INTERVIEW WITH GLO DEAN BAKER GARDNER

Wilson Petty:: This is Wilson Petty. I'm with Sara Greenman-Spear, and we are interviewing Glo Dean Baker Gardner. This is March 22, 2019 and we are located in her home.

Sara Greenman: All right. I guess we'll start with your background. So, tell us about where you grew up and how you got to UT and Texas in general.

Glo Dean:: Well, I grew up in Dallas, Texas, and I went to Catholic school for 13 years of my life, and that includes kindergarten. I was kind of recruited to UT because there were no African-American students there. So I guess we were all kind of recruited. It was only 140 of us at UT at the time. And when I got to UT it was just an eye-opening thing. I remember carrying all of my books to class one day, and they would all holler at me, "Hey freshman!" Because I had to carry all my books home every day from Catholic school, and so I didn't realize that I didn't have to carry my books into every class. So, it was a very interesting experience, yes.

WP: Okay. How did people treat you while you were at UT?

GD: People ... are you talking about ...

WP: Let's say fellow students.

GD: Oh, fellow students. We were very, very close as an African-American population at UT.

WP: Okay.

GD: As I said, there were only about 140 of us, so we were kind of put together because of the climate of the country during that time. The civil rights era, because this was during the civil rights era, and we were very conscious. We had a little lady that used to go up and down the drag, and she was an old lady, and I guess she had once been rich or something they said.

GD: She would come and she would tell us, "Get out of here! Get out of here! You're not supposed to be here." And she would throw things at us on the drag. It was this little old lady. It was amazing. She was very hateful. I can't remember her name, but we would just kind of go, "Okay, this crazy old lady."

GD: We could not eat on the drag, go to the restaurants until 1968, right? When I got there, we couldn't eat. And then the first place to open up to let African-American students eat was ... well, it was the G & M Steakhouse, and it was a place ... I think it might still be on the drag it was called ... Was it Jim's? We could eat there.

WP: Okay. Did you all live together?
GD: We had ... They had established a co-op system for African-American females, and it was called Almetris and Whitis. Almetris Duren has a statue there at UT now.

GD: I lived in the co-op, and she was like our den mother. She took care of us, she helped us, she was a loving spirit for both co-op, it was the co-op houses. They actually built the co-ops there that I lived in. We learned, we cooked, we communicated, we helped each other with studies. It was a really good environment, very close knit environment. The social life, our social life came from there, yes.

WP: Can you tell us about the theater group you founded, the Afro-American Players?

GD: Yes. I want to say something, I want to go back before I do that.

WP: Sure.

SG: Mm-hmm (affirmative), sure.

GD: There was ... my sorority was founded there at UT, the Alpha Kappa Alpha. And it was a sister sorority to the black men, which was Alpha Phi Alpha. A very strong social group, but we also worked in the community. It wasn't the, I guess the standard what you would think the sorority and fraternities are, and no, nothing like that at all.

GD: It was a very conscious group of young women, and it had a history that Alpha Kappa Alpha and Alpha Phi Alpha. Martin Luther King was a member of Alpha Phi Alpha. Michelle Obama is an Alpha Kappa Alpha woman. Many, many I guess women that achieved were Alpha Kappa Alpha women, so we tried to use them. I guess I would say there was a protocol that they had that we tried to conduct ourselves by.

WP: Okay. Very cool.

GD: Now, starting the Afro-American Players, it came from a class at UT. Dr. Geneva Gay was our professor, and she ... We started it from an interpretation of a book called Manchild in the Promised Land, by Claude Brown. We took the book and we wrote scenes from the book, performed it and it just went like wildfire over the campus. It was really very good. We loved doing it and there was such interest in it we decided that we would develop a full play from it, and that's where the Afro-American Players started.

WP: What year was it?

GD: There was a lot that happened. That was like 1970. No, not the class, the class was 1970. So we had what I call the 100 day war. We spent the entire summer,
it was six of us I believe. Myself, Fred Gardner, Charles Pace, Paula Poindexter, who's a professor at the university now, Melvin Lamley, he's a lawyer, Marie Moore, and Dan Bailey. Was he with us? Jew Don Boney, yeah, he's Assistant Mayor for Houston, Texas as a matter of fact.

GD: So we all got together, and we decided to write a play, and the play was entitled, The Ghetto: Don't Cry, Scream. Our entire intention was to enlighten people about the problems and concerns of African-Americans during this era. And there wasn't any really black studies program or anything during that time, and that's what Geneva Gay's class was, a black studies program.

GD: We also insisted that we have a black room. So this black room was a place where we all gathered in the Student Union, and we would talk about revolutionary things, and what we were going to do to help get civil rights, and to get more black students at the university, just to uplift the society to a level that it needed to be because it was really, really bad during that time.

GD: I mean, we would take classes, and you just would never would know who was the professor. And some of the professors like ... my husband was the most ... I guess, one of the things he went through, one of the professors told him ... gave him an F at the end of the class and said, "Niggers don't take my class." That's the kind of things we had to go through. It was terrible.

GD: When the men would go to the dorm, and they would fill out the paperwork, and they didn't know that they were African-American, and they'd show up at the dorm, and they'd tell them, "Oh no, your space has been taken." That's what happened to them. They'd have to fight to even have a dorm space. It was kind of crazy thinking that during those times.

GD: So, we established a group that was called Time, which was time for the enlightenment, the education, the ... all these Es, I can't remember what they were, I'll have to look them up. Enlightenment, education ... of students and people, African-Americans on the campus of UT, and in the society.

GD: So we brought people on the campus. I've had the most wonderful interviews with ... One of the things that was striking was Mrs. King, Martin Luther King's wife. She met with us after she'd spoke, and Dr. King had been killed. And she had the most wonderful aura about her. She was just a very kind and gentle person. And I was thinking to myself, because I'm revolution, "Well, how can she be so kind and gentle, and so soft-spoken?" And they killed her husband, you know? But she told us, she said, "Just remember what Martin told you, and just try to conduct your company, your organization in the same love." She pushed love, which I thought was marvelous.

GD: Ossie Davis and Ruby Dee, those are ... I don't know if you all know who they were, but they were ... He was a playwright and an actor. They were from New York and they told us, they said, "Yeah, acting is good," she said, "But we need
for you all to produce because we need black theater. We need black theater. We need black plays, we need black movies because that enlightens people."

GD: So, that's what we did. We started with the first play, and why we based it in New York I don't know, but that was what, you know, we do it with The Last Poets. Now, mind you, we had just tons of material that we would read. We read. We read a lot. We read, we researched, we listened to music. We'd sit around and we'd ... We loved The Last Poets. You all don't know that is, but they would do ... I [inaudible 00:14:25], I rap, our senators rap, you know they did poetry. And it was revolutionary poetry.

GD: We did ... We took the Black Panthers, and they had this marvelous program, the Breakfast Program that they ... The Black Panthers actually started the Breakfast program, people don't know that. They had this wonderful 10 ... Was it 10 poets, or 10 ... I can't remember how many it was, but we ... 10-point plan for revolution in this country, to help this country. Extremely good.

GD: People don't know, but the leader of the Black Panthers, Huey Newton was a lawyer and had a PhD. He was brilliant, absolutely ... well, they all were, they all were. And so we read them, we kind of went along with them until they came to the campus, one of them. Who was that that came to the campus? And they said, "Would you kill your mama for the revolution?" I said, "Oh no, I'm going to pull off this black band, because I'm not killing my mama for nobody." So it was really ... but that's the passion that they had.

GD: One of the things that I think we kind of pulled away from the Panthers, is because they negated a major portion of African-American history, and African liberation, and that was the church. They didn't believe in God. They were ... they said, "God is dead." So, I said, "No, no, no, no, no, no, no. That's what liberated us. No, I think you all are wrong on that."

GD: So, we started our company. Someone, a professor came along ... Well, the first thing we had, we were at the Catholic Student Center, he gave us the Catholic Student Center downstairs to do our plays. And people came from the campus, and it was really good. But, for some reason, and I can't remember, we might have been a little bit too radical for ... They said, "Well, I don't know about that right now."

GD: So Bob, Reverend Bob Bryant was a campus minister with the Methodist church, and he let us have the Methodist Student Center, and that's where we were based. But, before we went there, we went to UT and we said, "We need a place to perform. We need a place to perform." And they said, "Okay. We're going to give you the little theater." And that's where we performed our first major show, was in the little theater.

GD: They gave us lighting technicians to teach us about lighting. They gave us set building. We had people to build the sets. UT had marvelous, good wood and
everything with which you could build, and we did the show there. And we had the theater, and from there we kind of coordinated with the drama department on various projects that would come there.

GD: When they were recruiting, we would perform and do ... We did a play with Steven [Wyman 00:18:15], who was a professor there. When they would bring high school students to try to recruit them to come to UT, you know, we would like, "Look, you can join the Afro-American Players. This is the Afro-American Players, and we do things with the drama department in the school." So, it worked out. It was a good arrangement.

GD: We worked with ... oh gosh, so many groups on the campus. The student ... Where was Miss Duren? She was in the Student Activities Office. Okay, she was there. And the Dean of Students Office, we work with them. I would write different plays to go along with whatever they were trying to work out to help people with.

GD: We would perform at Jester. We performed all over campus. We would go to classes, and do different vignettes of our shows. It was just really very good. And I think people learned. I think people learned a lot.

WP: What was the reaction to these plays?

GD: For the most part, very good. You know, for the most part, very good. Now, there would be sometimes people would come up, and they would say, "Well ... " I remember I was in a class, and we did a little show, a little vignette, and then I would speak about the show, and I'd let them ask questions. That's one of the things that we would do. At the end of the show, we'd open up for questions. And people would ask questions and try to understand. Because there was an article written about use one time that said, "The Afro-American Players, if you can't hear them, they'll scream at you." So it was ...

GD: We're not politically correct because we said politics, forget politics, we're dealing with reality and this is what we have to deal with in this world. So, we use some very revolutionary things in our vignettes and our plays, and we carry it around.

GD: This man asked me one time in one of the classes that I was doing, and he said, "Well, look at you." You know, he said, "You're black, you look good. You have things. You know, you're on this campus, you're doing great. So what are you complaining about?" And I said, "Because I am the exception. I am not the norm of what's happening here. Don't you ... and if it happens to me, I want everybody to have the advantages that I have." But we are suffering and that is what I don't want."

GD: This was a time of revolution of burning down cities, and killing Malcolm, and killing Martin, and killing Whitney Young. It was a very rough time in America.
And I will say that it has come around again. It's the same. It is very similar to what happened back then. Except, like the Black Lives Matter, that's a very good organization, but they don't read enough, they're not researching enough. They need to go back to the history of their people, the liberation so they'll understand a little bit more.

GD: I don't think your generation reads enough. I don't think you research enough. I know they don't in African-American world. To me, they don't. But it's happening again. I can see it all over again. I'm going, "Oh man, I'm old because I'm reliving this. I'm reliving the 60s and the 70s." Except, one of the major things we did was we had ... they were opening the civil rights papers at the LBJ Library, and they wanted us to perform the different letters and things that happened during the civil right era.

GD: So we had access to all of these papers and letters and everything during the LBJ civil rights era. And every day we'd go up and we'd bring food, and we'd sit and we'd write. We had a professor, Dig Burn, who was with the communications department. He was helping us write. And that was Wu, right? Was Wu there? David Wu was ... he did all of the ...

Speaker 4: Famous cinematographer.

GD: Yeah, he was a famous cinematographer. He did all-

Speaker 4: [inaudible 00:24:21].

GD: What was his ... Tom ... he did of those things with Mission Impossible, and all that. He was ... and so was Dig Burn, and Steve Wyman, and they would come up, and after we would work it out, we'd try to work out things, and how we going to scheme it and do it, you know working with ... and it was amazing when just two or three things that just show you. One of the professors, and I won't say who he is, had a little old girlfriend. She was just cute as she could be. She was from the west, west Texas. And she said, "Oh my God! I didn't know all this stuff was happening." She said, "That doesn't happen in Midland."

GD: So, we had another girl that had joined our pledge. She was Anglo. She said, "Wait a minute. Are you thinking to tell me there is no racism in Midland, Texas." She said, "Well, I've never seen any." So, that was the kind of thing, you know ... and so here we go, we write about ... and to pull those letters, and look at them, "Dear Mr. Nigger-loving president, if I ever see you, I'm going to kick your blank to blank, blank." I mean, it was just some of the letters that LBJ ... He paid a lot to sign that Civil Rights Bill. He really, really did.

GD: A lot of people said, "Well, who's your favorite president?" And that's when President Obama was there. I said, "Well actually, my favorite, number one favorite president was Lincoln because he signed the Emancipation
Proclamation. The second was LBJ, because he signed the Civil Rights Bill, and then it's Barack."

GD: "Really?" I said, "Oh yes." I said, "Because there could be no Barack without Lincoln and LBJ, right? Let's get that right."

GD: So, we met LBJ. We performed. It was really funny because we were students ... you're young, you're crazy. We would take chicken and sandwiches, and one day they were coming through the LBJ and Harry Middleton, who was the curator for the ... you know, he had the Ambassador from somewhere, I don't know, I think it was Switzerland, or Finland, or something. He was showing all of this elaborate, beautiful things in the LBJ, and there we were with a big box of Kentucky Fried Chicken, sitting up at the LBJ eating chicken. Oh God.

GD: So the next day we came in, and they said ... the Texas Rangers, the one that protects the LBJ Library, right, big, tall rangers, and they'd let us in every day and they say, "Yes sir. The Afro-American Players are here. No sir, I don't see any chicken." So it was really something.

GD: So we performed for the opening of the Civil Rights papers. We performed the historical data from LBJ's works across the nation. It was extremely ... It was kind of hard at first because just to see what people had been through, and the attitude, and the hatred in the country, was hard. It was hard. You know, it was hard for us. But we did it and LBJ came. He was tall. He was tall. I didn't ... He was a lone, tall Texan. And he had on a white suit and some long, and he'd grown his hair out long. And we really enjoyed him. He thanked us so much for it. He really loved it.

GD: After that, he died shortly after that, but he sent us a contribution. Every year we would get a contribution from the foundation. He told ... His son-in-law and daughter-in-law would send us a contribution from the LBJ Foundation every year. And we used the LBJ to perform in. We performed Purlie Victorious. We toured it for a while. We performed Purlie Victorious, and we didn't have a white actor, so Fred performed in white face, Ol' Cap'n Cotchipee in white face. It was really something. So here we are, "Let's do it as a white world. With white everything." So everything we painted white. Oh gosh, it was one of those things. So it was interesting, that was the thing.

GD: Then I did this play called Four Women. It was adapted from a Nina Simone song. It was called Four Women. We kind of [inaudible 00:30:12] and I went over it with HT, and we took students from HT, and from UT in our group.

WP: What is HT?

GD: Huston-Tillotson, that's the black college in Austin. Okay.
GD: So we performed. It was a really good show. People loved it. And boy they called us in here, "You radicals! You're out of..." You know, we would...we got a lot of hatred from that show because there were four women, and one was a revolutionary and her name was Peaches. And Peaches, she did not mix her words. I made her strong, and she was.

GD: I stopped doing it because one of the girls, she was so involved in it. A little buppie, you know what a buppie is? A black yuppie. From Houston. She wanted to find out about her people, and she had been sheltered and she went over got her an apartment in east Austin, and she had a new car and things, and she came up missing. And her parents and her grandmother were just devastated. And we went from house to house trying to help the police find Debbie [inaudible 00:31:50], Debbie.

GD: We just found out, and I have to check this out with Charles Pace, who's one of the founders, he said, "Glo, I think they found out who killed Debbie. Just it's a man who confessed to all these killings." Do you all know about this recently? About, I guess several months ago and how he would abduct girls in Austin and he killed, and he said, "I think Debbie was one of them." So I said well I wasn't going to perform and out again until I know what happened to Debbie. So I think we were probably going to do that again.

GD: I have people that want... The guy that produced Colored Girls on Broadway, I perform with Colored Girls, with UT and they brought them down, brought the Rector down and everything when he came, and he told me, he said, "That's one of the best I've ever read in my life." He said, "Please, let's put it on and I'll..." He said, "I'll help you. I'll help you. I'll help you get it on Broadway." But it was just really hurting for me, so I said, "Well okay. We'll see about doing it now." Hope he's still alive.

GD: We did a play that we used to tour everywhere. It was called, You Should Know the Truth, and the Truth Will Set You Free. I got it there from the building there at UT, you know at the... What building is that? It's right there on-

WP: The Main building?

SG: The Main building?

GD: Main building, yeah. It's right there, "You Should Know the Truth, and the Truth Will Set You Free." Now you know, we used to stand on that main, right there on the Main building on the steps of the Main building, go up and we would protest, we'd protest. Because we didn't have... oh gosh. I just... it's all running back, it's a lot. We didn't have enough black students, and they wasn't doing anything, so when the Regents would meet, we would go and protest, and sing, and shout, and scream, and have our demands.
GD: We wouldn't let the Regents ... They would be trying to do the meeting and we wouldn't let them have the meeting because we'd be making so loud, and so awful that they couldn't do it. So finally, they said, "Okay, come in and tell us your ... what are your demands?" And we went to the Regents meeting and sat there, and talked about what we needed on the campus.

GD: So, we got more black students. We got, you know ... They said, "Okay, we'll get a plan in place." So we had a plan in place, we would do that. And from that we performed, we did poetry, that sort of thing. So, we were extremely instrumental in getting the black students on campus.

GD: I was ... oh yeah. You Should Know the Truth, and the Truth Will Set You Free, we went and we had students from the drama department, this was after I graduated, we were still working with the UT department. We were over at the Methodist Student Center and we took, we did it with our people, with the Afro-American Players and they joined the Afro-American Players and we did a thing.

GD: We toured all over Texas, and right there at the border of Texas and Mexico. But the [inaudible 00:35:57] was all, we went all the way to El Paso. But one of the interesting things is we went to Lamar University in Beaumont and they ... I went to the class and we talked to the class, because they didn't know a lot about what was going on, the history and the this sort of thing. I guess I must've gotten it. And then we performed Truth that night, which was the history of African-Americans from slavery all the way to the temporary times where we were.

GD: The Klu Klux Klan did a flag, put a flag up on the, a Confederate flag up and flew it and stuff. So we said, "Well, who cares. I don't care. Do you come on then!" You know, that's the way we were. "Let's go. Oh, you really? Really? Okay." So, we was very bold, okay? But it took that. It really did. It took that. It took you to be able to challenge, or to know how to challenge, to know your facts, to be able to talk to them intelligently, and talk them down from their ignorance and their racism. That's what we could do. And that's what the children are not doing now.

GD: I saw a young lady was holding up a sign. And I'm continuing this revolutionary thing with the Catholic, my Catholic church, conservative church people, right? Because they sent me a thing that was oh, you know, "We wear black and protest with Roe versus Wade, and we're going to wear black." And so I just put a ... I wrote a prayer. I said, "Dear God, I place the Roe versus Wade, and all the hatred and racism in this country, I place at the cross, at the foot of the cross. You take it God in your divine will. I place it there. May your will be done."

GD: And these are people who are supposed to be studying about the will of God. They were mad at me, okay? So they sent me a video of students at this college and this little girl was holding up a sign that says, "I do not dialogue with racists." And so this guy comes up to her and he's really, "Build the wall." It was the build the wall people and we do not need a wall people. They just sitting up
there with a silent protest and he just starts attacking them, "Why do you call me a racist? Why ..."

GD:  "I do not dialogue with racists." I mean he was just really attacking her. She did not know how to ... she had the right cause, but she didn't know how to dialogue with this man. I said, "Oh, if I could just get on that. I wish I knew where they was and what his name was." But, that's what we need. That's what we need to learn to do. You know? Dialogue properly and know how to deal. Because they are totally ... Fox News, that's what they hear, and that's what they listen to, and that's what they believe in. And Fox News is no news when it comes to things that Trump and people are doing, and that's ... It needs to be dealt with is what I'm saying.

GD:  So, we were in Midland, going back to the Truth, and we did the show. And Willie Nelson gave us his bus. We rode in Willie Nelson's bus, touring bus. And he said, "I want you all to buy it." Well I can't buy Willie Nelson's touring bus, right? We're theater, we're starving artists, okay? Oh yeah, we going to buy your bus Willie. But anyway, he gave ... because he bought a new one, so he gave us his bus. He had the best sound system in there. And we could actually sleep. It had sleeping bunks and that sort of thing. It was really neat.

GD:  We went to Midland, and they flattened the tires of the bus, and told us, "You better get out of here now." You know, "Get out of here, and don't come back or else ... " And this was on the military base. So that's life. That was our life. Well, let me see what else. [inaudible 00:41:05], oh yes.

GD:  So Liz Carpenter calls me on the phone. She was LBJ's secretary. She was very instrumental with the LBJ. And she said, "Glo, this is Liz Carpenter." I said, "Oh, hi Liz." She said, "We're going to have something called the International Year of the Woman. It's going to be the first one ever. And we're going to do it at the LBJ Library." And I said, "Oh, wow." She said, "Yeah." I said, "Well how nice." And she said, "I want you to participate." She said, "We have it all together, but we have nothing on black women." She said, "I need for you to write me something on what it means to be a black woman." She said, "You know, something kind of like Barbara Jordan and that sort of thing." I said, "Oh God, she really doesn't know because Barbara Jordan is the exception, okay ... black women. Oh yeah, right. Okay. I wish we all could be like Barbara Jordan, okay." So I said, "All right, I'll do that."

GD:  So I got my ... I wrote this play called, I am Woman, I am Black, and I mean, women from all over the nation, well really, all over the world came to that. It was a big celebration, huge celebration. So we performed it, and we brought the house down. I just want to tell you, we brought the house down. And so, afterwards we went up and I didn't know it was this big a thing. I really, really didn't. Because we were revolutionaries. We didn't get into the box. We didn't do that box thing about, "Oh, I'm with this person, and I'm staying here and I ... " We didn't do that, you know?
GD: We wanted the truth, we wanted to promote the art, the books, the plays, the culture of the people. So I really ... you know, I said, "This is a good thing, so I'm going to do it. I'm going to write this about black women because this is important." Well, it was extremely ... They had all kind of dignitaries there. We had on our black leotards and our tights, and I had a skirt on, and my black shoes. And so they said, "Well, we have a reception upstairs, and someone wants to meet you because they really, really wants to meet you." I said, "Who wants to meet me?" They said, "Well, the Norman Lear people are here."

GD: Well Norman Lear was really big back then. He had the television programs. He had The Jeffersons, he had Maude, he had Archie Bunker, which was real big. So the producer of Maude was up there, and I think she worked with ... Anyway, they came up and she wanted to talk to me about going to California. She loved the show and to be with them in California and Archie Bunker. "We are with Norman Lear, I'm with Norman Lear, and I would want to hire you to write and to also act, you know, you're just really ... " I said, "Oh good, okay. Normal Lear. All right this is a big time." And so she said, "Yes." I said, Okay, well I have to try to get myself together." She said, "No, you have to go tonight." I said, "Tonight?" She said, "No, you have to go." So, she came up and she had a suit and a tie, so you know, and she's, "Hey ... " You know, she said, "Yeah, we got you to come." I said, "Well, I don't have anything ready." She said, "You don't need anything. We take care of everything." I said, "Really?" She said ... I said, "Well, I need to get my ... I don't know how to get up there.

GD: "We have a jet. You're going to fly with us on the jet." I said, "Really?" In other words, I was going to be her little bitch, but I said no, I'm not doing that. I'm sorry that's not happening here. You know? So, yeah it happens in Hollywood, it is true. So I said, "Well, I guess I'll never go to Hollywood." And I never tried to really do that, because I didn't want to play that game.

GD: I've been approached several times before, but I said, no, no, I think I'll just stay with the people and do this. That was ... it was intended. But we could have probably done ... Woody tried to get me to come to New York and do that, but I just wanted to kind of be on the grass level. That was a conscious decision, to be on the grass level with the people and try to ...

GD: So, from that, we developed theater programs, we had a grant with HEW for six years we had a grant. And what we did was we would go and ... it was called ... it was really came out of the center at UT, it was called [CPCES 00:47:24], the Center For Ethnic Development or something. It's called CPCES. So they said, "We would like for you to be our cultural element. Teach people through the theater and through vignettes."
GD: So, we went all over the country with them. They would conduct the workshops and we would perform, and do almost like a psycho-dramatic presentation. We'd do the elements. Tell about what was going on, and this is what I'm experiencing, this is racism, this is what has happened here. And some of it did a lot for teachers. And the teachers understand because it was integration coming in. It was really an integration grant is what it was.

GD: So, many teachers did not understand that they were having black students and Hispanic students, and they didn't know how to deal with them. And so we would tell them what they were coming from, and a lot of times we'd get arguments, I mean, really mad. They'd get real, "Well, I just don't think ... I think if you would work, if you people would work, and get off welfare, then that would ... you'd be okay." You know those sorts of things. They did not understand about ... Equal opportunity was not a reality in America. It really wasn't. It was not equal opportunity.

GD: And we would go through and even in Austin, we tried to ... you'd go and try to say, well, I'm going to go get an apartment here close on west campus. I tried to get an apartment several times on west campus. They would not let us into those apartments on west campus. Would not, uh-uh (negative). You could not have an apartment on west campus. They were ...

GD: So we went out to Riverside because that's where we could really get an apartment because they had so many apartments, they really needed to let us in. So, that was life. That was our life. You know? And they try to spit on you. And those fraternities and sororities, oh my gosh.

GD: What was that fraternity that had the black, like a puppet up there with big lips and painted black, and you know, just like ... it was awful. Like a minstrel. They would hang it up in ... hang the thing up outside, and it was terrible. It was terrible. And we'd have to go over and challenge them, and we'd go into parties, we'd walk into parties and we'd take some of our most informative vignettes, and we would perform it and have it out with them. This was what you had to do. This is how the art reflected the people, and to trying to issue in a revolutionary change in our country. And it was extremely instrumental.

GD: We did coordinate with other theatrical groups around the United States. We had, for instance, El Tatro Campesino was a touring company of migrant workers. And they would come through and we would ... They were even ... I think they really, really, really were even more revolutionary than we were.

GD: They would come in and they had children, and they would have their children, and they had a big, I guess convoy that would come through. And we'd let them stay in the theater at the Methodist Student Center. They brought their palettes and everything, and they'd perform. And you know, we'd have dinners and eat, and talk, and trade things to do, and that was it.
GD: We worked with ... UT brought Dennis Brutus and people from South Africa doing apartheid. And we worked with them. We did shows to try to make people aware of what was happening in South Africa. Very, very dear, very, very dear to our hearts.

GD: We had two South Africans that hooked into us particularly. Willie Sebiletso Matabane, they were teaching ... Was she teaching at UT? I think one of them was a teacher there. And she loved what we were doing. So they brought [Naz 00:53:25], who was ... I guess she was a lecturer. She was what they called a [Kaffir 00:53:35]. She was mixed white and black. And boy, that was a hard thing in South Africa. Her husband was African, and she was white. And she knew Willie and Sebiletso. I remember we had a dinner for them at my house, and one of the most moving things was she said they cried and we were talking about what happened, and what was going on in South Africa, and all of that.

GD: I had written this thing called Death to Apartheid. And we performed it on campuses all over the U.S. and she loved it. We did it ... We started ... of course we did it at UT first, but they hugged each other and they started crying, and Naz told her, she said ... They could not return to South Africa, Willie and his wife because they were revolutionaries and they were with Nelson Mandela and Winnie Mandela, so they couldn't. She said, "One day you're going to return home, and we'll all be together." And oh man, the tears came out, and we were all crying. And we sung, you know, songs about inclusiveness. "One day we'll all be together. Someday we'll be ... I think we even did Diana Ross, Someday We'll Be Together.

GD: We sung that and I think ... is it Willie or his wife that returned to South Africa when Nelson was President? And he was on one of the councils, he was the legislature there in South Africa. And they said, "You've got to come to South Africa and be with us." I said, "Well, we're going to come one day. We'll come to South Africa one day and be with you." But Pace went there. He went there to South Africa.

GD: That was very ... that was something. And I'm trying to think of some other things. I did a lot of things. Wow. You have any more questions, more questions?

WP: How did the authorities treat your ... were there any run-ins?

SG: The officials, the faculty?

GD: On the campus, when we would have protests, and then go through, go on the drag and do it, you know we didn't have protests in [crosstalk 00:56:26]. Some of the people did get arrested. Yeah, they were arrested. I never got arrested protesting in Austin. It wasn't until I came to Dallas that I ran into problems with the [inaudible 00:56:59] and everything, but no, I'm just keeping to Austin in the 70s. But, yeah, they would get arrested. Because some of them would want to
throw things and they would be mad, and do things. And they would say, "You have to stay around this barrier. You have to stay this." And they said, "We're not staying around the barrier." They'd go across the barrier and do that, and so they'd arrest them.

GD: But we had a fund, and we would take up money. And we had lawyers that would work with us. This was a time when we had lawyers, liberal lawyers, liberal people that knew that it was wrong, and so especially in Austin they were there. We were with ... We would go over and do street theater in east Austin, and places. Ann Richards, who was the governor of Texas, she would come over and we'd be at this place, it's called Charlotte's Plaza. She would be with us and help us.

GD: It was during her days of wine and roses. She'd get mad and she'd ... which we'd drink with her and she'd do ... you know, she would ... we'd take her home. But, we would do ... let's see, that was Ann Richards. Lots of City Council, we did a lot of things with them. So they knew us. The Players were known everywhere. I mean, they knew us. That was ... They kind of said, "Leave them alone. We don't want that because we'll be on the CBS news, so leave them alone." It was kind of the ... So we were okay.

WP: Tell us about Austin ICE desegregating a little more.

GD: Oh gosh.

SG: You mentioned on your website that the group played a role in that.

GD: Oh yeah. That was with the CPCES grant. We started it out with the grant, with UT, and we wrote the play entitled, I wrote the play entitled, Findings. Yes, we took the findings from the desegregation policy for U.S. We took the findings from Austin to show that Austin was segregated, extremely segregated. In fact, I went to school with a girl and she said ... she was an African-American female, she said the first time she ever came across from east Austin over to the UT side where we were, was when she came to college. That's how segregated east Austin was.

GD: There was a guy named Larry Jackson. He was a revolutionary during that time and he would have a sign, he had a sign, a billboard, and it was said, "You are now entering east Austin where people have rat infested houses, and they are poor. They don't have food to eat. They don't have decent jobs. This is the place where maids live." And you know, he ... and this is east Austin, so it was very segregated.

GD: And in the Findings, I just literally took ... Because the findings was so strong, I just literally took the language from it and we acted out the language of the findings. And we went around to churches, schools, social groups, and we
performed, and we performed the Findings at our place, and the Methodist Student Center.

GD: From that, they said, "Oh gosh, we've got to desegregate." Went down to the Austin Independent School District of course. You know us. And did the Findings, so from that. It helped with the desegregation process. In fact, I was on the board to help with the desegregation process. Yep.

GD: And how do we do this? What do we do? So we had Project CREATE. We started a Project CREATE, C-R-E-A-T-E. Which meant cultural recognition enhances awareness, talent and esteem. And from that, we took several schools and we worked with students from ... and using the books, and the history, and the culture, and we helped them in their process because what they did was kind of ... it was kind of cruel.

GD: They took those students from east Austin and bused them over to the white schools, right? And they did not bus the white students over to the black schools, or the Mexican schools, they did not. Okay? But they would take the ... because they were under order to segregate ... this was during the desegregation thing. "We’re going to bring the poor blacks over here and put them in the middle of the rich, white people." You know, so these poor kids were totally confused and they were just totally out-of-pocket, they didn't ... you know, it was like a duck out of water. I mean, they didn't know. The girls were upset, the boys were upset. And so it was a lot of tension and things going on during that time.

GD: So, what CREATE did was we were going to the schools and we were trying to show that we are one people, that we have to learn about each other and we have to learn that we need to embrace everyone. We need to embrace other's culture, everyone, and who we are. And it was an inclusive kind of program.

GD: So, I remember we had a thing where one of the players that worked with that CPCES program, they would up to each other's house, we pick a white girl, and a black girl, and they would come over to the black girl’s house, and they would spend the night. The black girl would go over to their house and spend the ... they would have hair washing parties. This is what we do to our hair when we wash it, okay? And she said, "Well, this is what we would do our hair when we wash ..." Just washing your hair was something that was ... Oh wow, that’s kind of neat. I had no idea.

GD: What do you eat? This is what we eat. We even talked about foods, and how you celebrate holidays. And from that, friendships were formed, and allegiances. But it took that, it just ... You could perform and show people, but you needed to follow it up with something. You needed programs to follow it up, and that's what CREATE did.
GD: I remember we went in west Texas ... We went to West, Texas a lot, there was ...
... we were brought there by I guess the principal of the black high school there.
Her brother is now the National President of the NAACP. Anyway, he's the National President in NAACP. And she brought us up, because she went to UT with us, his sister did. And we performed there, we performed Truth there.

GD: Then after, this CREATE we would take and give audience response, who wanted to know what the students felt after they saw the play, the show. And, "Wow, this is a lie. This is not true. You were savages and we saved you from being savage." You know, this is the attitude, so from that we tried to develop material to address the ignorance of society.

GD: And the black kids were just sitting there. They didn't have a clue. They didn't know who, not any of the black heroes and sheroes of our culture. They didn't have anything to understand the importance of African-American in the development of America. They didn't understand that. They didn't know. They knew one person.

GD: I said, "Write down a black hero that you know." Martin Luther King, that was all they knew. Martin Luther King, which was so sad because if you don't know who you are, then you cannot progress. If you don't know who you are, the richness of your heritage, then you can't really grow, you know, have something to be proud of, have something to stand on.

GD: They didn't know about Sojourner Truth, they didn't know about the underground railroad. They didn't know about Frederick Douglass, Nat Turner. They did not know. And I ... and now we would go on college campuses and go to college classrooms, and before we would perform sometimes, we would have lectures and we'd lecture about the different ... They didn't even know on the college campuses. And that was just sad that the curriculum did not reflect the richness of African-American culture. And that was one of our major objectives. Okay?

GD: Oh, I was going to ... Oh. One of the things I'll tell you, this is not ... So we took ... well no, it was ... sometimes I find it hard to sing and dance, which was the history of theater, to South Carolina. Man, we did a tour in South Carolina. We went to a couple of black colleges there because they had several. We went to Benedict College, South Carolina State, Tougaloo, no, that was Mississippi.

GD: So, one of the colleges said, "Well, we need for you to go to the high school and perform there." And so the principal was really excited. So we drive, we're driving because we're touring all through Texas, all through the south, and we get there early in the morning, so we checked into the hotel first. And then we drove and we ended ... there was this high school, and I'm telling you, it was like you were transposed back to the old south.
GD: These students, these white students had confederate flags, and they were waving them, and "..." you know, going up and down with the car, "...", back and forth and just crazy. It was nuts. I said, "What in the world? Where are we?" And so we went and we set up the show, to set up for the show, and this was the history of theater starting from the minstrels, okay? Which, was something, because black people had to perform in black face, you know? So went from Bert Williams and the tragic mulatto, we went all through this in the history. Theater, it was you know ... and we went to set there, and we got there, white students sat on this side, black students sat on that side.

GD: Total segregation. I couldn't believe it. And the principal got up and he said, "We are going to perform, they are going to perform, and you will give them respect. You will not be disrespectful to these people, and we will be having more of these shows. Do you understand what I'm saying? And if I found out you're being disrespectful, then we're going to ... you will be punished."

GD: And so I'm going, "Why is he giving this speech?" So we get to Purlie, doing Purlie, a thing from Purlie, and I said, and then she has a line, Lutiebelle Gussie Mae Jenkins has a line in the play, "Oh, I can take care white folks' children better than they can take care of themselves Reverend Purlie." And so they started up, they jumped up, these white said, "That's what you're supposed to do nigger. You're supposed to take care of white people's children."

GD: Well, then the black football players get into it and they say, "You ... what did you say?" I said, "Oh man." It was just crazy. So, I had to stop the show and give a lecture to both sides. And they went on "oh my God" ... because it was amazing because they didn't have the information. They didn't have the information in which to be at peace and kindness with each other. They did not. They did not.

GD: And we really got into it when I said, "Well, you know, Jesus was really black. You know, he wasn't born in Italy. He was not born, okay? He was born in Jerusalem. His mother was what we call a [Essene 01:13:29]. The [Essenes 01:13:30] were the black Jews, okay? And there are black Jews, I want you to understand that. Okay?" Oh my goodness. See, just things like that.

GD: But see I would do it to them because I wanted the shock value to ... Hey, where was the old and tombified? Mount Kilimanjaro, we are all African. We come from Africans. You know? Wow. So, I don't know. It was just ... it's just been a ... It's been wonderful. It's been wonderful. It has been.

GD: It's been ... I was driven. My mother wanted me to go to law school. I really went to UT. I was going to try to be a lawyer until I got a internship at the capital, and I saw lawyers and legislatures, and I said, "Ew, I don't like these people. Ew." And I worked for a crooked lawyer. I said, "Oh, I don't like these people. I'm not ... uh-uh (negative). Never will be." You know, because they talked out of both sides of their mouth.
GD: Politics were just absolutely corrupt. I learned a lot from being with the maids at the capital. And I can't tell the things that they told me because ... not yet, not until I get old enough just before I die to tell the truths that was happening there because I don't want to be killed. But, it was amazing.

GD: Sarah Weddington, they were working on Roe versus Wade in my suite. I was there with Gonzalo Barrientos. We were there in the same suite together with Lyndon Olsen, who was ambassador to Sweden. I mean, it was wonderful times. And we all just synced together. It was great. And that's not the buzzard, but it wasn't really the reality of the United States of America.

SG: Our teacher mentioned that you were involved with black studies, I guess starting that at UT or something. She said to talk to you about ... Anything you want to talk about that?

GD: Yes. That was one of our demands was the black studies department in order to study black history, and black culture. So this was supposed to be the University of Texas, where are the blacks? Where are the ... Well, and not only that, we were involved in getting the black football players there. I'll go to them first, and then I'll go to the black studies.

GD: When we used to ... You know how you have those tickets, I don't know if you all still have them, when you sign up ... of course it cost us $500 for UT. We would put the whole semester, it cost us $500, and then you can buy extra to go to the football games, and you have your tickets for the football game. We would go to the football games and sit up in football games. Of course the football team was white, and we wanted a black one. We want some black football players, but Darrell Royal said, "I can't find none. I can't find ... "

GD: "You can't find black football players? Okay." You know? So, we would ... they would bring teams down, and if they had black football players, we stood in the middle of UT and cheer for the other team that had ... you know. So, SMU came. SMU had Jerry LeVias. That is right. He was ... He whooped our butts. He was a black football player and he came down there and ran through UT. And we'd be, "Yes! Yes! Yes! Yes!"

GD: So finally, we said, "See? Look what's happening here. Jerry LaVias whooped us." We really did, we pushed that fact. And so finally they said, "Okay. We'll get a black football player." Was it Julius? Julius? Julius was the first, wasn't it? Julius Whittier? [Eddie Kerry 01:18:21] wasn't the first. Eddie Kerry did not officially play, did he? No. Yeah, he played it-

Speaker 4: First intramural.

GD: Intramural, he was the first intramural football player. But, I think it might have been Julius Whittier who we worked with, who was our friend with the players. And Julius was very good looking, very smart, he became a lawyer as a matter of
fact, and he wanted ... he worked at the balance with the ... He even went over to the Austin Ballet Theater because football, he wanted ... it helped him with his balance and everything. He's in that suit right now with ... He died from football injuries to his head, and he's in that suit. But they brought Julius here and then from there, just, you know, it all worked out. We said, "Told you."

GD: Then, we ... One of the demands was to have a black studies department. So, out of the class, with Dr. Geneva Gay, when we did our first show, the interpretation of Manchild in the Promised Land. She helped us set up the demands and write the things to go to the Regents. That was one of the things we went to the Regents with. And, they said, "Okay, we'll do a black studies department. You have to find somebody."

GD: So she was the first chairman. She was only a ... she had just gotten her PhD, and she was only an interim chairman of the black ... We wanted her to be the chairman of the black studies department, but they didn't do that. So they brought in this guy named John Warfield, Dr. John Warfield. I think there's a building named after him at UT now.

Speaker 4: [inaudible 01:20:45].

GD: It's a building and the black studies department is called the-

Speaker 4: [inaudible 01:20:49] department.

GD: Yeah, called John Warfield Black Studies. We became so close. They were my ... not only that they were our personal friends, really became [inaudible 01:20:59]. John came in, he was a brilliantly talented, didactic, extremely smart. I mean, he had, oh gosh, a wealth of knowledge. He was really, really good. Radical, and his brother was too, Chuck, he was also a professor. His wife was the same thing.

GD: So, she would like ... we would have theater parties after we'd have open theater and this, and she'd cook for us. We'd go over to the house. They were very involved in the community. He was the one that brought in Dapo Adelugba from West Africa, and we did Sizwe Bansi, which was ... oh gosh, it was a very famous African show, and we did Trouser Brother General. We did that in coordination with the Afro-American Studies Department because he wanted the cultural element there. So, it was a beautiful situation.

GD: It wasn't a building. We had room. It was like a couple offices, suites at first in the building. But they actually have a building now, yeah, African-American. And I went there when John was ... when he passed, and dedicated the things with him and performed [inaudible 01:22:45], you know. And I was very close to his wife. And he also started Radio Kazi in Austin, John Warfield did, he and his wife. And he told me, he said, "It's got to ... We got the radio station. We got the
permit to do ... " because we didn't even have a black radio station. The blackest thing we had was KUT, and it had In Black America, one program.

WP: What was KUT?

GD: KUT was the UT radio station.

WP: Okay.

GD: We called it KUT, mm-hmm (affirmative). I don't know what it's called now. What's you all's black radio? What's your radio station in UT?

SG: I think it's KUTX, maybe now.

GD: Okay.

WP: Yeah.

SG: I think it's pretty much the same though.

GD: So he started the black radio station, which is Radio Kazi, and Kazi means in Swahili ... We were lying around, and what we going to name this place? He said, "Kazi." We need four letters, so Kazi, work. I said, "Oh, but I don't know. That's Swahili for work. I mean, you going to have to work hard to get this." I said, "Do you want to do that?" He said, "I like that, work." I said, "Okay." So, but it's still going on. Radio Kazi.

SG: Anything else that you'd like to [inaudible 01:24:04]?

GD: Let's think. God, we was involved in so many programs with the Dean of Students office. So they were given the responsibility to recruit black students. Set out from the demands, and they would contract us to perform for students to try to get them to come to UT, black students, to get them to come to UT. And we were also ... Now, the Hispanic organization was not quite as strong, but they became stronger. So we would coordinate with them too. We needed to get more Mexican kids here too, you know, not just African-American, so we wanted both of them.

GD: It was a shame because like on the drag, they had the theater, they had the Texas Theater, and what's that other theater on the drag?

SG: Oh, we learned about that in class. What was it? Texas Theater?

GD: It was the Texas Theater, but there was two theaters.

SG: Mm-hmm (affirmative).
WP: Oh yeah, there were two.

SG: I remember ... yeah.

GD: We could not go to the theater. We could not go look at movies at the theater until 1969. And so what we would do if we wanted ... But foreign students could go to the theater. You know? There were more foreign students at UT than there were African-Americans and Hispanic students, you know, from Texas. There were a pretty good percentage of foreign students. So we'd dress up in our foreign outfits like from India, and I'd play I moved from India. We walk up in there and go to the show. "We would like a ticket to the movies." That's the way we'd get in. Oh my gosh. That's what we would do. That's because some of the Indians were very dark, even Chinese.

GD: I'd play like I was Chinese sometimes when I was there, go in there and put a [inaudible 01:26:58] Chinese, "I would like the ticket to the movie." You know, "I want to see movie." Yeah, so, they'd give me a ticket. Dress up in some Chinese, that's because how stupid they were. They didn't even know we were African-American. Ingenuity, African-American ingenuity. So that's what happened.

GD: Church services, we had to sit up in the balcony if we went to church on campus, couldn't sit in the general population. Go up on the balcony to praise God. Except the Catholic church, the Catholic church was different. Then the Methodist church, they said, "No, that's wrong." The Methodist said, "No, we accept, we embrace. We embrace you come to our church." But like that Christian church that's right there on that Presbyterian, I don't know ... along that ... on the drag. If you wanted to go to Baptist church, you want to go to church, you got to sit up in the balcony. It's just the insanity of the society during that time. It was crazy.

GD: Other questions? I think we've covered a lot haven't we?

SG: I think we have.

GD: Yeah. I think we covered a lot.

Speaker 4: Can I get you water or anything?

WP: I'm fine, thank you.

SG: I'm good.

WP: During classes would blacks and whites be separated, as far as seating arrangement and things like that?

GD: No.
No?

Mm-mm (negative). No, we in class ... For the most part, the campus was pretty liberal, this was liberal part, this was liberal. The campus was pretty liberal for the most part. You know, you had little Suzie Sorority and what's his name? Your new Supreme Court guy, that kind of guy, that you had them, but they had their own ... They were in their own little bubble. But for most part, it was pretty liberal.

And I don't think they would have said, "I'm not going to sit by you." Or if you would see somebody and they would try not to sit by you. I see you in that movie, you say, "Come on over here and sit by me. Sit by me. What's wrong? You don't want to sit here because I'm black? Is that what's wrong?"

"No." I mean, I've gotten some really good friends from that because you know, they might have been prejudiced, though, they were prejudice, but we wouldn't let them be. So, uh-uh (negative), no, I'm going to sit right by you. And sometimes if they would move or something like that, you knew somebody was really not wanting to sit by you. And they would move over to another part, so I just get over and move and sit right next to them. That's the way you do that.

So, we had a very inclusive process of integration there. But, like I said, for most part, the campus was liberal. I don't think it's that liberal anymore though. I don't know, is it?

It's pretty liberal.

Is it?

Yeah.

Yeah.

Then there's AS groups that are, I think not so.

Yeah. Like the Young Republic of [inaudible 01:31:16]?

Yeah.

Okay. Well, they were to that, they were there with us too.

Yeah.

But it wasn't a lot of them. But, yeah.

We did things in the community, and with the community. I just wanted to say that. We did, we tried to bring a cultural thing to the Austin community and
they embraced us very well. They loved it. Some of my best friends were like leaders in the black community. And then when we went to the City Council, we asked them for a grant, for the first time in order to perform and be a part of the community, and that sort of thing. And my friend, one of the founders, Charles, stood up and he said, "Yes, we would like $30,000." And they were, "... " They went, "Uh, let's pause right now." Which was a lot back then, 30,000, right? So they said, "Oh my gosh, okay, let's ... Councilman Dave ... " well I can't think of his name, "Would you ... have a meeting with the Afro-American Players and let's come up with a good kind of budget for them. Okay? Let's just do that."

GD: So, we were funded by the city, but not a lot of money. Not a lot of money. They didn't put a lot of ... They gave it to Zachary Scott, and then they actually stole some of our programs, which really angered me. Yeah they did. Yeah, because I wrote ... I was grant writer too. I wrote plays, I wrote grants because they taught me to write ... CPCES from UT took me to the grant writing workshops. And so I would write grants.

GD: So, I wrote the script, wrote Project CREATE, and they wanted it. They wanted the grant. And so, they said, "Well okay, you go get the city grant." And so they were in cahoots with Zach Scott. And I says, so he said, "Yeah well, we need a copy of CREATE, so we'll make sure that you're not duplicating." So I just gave him a thing. "No, we need the entire grant." And they stole my grant and got funded, Zachary Scott did, yeah. Unbelievable, unbelievable. So that's what went on.

GD: Let me think. I think we've kind of hit it, haven't? Little bit of it.

SG: We covered a lot.

GD: Uh-huh (affirmative), okay.

WP: Great.

GD: Any more questions?

SG: I think we're good. Just maybe a couple names if you could spell, like some of the founders. I wrote them down, but only phonetically.

GD: Okay.

SG: I think you said like Charles ... or just make sure that they're spelled right.

GD: Okay.

SG: Charles Pace.
GD: Charles Pace, uh-huh (affirmative).

SG: Paula Pointdexter.


SG: Moore with two O's?


SG: I think that's what you had said originally. I just wanted to make sure they were spelled-

GD: And myself, Glo Dean Baker.

SG: Okay. Let's see. Anything else that you think we need to know how to spell that came up that we missed?

GD: Yeah, the website is not halfway together like it should be, but it kind of gives you a little feel about what we're doing. But I'm getting me a webmaster to try to kind of get everything together because we're going to be performing again.

GD: Did it help you though?

SG: Mm-hmm (affirmative).

GD: It did? Oh, good.

SG: [crosstalk 01:36:22].

WP: The CPCES grant?

GD: Mm-hmm (affirmative).

WP: How do you spell CPCES?

GD: I can't remember. Let's see. CPCES.


GD: It's an acronym and I'm trying to say ... it was the Center for Public Education and Cultural Sensitivity, I think that's what it was. Okay? I'll look that up. It was on Little Campus. It had its quarters on ... Do you all still have Little Campus? No? Okay.
WP: I've heard of it.

SG: No.

GD: Oh, Little Campus was where they put Heman Sweatt. Now, Heman Sweatt was put on Little Campus. He got into the University of Texas and they didn't really know he was black, and then when he got there, they wouldn't let him go to classes with the regular people, so they put him in a room on Little Campus and it established him, and that's where he got all of his ...

Speaker 4: [inaudible 01:37:49] in a closet.

SG: I think we mentioned it in class, that building that she showed us.

GD: It was a closet.

SG: The basement or something.

GD: They put him in the closet. Yeah, on Little Campus.

SG: [crosstalk 01:37:59].

GD: Uh-huh (affirmative), yeah. I went to school with his nephew, who he was named after, yeah. Mm-hmm (affirmative). That's what they did, Little Campus. Named it ... I said that, "We need to burn Little Campus down." Do that for Heman Sweatt.

GD: But I would like to say basically, that we tried to contribute to the society by promoting the arts because we believed that the arts were a powerful source to change minds. And so we just ... we didn't believe that you should ... we wasn't into burning things down, and that sort of thing, but we were into trying to present the facts, and the truth, and the history so that you could learn from it, grow from it, and we could become a society of enlightened people.

WP: I think that's a great place to end it.

SG: I think so too.

GD: Thank you.

SG: Thank you again.

GD: Mm-hmm (affirmative). [inaudible 01:39:32].

WP: Thank you so much.

GD: Thank you. You're welcome.
SG: All right.

GD: I need a copy of that ...

SG: The ... ?

GD: Mm-hmm (affirmative).