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James E. Tokley, Sr.: What in the world is that?

Naomi R. Williams: It's a little iPod, but it looks different because it's inside the rubber case.

JT: Really?

NW: Yeah. I checked it out from the library so that I could do these oral histories.

JT: So it's like a tape recorder?

NW: Yes, sir, tape recorder. Pays music, you can look at pictures and things like that. That's the little microphone at the bottom.

JT: I guess I look like a caveman. Yeah.

NW: This is my first experience with one of these. I used it for the first time Tuesday, actually, so—

JT: What happened, it blow up? (laughs)

NW: No, it went okay. I was able to pull information off of it and everything, so it went fine. I told you that I was doing an oral history project on Central Park Village, really with the residents. I'd like to talk with a lot of the different residents to get their perceptions of the community over time and how it's changed, and how it started to degrade.

JT: It is really changed now.

NW: Oh, yes, I went by there Tuesday. It is pretty sad now.

JT: It's really started to degrade now.

NW: It's rubble. But I wanted to talk to you because I know you do a lot of work with just trying to keep up with the history of the black community in Tampa.

JT: Yes, ma'am, trying to keep up. You know, despite rumors, we are really a very kinetic people. (laughs) Black people have never been lethargic, black people have never been in reverse or neutral. Black people have always been progressive. From the time that we were stolen from Mother Africa to the time we came here, we've always been moving forward. It is a big lie that that black people don't move.

I heard a fellow on the radio say one time he was an expert. I don't know what a "pert" is, but he was a former pert. And he says, "Well, the word 'Negro,' I don't use that word no more." Say, "Why?" "'Cause the word Negro really means never grow—Negro, never grow." Man, (laughs) I got on the phone. I think my wife thought I had lost my mind. I got on the phone, I say, "Don't you never say that no more 'bout the word Negro."

We have always been moving forward. And that is the story of Central Park Village, which is an offshoot from the legendary Central Avenue, which is the third or fourth generation offshoot of a place called the Scrubs, which is a second—which, two generations back, engendered a place called the Hole, or the 44 Quarters—we don't say "quarters" here, we say "qaters." I don't know how y'all say it down in Louisiana. Say 44 Quarters, you know. And the shotgun houses they had, except over here in West Tampa they call them shotgun houses because you could shoot a shotgun from the front door to the back door. But over in the Hole, the Quarters, they call it a shotgun house because they did shoot shotguns from the front door to the back. So you say what's the

difference between West Tampa? The difference is could shoot and did shoot. (laughs)

NW: Now, you weren't born in Tampa?

JT: No, ma'am. I was born in Federalsburg, Maryland, better known as "Wettlersburg, Maryland" if you got a mouth full of tobacco. Wettlersburg, Maryland. And I was conceived at a Billy Eckstine concert in New York City. My father, who was from here, was in the Navy, and my mother, who was from Delaware, had been sent by my grandfather to learn a trade. Instead, she got me. (laughs)

But I—first time I came down here was in 1975. I had just returned from West Africa, and I was teaching in Delaware State University in the English Department. And I got a phone call from the brother next to me, Dana, saying that Pappy had suffered a life-debilitating stroke and they didn't think he was going to make it. I hadn't seen Pappy in seven, eight years. So I was driving a Triumph GT6+ with no heat in December, Christmas, and Dana and I, we got in there and we looked like a couple of sod busters (laughs) wrapped up. And we came down here, and this place reminded me so much of Senegal that I made a promise to my father that I would come back in three years.

So I came back in three years, in seventy-eight [1978]. And Pappy kept saying to me, he said, "Son"—that's how he talked. He said, "Son, I want you to come down here. I want you to tell the story of the people here before it dies. Not just black people, not just white people, but all the people." I was telling a guy a couple of days ago, I said, "There are ten thousand stories in the City of Tampa, and I have told only five of them. Four. Three." (laughs)

NW: So there's a lot more to do.

JT: Yeah, yeah. What I find, what I have found, is that there is a subterranean history. A subterranean history, a parallel history of this place that, were it known, would rewrite the history books of this place ad infinitum. And a lot of it deals with the African American presence in this place.

NW: What do you think the best way is to get that story out, or those stories out?

JT: You got to read, you got to research, you got to develop intuition, you got to develop a knack. You know, you go and take courses on how to do research. I know I did out at USF and at Temple. And they teach you how to write a research paper and how to go

into the library and do your research and how to do this and that.

But you know what it is? It's plain dumb luck. It's running into somebody by mistake, by coincidence, by accident. It's being focused inside your head on something, comparatively, if somebody says something and you say, "Damn." 'Cause the worst thing that a researcher could ever do is say, "Oh, somebody thought that before." Or, "Well, they did that before." Or, "Well, that's already been written." No, it ain't. The truth of humanity, the complete truth, the total truth, will never be found. But the reasonable truth has yet to be exposed. It depends upon a unique thinking, creative thinking researcher who has the guts, you know, and who has the insanity to see things upside down. And that's what's gonna take to get to—

You know, I was sitting in a meeting, 'cause I was on the Perry Harvey Memorial Park thing until the Supreme Court decided that they wanted to mess up the TIF [Tax Increment Finance] funds. That's another story.

NW: So that committee's no longer formed?

JT: No, no. In actuality, no. The TIF, whatever that stands for, tax incremental fiddle faddle, had been—the concept had been deferred, had been given to the various municipalities et cetera to do with. Well, there was a problem. A fellow had a problem, up in—I think it was Ocala or something. He wanted to do something and they wouldn't let him do it, so he took it to the Supreme Court and the Supreme Court said, "Well, since it is taxpayers' money, taxpayers statewide need to be able to vote on what they want to happen to it." And when they did that, then they started looking at all this stuff, and the just put a hold on everything. So right now, far as I know, Central Park Village, Encore—

NW: Encore, right.

JT: Encore is unsure. (laughs)

NW: See, I didn't know that.

JT: Yeah, yeah, yeah. And, uh—

NW: So they lost the special funding that was going to be involved? I know the city was trying—

JT: Yeah, limbo. We don't know. We don't know. And see, the Bank of America, all this money that the Bank of America had put in through TIF now is up in the air. We don't know what's gonna happen. Somebody said, "Well, it will happen." "Will" is not a word that Tampa is used to.

NW: Why do you say that?

JT: "Might" is Tampa's word. So we will have an art museum. We might have an art museum. You know, I mean, that's Tampa. But what I am trying to do as I talk to you is I'm trying to be anecdotal without being scattered, you understand. I am very, very much cognizant as to what I am talking about. I am attempting to weave for you a fabric of the history of this place, Tampa. Tampa has always been looking over its shoulder, comparatively, at places like St. Pete and places like Sarasota, or places like Gainesville, places like Jacksonville, places like Miami.

Because of the diverse demographics of this place, you know, you got what was at one time the capital of cigars in the world. My grandfather used to smoke Hav-A-Tampa, I remember, oily old cigar. He would smoke it. As a matter of fact, I did the same thing last Friday, first time I ever did it in my life. He would smoke the cigar down, and he would do either one or two things. He'd either chew off the back end of it and cut off the top and chew the tobacco, or he'd chew off the back end of it and stuff it in his pipe and smoke it like pipe tobacco. And I did that. I got this pipe and I did it, and the cats didn't say nothing. They just looked at me like. (laughs) So, you got that.

Of course, you got the cracker influence. You know, the Florida cracker influence, which is blue blood. That's not a curse. And with—what is it, UF and the other great institution, UFS [*sic*], and they became the great fathers of the city, you know, the movers and the shakers. People who go up in that building, high up there, and eat lunch today, way up here and look down on the people. Cody Fowler and all those dudes that passed, you know.

And then you got us. We built University of Tampa. We built the Henry Plant Hotel. Bent backs, hard labor. We laid the bricks in the street here. Most of the great mansions, houses that were constructed, we're the ones who constructed them. And then, on our days off, we created Central Avenue. Central Avenue became more than simply a place where Negroes go. Central Avenue was a place where dreams could be found, where people could live a dual life. You know, they were "Yes, sir" from Monday through Friday morning; and they were "I'm sir" from Friday evening to Sunday afternoon.

And Central Park [*sic*] became known as the Harlem of the South. That ain't no jive. Central Avenue was known as the Harlem of the South. Eckstine, James Brown, Duke Ellington, Ella Fitzgerald—Ella Fitzgerald came down here. She was staying at the Jackson House—Jackson House, I think that's what it is—on the first floor. And she came in—she had just eaten breakfast, she came into the living room, and she was sitting there and she lost something. She couldn't find it, and she said, "Where did I put it? I don't know. (sings) A tisket, a tasket, I've lost my little basket." Somebody said, "What you say? Oh, you better write down—a tisket, a tasket." She wrote that here.

And what's his name, what's the guy's name? Oh, and I keep forgetting his name. Anyway, people think that Chubby Checker invented the twist. He did not invent the twist. It was another fellow invented the twist, and his name will come to me. And he was here doing a gig and he went out, 'cause his name was something something and the House Rockers. That was his name, and the House Rockers. And he went out—it almost came, it almost came. And you know, when they're taking a break, they play music. And they were playing the music, and he looked down the street and he saw this little girl (makes sound effect). And he went down there and he said to her, he said, "Baby." [mimicking girl's voice] "Yes, sir." "What are you doing?" [in girl's voice] "I'm doing the twist." "What you say?" [in girl's voice] "I'm doing the twist." "How you spell it?" [in girl's voice] "T-w-i-s-t."

I almost got his name, but it was not Chet Baker. Oh, man, it'll come. Anyway, he went back in there and he went, "Come on, baby, let's do the twist." And it became a minor hit. But then up in Philly they heard it, and they brought a cat in by the name of Chubby Checker, and Chubby Checker made it an international hit.

At the same time he was doing that, a blind fellow by the names of Ray Charles was riding a bicycle all over Central Avenue. I put that in a poem that I did, and people thought—'cause they think poets are crazy anyway.

NW: Not crazy at all.

JT: Crazy. Crazy like a fox. And Ray—in the [2004] movie, he alluded to it. Ray developed something that was like a bat. He could (whistles) and he could reconnoiter where he was. And he used that to ride a bike. (laughs) And the story goes that he had a dude on the handlebars and he was riding the bike. And they were going into heavy traffic. (laughs) "Man, what's wrong with you?" Ray Charles says, "Shut up, fool, I could see it." (laughs)

So, that was going on. Of course, you had people like Paul Robeson, who came here and stayed with a fellow, a doctor, black doctor called Nappy Chin. That was his nickname. You had not just entertainment. We don't need to make—we don't need to lean on that over sorely. You had doctors and lawyers, all manner of businesses. You had—the Urban League was in full swing. Even had a day nursery. You had the NAACP.

Of course, you had crime. One guy was telling me that every Friday and Saturday at the end of Central Avenue the ambulance and the hearses would park. They used to park down there and wait, because they knew they wouldn't be disappointed. So you had all of that going on.

Then came Gethsemane.

NW: Then came who?

JT: Gethsemane. The crossroads.

NW: Ah.

JT: Because, you know, it's the same thing that happened with South Africa, where they had that place where blacks and whites would come together. And after a while, when you got so much negative pressing against it, it got hard. Something happens. And that's what happened with Central Avenue. You know, the temperance people—and many of them weren't white—they said Central Avenue is a sin. Blasphemy! (mimicking) God is not happy with all these scoundrels, infidels, backsliders. It's an eyesore. So, God heard and says, "Okay, I will send you urban renewal." (laughs) (sings) Hallelujah, hallelujah. (laughs) "I shall put an interstate right down the middle of your back. You like that? How you like it now?" (laughs)

And of course, the white business community was overjoyed, because that meant that—see, people don't look at integration as it really was. Integration was a godsend to white folks, business community, because that meant that the millions of dollars that had been sown back into the so-called black community now had to go elsewhere, 'cause people had to eat. They had to do the dealings. And the racism that had kept black people out of white society had also been keeping black money out of white society. You know that, right? So, anyway, Martin Luther King got all the glory and the other people got all the money. (laughs) So there was a great riot over a fellow, Martin Chambers, who got killed, uh—

NW: That was in the sixties [1960s].

JT: Sixty-seven [1967]. Was it sixty-seven [1967]? Something like that, something like that. I think it was sixty-seven [1967]. And out of that came another generation, another generation: a lot of the Young Turks—as Bob Gilder, who was a very, very legendary name, used to call lot of the young jitterbugs.¹ They started—they gave 'em white pith helmets to quell the riots—the rioters. And many of them—Bobby Bowden, who's still here—he's over at HCC, you should talk to him—became the next generation of leaders here.²

But out of that came Central Park Village. Central Park Village was a godsend to a lot of black people who had never had indoor toilets, who had never had electricity, who had never had hot—they had cold water, but they never had hot water. They had never had a home where sunlight—where daylight and moonlight didn't greet them. Where the mosquitoes were their bedmates, you know, where the roaches thought it was their place, too, where the rats and the mice—you know, they never had that. And here's Central Park Village where you got all that, maybe you got an air conditioner, too. You got linoleum floors, you got a kitchen, you got a living room, you got a bedroom. You got windows with screens. And you got some trees, too, and some grass.

So to live in Central Park Village for a long while was the (inaudible) of the southern side. You understand. You know, that was just the way it was. Public housing was supposedly temporary. But home, the word home, is anything but temporary. Home is forever. How dare you tell me that where I lay my head, where I, you know, close myself off from all the hurts and harms in the world, that that's temporary. How you gonna act? See?

NW: Mm-hm.

JT: Culture versus comedic politics. And so, the years wore on. Generations were born and passed in Central Park Village, but the concept of the criminality of the African American never left. People look at us—too many people look at us and, based upon our complexion alone, see criminal, see debase, see decrepit, see something or someone who lacks something and needs something. Hence, the word minority. I hate that daggone word. I ain't no minority. My mama did not give birth to a minority. (mimicking) “Ooh, that's such a nice—that's such a cute minority.” When I taught at Delaware State, Dr. Luna I. Mishoe, bless his heart, he was president and he was making a speech once. And

¹ Robert Gilder was also interviewed for the Otis R. Anthony African Americans in Florida Oral History Project. The DOI for his interview is A31-00078.

² Bobby L. Bowden, Sr., who was one of the founding members of the City of Tampa Black History Committee; no relation to the former Florida State University football coach.

he said—he talked like this, (speaking very slowly) 'cause all black college presidents have to choose every word they say, in case they get away from them.

And so Dr. Mishoe said (mimicking), “Delaware State College is composed of a majority of minorities.” (laughs) This fool has got to be crazy. I ain't no damn minority. So I raised my hand, 'cause I was like that when I was—ooh. I don't know (inaudible), and to be a college professor and a radical too is not good. I said, “Sir?” “Yes, Mr. Tokley.” I said, “How can one be a minority and a majority at the same time? I don't understand.” (laughs) And we were frat brothers, so he did not like that.

But so, you know, because of all that, because we seem to have our cake and eat it too, plans and plots were made to bring about the death of Central Park Village because it was an eyesore. How can culture be an eyesore? How can Harlem be an eyesore? How can New Orleans, the Ninth Ward, be an eyesore? Wherever you find black people, you find, quote-unquote, “eyesores.” You find programs for uplift. There's this idea that we are a deficit people. That's a bunch of jive. We're the ones who helped win World War II. I mean, you know.

And that was what happened. No hatred. Just the stereotypes and the myths and politics intermingled with the economics of the day has brought about the demise of Central Park Village to the extent that now what is supposed to come next is not called Central Park Village. It's called Encore, because that's a musical term. Black folks' heritage is not all about music. It's not all about grinning and skinning and juking and jiving and dancing and prancing. There's no problem with that, 'cause music is powerful.

But anyway. So what are your questions?

NW: Um, you covered a lot of them. Something else I wanted to ask you about, too, was Tokley & Associates. You do diversity training? How long have you done that?

JT: Diversity effectiveness training.

NW: Diversity effectiveness training.

JT: Yeah.

NW: How long have you been doing that?

JT: Since 1989. The reason why I made the correction—I didn't correct you, but I made the correction because diversity in and of itself is—let's just say it is a color word. It is in and of itself not so much a thing, but it is a process. Diversity, you see. Like human diversity. Well, what is human diversity, and how can you teach human diversity? Well, first of all, human diversity is synonymous with the term human race. So you go into a class and you say, "I'm gonna teach human diversity." What? My next question, as an English professor, is, "What about it?" What about human diversity? Think about that.

So when you say diversity effectiveness, you are talking the efficiency, the process, how it connects, how it may be enhanced, how you may fit into it. That's why, when we started off, we started off teaching cultural diversity. Only problem with that is, you find out that after a while it becomes comedic. People want to bring in—"Well, let's bring in some food. Let's go home and you dress up as an Eskimo, and I'll come in as a Fijian." Oh, no, no, no. Culture is a powerful thing, you know. But then, culture can only go so far when you bring in human. A fellow by the name of Terentius Afer, five hundred years ago, he said, "As I am human, all things human are common unto me." Ooh. So you hook up human, diversity, effectiveness, you got yourself a class. And that's what we've been doing.

We do that, then sometimes I take off my hood, I go out to USF as an adjunct professor in the Africana Studies Department, and I teach Racism in American Society, Race Am Soc. There was a fellow, Ronald Takaki. His book *American Mirror*, I don't know if you ever seen it.³ Big thick book. Bad. Bad. Takaki is a Japanese American fellow. He—(whistles). If I ever meet him, I'm gonna buy him a beer, because he goes back to the beginning. And he makes a couple of turns that I wouldn't make, but what he does, he takes Shakespeare's—uh, what's the play? I forget it. There's a character in the play [*The Tempest*], Caliban, the great Caliban. Caliban is like a noble savage, and he uses the Caliban character to show how Europe met the Native Americans and the Africans and how they tried to fit them into the Caliban persona. It didn't work, but they did it anyway.

But we also—we do diversity effectiveness training, we do leadership training; and we do a little bit of customer relations, sexual harassment training, communication, all those interpersonal communications. Those things we do.

NW: And, switching subjects just a little bit here, back to Encore and the mixed income

JT: Yeah.

³ *A Different Mirror: A History of Multicultural America*, published in 1993 by Little, Brown and Company.

NW: —plan (laughs) that they're envisioning. How do you think that will help, and/or hurt, diversity effectiveness in that area?

JT: I don't know, 'cause I am fascinated by mixed income. (laughs) Well, right down the street from me is public housing. (inaudible) spent 700,000 dollars, but right around the corner it's mixed income; over there, he's a millionaire. My question has always been, "Why would I want to pay a million dollars to live down the street from somebody who's living in public housing?" (mimicking) "Because, stupid, that's the American way." Yeah. I believe that that is a political chimera, that the whole mixed—what is it?

NW: Mixed income housing.

JT: Yeah. I have yet to hear somebody explain it to me so that it does not make me laugh. 'Cause you know, I get off on how people can say mixed income and don't—with a straight face. (laughs) I can't say it, mixed income. What's the benefit of it? Well, that way we keep from having segregation, economic segregation. I want a house in Martha's Vineyard. I want to go right now to Culbreath Isles [in South Tampa] and I want a house over there. That's what I want. Mixed? Huh? Don't jive me. You know, I mean, the only reason why you put mixed income in there is so people won't think you're so cutthroat. "Oh, look, they didn't forget the poor people. That's so nice, I wonder if they got a cat." (laughs) Don't do that to me. Don't do that to me. You know, give me access to making my millions and I will locate my own home. Give me access to fulfilling my dreams. I'll tell you where the hell I want to live. Just don't keep me out from fulfilling my dreams, you know.

It's like the lottery. Have mercy. Every—what is it? It used to be every Friday they'd come, but now it's every night, the lottery. (mimicking) "And Fantasy Five (mumbles), and the numbers are three, four, nine, twelve, fifteen. Oh, you didn't get it? That's too bad. Remember one thing, sucker. You gotta—if you don't play, you don't pay. By the way, when was the last time you won anything? Nineteen eighty-four? Oh, that's too bad. How much did you get? Two dollars? Oh." And it never dawns on people that they got to be—it's got to be something going on in here somehow. But people are so caught up with "I win, I win" that becomes an opiate.

There are so many opiates of the people. Professional sports is an opiate of the people. The things that keep people off the mark of focusing on the things that we need to focus on to become a more harmonious, more loving society, you know. And you can go out there and you see people out there on the road, riding up and down trying to kill each other. That is the pulse of what we have become. That's the pulse of what we have become.

And you say, “Well, wait a minute, you’re getting off the mark.” No, I’m not. It’s all about Central Park Village. It’s all about that. People are making a great, great, great fuss. Okay, where are the people that used to live there? Well, they are—I don’t know where they are. They’re in the suburbs. Will they come back? Oh, sure, sure—but, of course, in order for them to come back, they got to sign a book of things, (taps table) and if they miss one, oh, that’s too bad. You know, charades—or “charades,” as a friend of mine calls it.

I wish we could—I wish before the world comes to an end, I wish we could come to some sort of—what’s the word? I wish we could be honest, one with another. And I wish it could start here in the City of Tampa. You know, I would love for somebody to say—to tell the truth about Central Park Village. There was a lot of culture in Central Park Village. When Central Park Village was destroyed the way it was, culture was destroyed, too. You know, and there are a lot of black people say, “Well, man, I’m glad it’s gone.”

So, what’s your next question?

NW: Actually, I think that’s it. Give me one moment here. (laughs)

I wanted to ask you, too, about—there was an event a few weeks ago, a couple of months ago, there recognizing the closing, I guess, of Central Park Village, and you read a poem there. Did you talk to any of the residents? Did anybody come to you and express their feelings? Or have you heard just throughout the process of getting Encore on its feet and all the different changes and things that they were making—the actual residents, did you have an opportunity to see how some of them felt about what was going on and about the Housing Authority and being relocated or displaced?

JT: Everybody’s doing the best they can. Housing Authority is doing the best they can. People are doing the best. When you’re caught up in history, when you’re caught up in the spirit of the times, there are so many ways to look at things.

NW: I’ve read a lot of articles about residents, and they’re all saying that they’re very glad to leave. And I haven’t seen any articles about people who expressed regret that Central Park Village is no longer going to be there.

JT: Well, did you read the article in the—was it—a couple of weeks ago. I think it was—was it in the [*St. Petersburg*] *Times*, where some people went out there and they had a barbeque out there and a cookout?

NW: No.

JT: You missed it.

NW: I missed it.

JT: They had a cookout there.

You know, life is not all good. Life isn't all bad either. It is what it is. When life is presented, however, as being all good or all bad, you miss something. It becomes unbalanced, you know. It was time, one guesses, for Central Park Avenue not to go, but to evolve. It didn't evolve. It just left. Is that evolution? Yeah, what you expect? What do you expect people to say? Sure, they're happy. One reason why they will say they were happy is because that is what everybody says, so why be a fool and be different? And the second question is, well, what else would you say? Ask the people in the Ninth Ward what they think. There's your answer. You go down there to New Orleans and ask the people in the Ninth Ward what they think about the fact that many of them will never come home again, that Storyville will never be again. Mahalia Jackson came from Storyville, Louis Satchmo. Well, you know.

People used to cringe when they went by Central Park Village. "Don't be caught at night in Central Park Village." But some of the most loving, some of the most beautiful, some of the most vibrant human beings I've ever met came out of Central Park Village. Essie Mae Reed came out of Central Park, and all her daughters.⁴ Miss Honey came out of Central Park Village. My father and I—Pappy and I used to go hang out in Central Park Village, Red Top Bar, around there. We hung out, we'd go sit around there.

Culture is so wonderful. It's so beautiful. It's so iffy, it's so spontaneous. Cultural Puritanism is a very, very funny thing. It looks at life as if life should be homogenic. Pabulum, paste, moderation, so-so. But culture ain't like that. Culture is up, down, in, out, left, right, fast, slow, soft, hard, rock and roll, jazz, blues, all those things. That's it. You can wipe it away, but for God's sake, please don't try artificially to inseminate culture into a society. You can't do that.

And that's what—when it comes to black folks in America, that is what's been happening

⁴ Essie Mae Reed was also interviewed for the Otis R. Anthony African Americans in Florida Oral History Project. The DOI for her interview is A31-00044.

since we were freed. Feared and fascinated. Feared and fascinated. We are feared, and people are fascinated by us. They want us gone, but they want us to leave our music here. (laughs) I'm tired of being heard but not seen. See my rear end. Understand? If you can't accept me in totality, then the hell with you. And then don't get me to dance on my own grave.

You know, we who are academicians, we understand the problem. We have been educated to understand the problem. We know, we understand the oxymoron of the African American situation. Yes, no. So that's—and a lot of people I talk to, they feel that way. Yeah, it's cool. Yeah. But then, it's not so much what people say, it's what they don't say.

What else?

NW: That's it. Thank you very much for your time.

JT: Oh, young lady—

NW: I appreciate it. I appreciate you allowing me to record it as well.

JT: That's fine.

NW: What I'll do is I'm gonna type up a transcript. Some of it may be a bit of a summary of what you talked about. And I'll send it to you, if that's okay, and then have you look over it and make sure everything's okay, and then I'll take it back and make some changes.

JT: I trust you. Go ahead and get your 'A.'

NW: (laughs) I'll try my best.

JT: What's your professor's name?

NW: Dr. Jones, Dr. Lu Ann Jones.

End of interview