultural space in DC), and you follow Busboys and Poets' journey into DC, and their posture in DC, you would see Marion Barry's pathway to success and pathway to dominance as a mayor. So those are not [accidents]—people think, well, you know. No, no, no.

Kay Brisbane: It's deliberate.

Dr. Acklyn Lynch: That's geopolitics. You find distinct places and so on. He married, and, I mean—he lived in Southeast, he had his office on 16th and U [Street], perfect decision. But people don't—you don't get credit for that.

Damn, well, how do you think political leaders—including presidents? There are about six or eight presidents who live in the same neighborhood after they finished the White House. That's not an accident of history. That's real, including Barack Obama.

Kay Brisbane: [chuckles] I thought that had to do more with parking.

Dr. Acklyn Lynch: [laughs] It has to do with visuality. How do people see you as you walk through the spaces, and they look at you? It's the success story of any business.

Kay Brisbane: So when we started talking, we began with your early education. You go through the whole process. You make the transition from being a colonial, if you will, to a world citizen, get involved in almost a natural kind of transgression into world politics, but locally, dealing with the issues here.

And we can end up, from what I can see, right back at education with the leadership of SNCC (Student Nonviolent Coordinating Committee). There's the whole development around NationHouse. I'm going to talk about that a little bit, what it was, what you think came out of it, what the legacy is at this point.

Dr. Acklyn Lynch: And let me say just something before I get to that. I'm not gonna take long.

Kay Brisbane: Sure.

Dr. Acklyn Lynch: But we've got to understand that 1950 to 1970 were critical years. Critical years of international politics and global expansion. They were very, very, very important years, and therefore, SNCC, Howard (Howard University), and all these other institutions, Georgetown (Georgetown University), all these institutions expanded – American U (American University). .

They extended themselves with regard to what they would do. They weren't interested in your being a doctor alone or a lawyer alone and so on. But Johns Hopkins came and had his school [Johns Hopkins University] here. These places were looking at Washington as a strategic place for dealing with foreign policy and for dealing with effective control in the global landscape.

Because foreign policy—because those were responsibilities of the governmental apparatus, and therefore, here it was happening. So DC took on a different place than New York and a different place from Pennsylvania and a different place from Los Angeles and a different place from San Francisco [CA] and a different place from New Orleans [LA]. DC took on a very different place after World War II.

And of course, that's what everybody wanted, because the answers after World War II were much more complicated than the answers before World War II. Even if you look at it from a military point of view. If you look at it from the Inter-American Development Bank and the World Bank and all these other places—they were in DC.

So the people of SNCC understood that. They knew that the NAACP and all these other places will be coming to DC, but they wanted to make DC their place in the consciousness and imagination of people that they want to get here. So that's it. Now, once they got here, and they got here early with, you know, Courtland [Cox] and all these very, very bright people, Ivanhoe Donaldson you know, all these top-of-the-line people.

And they got in here, they were people who had the skill set of talking with all the different constituencies in DC. They could talk to the Howard students, but they could also talk to the Georgetown students. They could also talk to the students who are coming in here as visitors, because a lot of students come through DC as visiting to see DC. You know, it becomes a place that you come to see and you come to be at.

So they could do that in the accommodation of what SNCC represents. And therefore they began to get more and more people from St. Louis [MO] and Cleveland [OH] and all these other places to join the organization, not only because of what they were doing, but because they were coming out of DC.

DC was almost like a capital to them. Now it's Atlanta, but it used to be DC there. DC was the place that you had to come to through as you, as you walk through in the same way you have to do it with Oakland and Chicago and these places, picking out a place where you're going to become the name of the place, the location of the place.

If you want to find Stokely Carmichael, you want to find Courtland Cox while they were in SNCC, you could find them in DC, although they were working in Mississippi. So how do you find the addresses in DC and all that? DC began to have a certainty, and it was obvious that DC was going to be going to have a voting and, you know, have a different identity and city than it was prior to World War II.

So people came here and enjoyed it, although it was conflicting as a city, enjoyed the city better—I'm going to say this—better than they enjoy it now. So Marion was on the right spot at the right time to say, "I won't be mayor," because the previous mayor was still, you know, uncertain about—he was a different kind of man, different kind of disposition.

So he [Marion] wanted to bring that fire, that energy, that bookstore. They had their own school and everything, yeah, you still got all of that kind of stuff here. They want the radio. They want television. They had an influence with all those places because of who they were. They were highly educated people, highly advanced people, and therefore conversations were much easier for them than other organizations.

Kay Brisbane: So is that why you think we end up with three prominent Afro—African schools? Focused schools?

Dr. Acklyn Lynch: Yes.

Kay Brisbane: You end up with [NationHouse] Watoto.

Dr. Acklyn Lynch: Exactly.

Kay Brisbane: You have Roots [Public Charter School], and then you have—

Dr. Acklyn Lynch: The schools that came behind—and as they came behind that, because that was the moment. You know, you have people growing up. And if you look at them, many of them were at Howard. Many of them were students here who had asked themselves the question, "Do I simply—by 1968, 1970—do I simply take a job in the government? In the post office? In the Supreme [Court]—whatever it is, wherever I go to work, in the Library of Congress. Do I do that? Or do I put together my own school? Do I put together my own school?"

One, because if I do it, and I do it well, I could guarantee my students will go to—my children, or my students—will go to where? To Howard, which would be a good school at the time too, if you see what I'm saying [from] 1972, 1968, and so on. You know, I would be able to find between the greater Washington area. I'll be able to find avenues that I could teach, that the students could directly see it very quickly.

There are avenues around DC, in Virginia and in Maryland, whether we go from Baltimore to Richmond, and we look into all those avenues, both rural and city, that still retain a lot of our history.

And therefore my children will get that, and the children in my school will get those kinds of things. That's what, in the beginning, we thought that we would do—that the education would change, and that what we couldn't do at Howard they could do—those children will get it close and good enough so that one day they would be able to execute it and have the status to execute it.

Kay Brisbane: What are they executing? A greater awareness of the world? Of the real world?

Dr. Acklyn Lynch: Yes, of the real world, but it didn't happen. It didn't happen because you have to concentrate on—when young children, very early, between three and thirteen, in terms of the present belief structure of the society and what that represents.

What is the greatness of America? What is America thought about to be as a place? And then the reality of also going to Africa, the reality of going around the world and meeting people and so on, so that you could understand Franz Fanon.

Dr. Acklyn Lynch: I mean, if you could go around the world and you could understand Franz Fanon better, you're not reading him in school, and you can't find him because he's not in Southeast [DC]. If you see what I'm saying, you know.

So you want to be able to do that. I went to a meet[up], I think recently, where eight or ten young Black men are going to South Africa through a brother who put together a program, who came out of the same Howard and the same idea, and got some money, and they are going into South Africa to see South Africa.

He did it last year with the sisters. Well, those are good things. Those are very good things to get them to go see, because you can't know it until you see it. And the same way that I got transformed by New York—coming to New York from Trinidad—they will understand it. My granddaughter just came back from South Africa, and it opened her mind.

Kay Brisbane: So, how do they fail?

Dr. Acklyn Lynch: Huh?

Kay Brisbane: How are you saying these institutions fail?

Dr. Acklyn Lynch: They failed because the leadership that came into these institutions—leadership was really where I think the biggest problem was—the leadership did not understand, or was not dealing with the dream sequence of the members of the organization. The leadership was concerned with their self-progress.

That's what it was. They wanted to be the number one person. They wanted to go in a certain direction, and it was their part. So it's one thing if I become a mayor, but when I become a mayor, I'm not the person that I was when I was in SNCC. When I become mayor, when I become the CEO of Chase Bank, I'm not the person who is manager at the bank in Trinidad or in Brazil or in Paris.

If you see what I'm saying. I'm a different person then. I'm a whole different person then, and I think that they lost it along the way, because they were so pressured with a lot of work and responsibilities and decisions, and people were bumping heads with each other that they did not have time to provide the clarity for what their leadership should have represented.

Kay Brisbane: But yet, some of these schools—and this is closing—and I thank you for your wonderful thoughts about it and focus on the notion of Africans living wherever, but now we're in America. So Africans in America changed radically in the [19]60s and [19]70s, specifically because of these organizations that said things, but also did things.

So those institutions that you're talking about where, ultimately, maybe they didn't achieve the whole dream, at least two of them are still in existence.

And what it seems to me that comes from that is students coming out of there have a different sense of who they are—notwithstanding anything that they hear outside—because they are so young when they get there. When they come out, they have a notion that I think you had when you came here.

Your mother said to you, *this is what I expect of you,* and you reached and exceeded those expectations, I believe. And I think that these schools were incubators, in a way, to produce what will become—we believe—our future for our community. Do you agree with that?

Dr. Acklyn Lynch: Yes, I agree with that. I agree with that. But the point is that while they were doing that, the challenge of leadership is the emergency of success. So you find people who want to be successful with what they're doing, and they are offered a choice of either being that teacher at Sankofa or wherever, or working at Sankofa or whatever it is, being a lawyer out of Georgetown.

And they came and found some of them and recruited them and gave them jobs. You see what I'm saying, and they had to make that choice.

Do I really take on the—I could still be an Africanist. I can still be somebody who is active. I can still be preaching my songs and my sermons and whatever it is, but I think I ought to take this job. I think I ought to go to law school where I could be a little better. So Georgetown will receive me at that point in time, because they need you. So they take you.

You finish Georgetown, and then you have a different job with foreign policy working at the school. And what you believe—you believe that it's alright. I'm still who I am. So even though I get a job in foreign policy and I go to Trinidad or I go to the Congo, I will have time to exercise that job.

Not knowing that when you get to the Congo in 2016 or 2017, you are working for a different president. You are working for a different leadership. You are working for a different thing, and you are not going to be allowed or be able to have time to do what? To go there and deal with Lumumba.

Okay, so Lumumba escapes you, in which, at one time, you would deeply understand, you know, control it with and understand. But now you don't have time to think about Lumumba. You have been thinking about something else in the Congo.

So I think that these schools began to realize that the world was also moving faster and different as it relates to youth. How the old world was preparing new young people from their slow process of transformation of consciousness in the [19]60s and [19]70s, it was a slower process.

Then now it's like, *I'm in it, I got it. I'm doing this, I'm doing that.* And the speed is different, and they don't have the capacity to have their children—youngest children—knowing how they could move along the avenue that they want to travel in order to provide leadership for us.

The problem for me then is that they started bumping heads. People start bumping heads with each other, and leadership collapses, and individualism returns to say *my view is correct, and your view is not worthy of tomorrow's destiny.*

Kay Brisbane: Well, thank you so much. I'm sorry we've run out of time with it, but it was so worthwhile.

Dr. Acklyn Lynch: Thank you very much.