

Emogene Watkins Wilson: Again, manager of the Peabody told the Tri-State Defender, "We will not serve any Negroes any food, we will not house them. There are some scientific and professional groups who have less than 2% Negroes, which we accept. We don't want to take care of political groups with mixed memberships at all. In addition, Negroes are expected to call at the porter's desk in the hotel, be escorted to the meetings, seated by themselves, and leave the back way by the freight elevator." Now that happened in Memphis in 1956. The group left quietly. And see, they had approached this man about this because that was a discriminatory practice. The group left quietly, but that was not the end of the matter.

Emogene Watkins Wilson: After the professor, who had brought his class to attend the forum, it started when this man brought it so he could sit in on the sessions. And because of that, they couldn't. After this, the professor conferred with some influential persons. The class was finally admitted. Also, teachers wishing to attend the South Side Chemical Conference held at the Peabody the following week were invited to attend sessions after arrangements were made by the publicity chairman of the Memphis session of the American Chemical Society. Editor Wilson and the Tri-State, I wrote this article in a two part thing during Black History month.

Stacey Scales: Oh yeah.

Emogene Watkins Wilson: Back in the 80s. I had to go back to the newspaper to make sure I had my facts straight. Editor Wilson and the Tri-State Defender took up this cause presented by the Citizens Improvement Committee, a concerned group of Black clergy, business and professional citizens who spearheaded a boycott against the Commercial Appeal. And this is what I was about to tell you about. When faced with all the different things that had happened, they said, "We need to boycott that paper," because the paper had begun to do some things too.

Stacey Scales: The Commercial Appeal, what were they doing?

Emogene Watkins Wilson: I don't care how prominent you were. You were just Willie Brown. You weren't Reverend Willie Brown, you weren't Dr. Willie Brown, you weren't Professor Willie Brown. And then, if he referred to your wife, she was Susan. She was not Mrs. Susan, she was just Susan. And anything they had about Black people, they had behind it, "Negro." They didn't just write about what happened. And then the only thing they thought was worth putting in there was if you robbed a bank, if you killed somebody, if you were killed by somebody. And the only thing they would do is, in the obituary, they wouldn't give you a title till you died. And they might put the mister in there when you died.

Emogene Watkins Wilson: And then, they wouldn't print news that was really news about Black people unless it was derogatory. They were protesting the paper's policy of not using courtesy titles when addressing Black citizens in their publication as well as some other unacceptable practices. Reverend D. Warner Browning, who was the Pastor Mount Pisgah at that time, that's over in Orange Mound, a member of

the committee, published a lengthy, well-worded article in the Tri-State Defender directed to the editor of the commercial, because they read everything the Tri-State Defender put in there.

Stacey Scales: It was a rivalry?

Emogene Watkins Wilson: They wanted to see what Black folks were thinking. And when my husband came and took over the paper, he had been working in the east with papers. And he was not a Black newspaper man, he was a newspaper man. You know what I'm saying?

Stacey Scales: Right.

Emogene Watkins Wilson: He was a newspaper man, period. And he was using the same practices because he had studied at the University of Missouri, at Lincoln University. He had worked for all these newspapers and he was a foreign correspondent, and he knew what newspapers was all about. When he would write things in there, it was not any more likely it was in the World. The World was real pretty and watered down, and they didn't want to offend the White folks. He did not offend the White folks, he just wrote what was there. And a lot of times, he would step on their toes.

Emogene Watkins Wilson: And what was referred to even before this was something that the mayor had done that he didn't approve of. And he addressed the mayor in his editorial. And the older mayor, he'd been—The mayor wanted to think he was just a friend of the Black man. Well, he was in his own way, but he was also trying to cater to his White constituency. And what he did was a slap in the face of Black people for a particular thing he did. Whenever he would see something wrong in the city that the White officials were doing, he'd write it in his editorial.

Emogene Watkins Wilson: And they were eager. Every week, they hung onto every word because they wanted to see what Black people were thinking. So they began, he helped to turn around a lot of things. Because for the first time, you had somebody bold enough to say what they wanted to and weren't frightened of the powers that be. So finally, the commissioner of the police invited him to come down and said they wanted to talk with you. Oh, you had all these White policemen going around picking up Black women. And before they let them out the car, they would rape them and have sex with them and tell them if they said anything, about what they would do to them.

Emogene Watkins Wilson: So the women were too frightened to tell it. So much was happening. And a lot of times when they wanted to exert power over them, they'd get something on them and hold them over a barrel like that. So Black people weren't talking and telling things. And a lot of the White policemen were getting away with a lot of mess. When people started coming to his paper and telling him all of this, and he confronted the police commissioner with it. He said, "If you get me proof, I'll see." He didn't believe it. So he would begin to get proof. And that's what—

Stacey Scales: Can we turn the microphone?

Emogene Watkins Wilson: Oh, I had managed to twist it again.

Stacey Scales: That's fine.

Emogene Watkins Wilson: My point is that he was more of an activist to an editor. He would not back down. And yet, he was not a crusader in the sense that he'd stir stuff up. He was merely mirroring what was going on.

Stacey Scales: What did he write about? You said he wrote about some of the things that people would bring to him?

Emogene Watkins Wilson: He would write about incidents that people had before kept in the quiet, kept in the dark. And people would come to him and tell him things on the qt. And he told them, "Always get the officer's name and the officer's number," and all of that kind of thing. Some of the people that would happen to other folks would say, "Well, you can go to Mr. Wilson and he will see." And said, "Tell him about it." So he began to amass information and printed the stuff. He just got facts and details and took it and showed it to the commissioners to convince him that what he was saying, there were real people behind this. It wasn't just hearsay.

Emogene Watkins Wilson: Things did start happening for the better. Some of those men were fired. But it was not big, front page news when they were fired. It was internal affairs kind of a thing. But it was the beginning of turning around some of the mess that had been swept under the carpet in the city. And it was because they feared his newspaper. They feared his putting it in the paper because that meant that Black people were—See, that was when Martin Luther King was just getting started and they found that Black people were now beginning to open up and do things. So it was really the best thing that ever happened when they began to expose stuff.

Stacey Scales: You said earlier that the commissioner told him to come down. What happened then?

Emogene Watkins Wilson: To talk with him. He wanted to talk with him and find out—He showed a willingness to listen, the commissioner did that was Commissioner Armour. And he was the commissioner of fire and police. And there were only three people. See, we didn't have a city council like we have today. We just had three men, they were the council. They were the judge and jury and everything else. And that's the way the White people had held things intact, because they didn't have so many people to have to make decisions. That's how Crump was strong.

Stacey Scales: What gave your husband that type of fearlessness?

Emogene Watkins Wilson: He was just a fearless man. He was six feet, almost six feet five. And he was just a forceful person. He had had all these experiences in the army. He had been in the Marines. That was during World War II. And then he had gone back during the Korean War and served as foreign correspondent on the front lines. And he had gotten back and then he'd been a newspaper man for so long and had been working

for all these large newspapers. At that time, they weren't hiring Black men in White newspapers. But with his training, he was trained just like even a doctor who's trained in a Black university, gets the same kind of exposure as a White one in a White university.

Emogene Watkins Wilson: He was a newspaper man, period. Therefore, he was practicing his craft the way it should be practiced. He wasn't limit himself to just thinking about Black issues, he was thinking of the broader issues. That really was why they sent him down here to troubleshoot for this paper. And he eventually stayed on and became part of the community and was made editor, full editor of the paper. And of course, the other man was fired and he went on to do something else. But he got involved with political things. But this particular thing about, when you asked me about the Uncle Toms and the things, this was one of the ways that they were addressing that.

Emogene Watkins Wilson: This was one of the things, it says Reverend Browning, who was Pastor at Mount Pisgah, who was a member of this committee. See, because Alex got all of these men who were insurance executives, some of whom had were in business, other businesses, and ministers, because they had influence in churches.

Stacey Scales: Right.

Emogene Watkins Wilson: And so this man—I don't know, Alex might have written this article, but they let him put his name on it. Reverend Warren published a lengthy, well-worded article in the Tri-State directed to the editor of the Commercial Appeal. And what I was trying to get to was that the White people, after he began to talk with the commissioners, they would not have a meeting of the commissioners unless they got a copy of the Tri-State Defender, because they knew that they were going to hear. They were either going to talk to them through that paper or they were going to find out what Black folks were thinking.

Emogene Watkins Wilson: That was a turning point in the town because they found out that a lot of things they couldn't get away with like they had been. And director said—which he categorically responded to the reasons given by the Commercial Appeal editor in defense of the paper's policies. The paper had no policies that were good, really. They hadn't done that much changing. They changed that because they almost lost the paper, because again, Black folks boycotted the paper. A lot of people haven't even renewed their subscription since then. The people around, everybody used to get the Commercial Appeal. And all Black people, they would religiously, just like they got the other paper.

Emogene Watkins Wilson: And when this happened, quietly, those men decided that they would buy up all the papers as fast as those carriers would come out of those—especially the ones that would go into the Black neighborhoods, they would pay them off. All these men were businessmen, so they put money into a fund. They paid them off, took the papers and threw them in the Mississippi River. So they weren't getting out to the community.

Stacey Scales: They would get all the papers that came to the neighborhood?

Emogene Watkins Wilson: That's right. So no papers were coming. No papers were coming to the Black neighborhoods. They saw to it. They had a system where they—And he didn't tell me anything about it. I didn't know what he was doing. And one day, I was in the beauty parlor and somebody brought it up. But that's what he was intending. They got the word out through beauty parlors. Everybody got to go to the barbershop or the beauty parlor. So they would get the word out not to buy—"Kill your subscription, you kill your subscription," and why? And the people cooperated. Man, the editor, the publisher of the paper was over in Europe on vacation and they were—You better come back here, because we're losing. They didn't realize how many Black folks were buying.

Stacey Scales: When did the boycott take place?

Emogene Watkins Wilson: Huh?

Stacey Scales: When did the boycott occur?

Emogene Watkins Wilson: It was during this period.

Stacey Scales: Oh, during this time?

Emogene Watkins Wilson: Uh-huh. It was quiet. Nobody knew who was behind it or anything. He wrote, "Various groups have waited on the Commercial Appeal in attempts to have these indignities corrected have met with arrogant and insulting rebuffs." They first tried to talk with them. One group was told that Negroes did not deserve titles given to other people because they were not only immoral, but amoral; that a very small percentage of Negroes living in Memphis were legally married. That if titles were given, the many White people of Mississippi would drop that paper. All these were excuses.

Emogene Watkins Wilson: "It is saying in the first place that after 118 years, it has not done one thing to broaden the attitude and outlook of his clientele." This is quoting from this man's letter to the editor. I want the titles—Wait a minute. "I want the titles that everyone else wants and enjoys, because there's nothing in the democracy that is good for some of the people that is not good for everybody. The conclusion of the whole matter is that the Commercial Appeal had just about used up all of its constitutional privileges and met few, if any, of its moral obligations of the peace and goodwill of the total community."

Emogene Watkins Wilson: "And in the weeks that followed, mass riots were held in various churches." This actually happened here. "Further articles appeared from other persons, and the Citizens Committee published a full page editorial entitled 'Why The People Support The Crusade Against the Commercial Appeal in the 8/24/57 issue of the Tri-state—" They used the Tri-State Defender to do this. "And an effective boycott, which lasted over a period of weeks, so effectively shut down circulation in the Black neighborhoods. It was 60% effective the first three days, according to a spokesman, that the publisher cut short his European vacation and returned immediately to address the situation, it is said. The publication soon changed his policy."

Emogene Watkins Wilson: Now this man, Frank Ahlgren, just died last week. He was in his 90s.

Stacey Scales: Ahlgren?

Emogene Watkins Wilson: Uh-huh. A letter from Frank Ahlgren, the editor of the Commercial Appeal, confirmed his agreement to resolve the grievances of the committee. This man died, I think he was—They said he was 97. He died just last week. "The Citizens Committee voted to end the crusade against the Commercial Appeal, effective September the 21st, 1957. The paper no longer designates—" Now, since then, they no longer designate Negro as far as the mention of people of color. Every time it wrote something about Black people, that's what they would always identify them, especially if they had a murder or something, or a robbery.

Emogene Watkins Wilson: And if a White person robbed a bank, they just had his name in there but they didn't designate. It made people assume that he was Black too. The paper now no longer does his next Negro follow the mention of people of color. Now, does it refer to women without the appropriate courtesy titles? They never would say Ms, Miss or Mrs. Never.

Emogene Watkins Wilson: Anyway, these are just some of the things that, when you ask that question, how did they address it? They did it through vehicles. They did it through groups and through the newspaper. Especially when they had somebody who was not afraid to publish the things and not afraid. The paper we had before, The Memphis World, he was rather accommodating. And in a way, you can understand. At the time that he was there, he didn't really have any support to do much different, because of the way that the life was. But the war had come along and it's just like when young Black people decided to sit down at the lunch counters: the time had come. They had a sufficient backbone and backing. Their fathers had just fought a war, World War II. And they had come back, and they were—I'm not going to take it anymore.

Emogene Watkins Wilson: And they had imbued their children with the strength of something. And the children did not know. It's just like you're asking the questions and you did not grow up in that era. The children couldn't understand, well, why is it we have to sit on the back of the bus? Why is it we have to drink in that fountain? Why is it we can't go to the zoo? Why is it—And they were much better. They're so far removed, to them, this is ridiculous.

Stacey Scales: What did you tell your children when they wanted to go and they couldn't?

Emogene Watkins Wilson: Well, the same thing that I was told, I suppose, that I don't want you to get involved and be arrested. What we did, we just didn't go to the zoo. I took my class of children one day to the zoo, because I taught in an area of town that was walking distance from the zoo. And a lot of children had never been to the zoo for the same reason, because to go to the zoo and not be able to do some of the things there and always be restricted, people just stopped taking the children. But I felt like they should be exposed. And see, I taught the sixth grade at that point. And lots of things, they just didn't know that they should have known, to be 12 and 13 years old. 11, 12 and 13.

Emogene Watkins Wilson: I decided that I was going to take them on that one day to the zoo. And it was the first time most of them had ever been. And that was a pitiful commentary. But it was better to go and be exposed one day than it was—And then when we got back, I told them about the system and why it was there. Because some of them asked why they said we can't go but one day. And I explained to them like I told you. When something is sanctioned by a city government, you can't book it by yourself.

Stacey Scales: Right.

Emogene Watkins Wilson: You have to find ways and means of dealing with it. And this is what the Commercial—This is what this newspaper did. It brought together all the forces that could do something about it. And at my house, my parents got around that back of the bus thing by having a car. Another way that—I had relatives that lived in South Memphis. And sometimes, when I got old enough and my father was out—We only had that one car—I needed to have a way to get there. There was a bus that only went from Black town to Black town, Black part of town to the other Black. It crossed, went downtown, and it happened to go right back into the neighborhood.

Emogene Watkins Wilson: Now, once it crossed a certain street, nothing but White people were on the bus. But up until, there were a number of Black people and they filled the whole bus. The same thing is true of the bus that I took to Booker Washington. Where they came downtown, nothing but Black people got on the bus until it—And by the time it crossed over another boundary—I just would ride those two buses. I rode the one where it was nothing but Black people on it. Like I told you, I went away to Washington, DC. And I enjoyed sitting. I sat on the front of the bus for the first time, and it was the most traumatic thing that had ever happened to me. I sat on the front of the bus and everybody was sitting like nothing was wrong.

Emogene Watkins Wilson: And I'm sitting here, I'm actually sitting on the front of this bus. Nobody could feel what I was feeling. I had never sat that far up on the bus. I didn't know it felt like. And I vowed at that moment, I would never sit on the back of anybody's bus anymore, unless everybody was sitting back there. So when I came back home on a visit—I'd been gone two years. I came back home on a visit and I got on this bus that was going into the Black neighborhood and crossing over to the White.

Emogene Watkins Wilson: All these Blacks had come from North Memphis and had filled the bus all the way up to the top, all to the front. And finally, they got off at their various neighborhoods where the White people got on at another point, because the bus was going to extend into the White area. And with all of us on, if they hadn't been on there, they were standing and they were just rocking back and forth on. Finally, the bus—

Stacey Scales: People were standing?

Emogene Watkins Wilson: The Whites.

Stacey Scales: Oh, the Whites.

Emogene Watkins Wilson: Because the Blacks had taken all the seats. Finally, the Blacks were getting off in Black town, in the Black area. And the seats became available. But I'm still sitting up there in one of them front seats right in front of the door. The door that you get off in the back, on the side, was right behind the seat I was sitting in. But I had been up north. I had been up north and I don't sit back there anymore. So they kept looking at me. Now, mind you, every seat in front of me was empty. Seats behind me were empty, seats beside me were empty. But because I was sitting up there and the law was that you didn't sit behind a Black person. That's the stupid law.

Emogene Watkins Wilson: Because I had been up north, I wasn't moving. The devil got it. They could have kicked me off that bus and I would never be here now. But the devil got in me and I said, now, that is absolutely foolish. I am not going to move. I had about a block to go, one block I had to go. And I sat on that bus. I looked out the window and all the Whites were watching me. All they had to do was sit over here. And all these seats, I was tired as they look, I'd have sat on back there, and what difference did it make? But that wasn't what they'd been used to doing. And I only had one block to go, and I just had determined, I am not going to stand. I am not going to move. I'm the only Black left on the bus. I think there was one other Black man, he was already sitting back there in the corner.

Emogene Watkins Wilson: Now I went up—There's a street called Wicks. And the next street from Wicks is called Wellington. That was the longest block I had ever sat on, ever the long block. I'm looking out the window like I don't know what's going on. Finally, this White man who had a uniform on came and tapped me on the shoulder. And he was polite and asked me, "Would I move back?" And I smiled and I was polite too. "I'm getting off soon." And I looked on the—He got red as a beet. And the others, oh, they were just—

Stacey Scales: You said you were getting off soon?

Emogene Watkins Wilson: Yes, I'm getting off soon. I looked on out the window like I didn't—Well, you ought to be satisfied with that. I'm getting off soon, what it was. And I was supposed to get off at the next stop. And I didn't see any reason to get up and stand and let him sit down. And I stand until I get that—That was a long block. It was almost as long as this block. This is a long block from here to that next street down there. It was just about as long as that. But it seemed even longer. It seemed like we were going through the whole city.

Emogene Watkins Wilson: They were watching to see if I did get off. I took my time and I finally got up. The devil was in me. And see, I'd been living up in New Jersey. I had moved from Washington, DC to New Jersey. And you really didn't have no problem up in New Jersey. And I'm young too. When you're young, you do stuff that you don't do when you're wiser. Anyhow, I finally got up, slowly got up. I really expected somebody to try to hit me. But I prayed a little bit. I got off that bus, and do you know, from that day to this, I haven't been back on the bus.

Emogene Watkins Wilson: I stopped riding. But I knew I could get in trouble. I was just visiting home too. I wasn't here. But I had come back to visit on a vacation. And I knew it was wrong in trying to defy them, because the law was still on their side. But just like I stopped going to the movies and I just stopped riding the bus. That was the way that I had to deal with it, and a lot of people did the same thing. That's the way



they dealt with it after a period of time.

Stacey Scales: Was that your way of protesting the situation?

Emogene Watkins Wilson: That was my personal way of protesting. It was a risky way. But I didn't try that too often. I really didn't. But I was angry because I'm in my hometown. My folks pay taxes just like you all folks pay taxes. At this point, I'm using my college head, you see? I'm not using my common sense head. I'm using my college head, my educated head, that said, "I have a right." And I understood perfectly when all those students were able to boycott and sit in on the sit-ins down there, on the lunch counters.

Stacey Scales: Right.

Emogene Watkins Wilson: And I know how they felt because I had been there at that point. And these were all children whose parents, whose fathers had just come back and had fought for the country and everything. And they felt like they had a right to sit down. And that was the only way that the civil rights movement really got underway, because somebody has to be strong enough to stand up. And I think my husband was that way. He had been and done all of these things. And when he came down here to Memphis—In fact, he put himself in great danger in Little Rock. He was much older. And this was an article he wrote, "No turning back now." And this is during that period of time of the Little Rock thing. And he's in Little Rock. And let me see. I was going to show you this. The one that really—This is when Martin Luther King rode the bus, the Montgomery bus boycott.

Stacey Scales: Oh yeah.

Emogene Watkins Wilson: And when they went back to do it, when they finally rode it for the first time after the boycott ended, here he is on that bus, taking that ride, because he was a reporter that went down. But there was another one I wanted to show you. This is when they gave him—This is the Little Rock Nine. And he had worked with Daisy Bates to get them into the thing. Oh, here's what happened to him. They beat him. They can see, here's the guy on his neck, and knocked him down here. This is that blow that really precipitated his death. Because he got hit on the back of the neck with a brick.

Emogene Watkins Wilson: And here's another one where they kicked him. And he wrote this article about it. And being a reporter, told us about the mob attack. But he was so determined that they were not going—They wanted him to run and he wouldn't run. And that's what made them mad, because he wouldn't run. He said, "I'll die right here first."

Stacey Scales: How do people feel about the Commercial Appeal now?

Emogene Watkins Wilson: Oh, it still has some biases, but the basic little things like the titles and things, it's long since been better.

Stacey Scales: Okay.

Emogene Watkins Wilson: I even worked down there. I even worked down there. In fact, this was the offshoot of my working down there.

Stacey Scales: Okay.

Emogene Watkins Wilson: I was invited to write some articles. I wrote several articles. I worked there as an intern during the summer. I never would've been able to work there had this other not happened. This is some awards that he got for what he did. These are Daisy Bates and her husband. And these are some of the commendations that he got. Well, this is when I was little. And he was getting—

Stacey Scales: That's great.

Emogene Watkins Wilson: I'm standing on something high, so I'm not tall as he was. I'm standing on some steps or something. But he was this tall. He was this tall. And yeah here, you can see here.

Stacey Scales: Oh, okay.

Emogene Watkins Wilson: The realistic—

Stacey Scales: Nice.

Emogene Watkins Wilson: We just had just been married that summer. These people were so proud of what he had done over in Little Rock that this was one of the ways he just got awards on top of awards and certificates. These are some speeches that he made. I've been trying to write a book for as long as—I just haven't been able to sit down and do it. But I think I must do it. And this is his staff that was at the news—When he left in Memphis and went to Chicago, this is his staff. This man took over as editor there. This is torn down. This was the office.

Stacey Scales: Oh, that's a great picture.

Emogene Watkins Wilson: And this is when he died. And he was buried from one of the churches here. There's been a lot of changes in the town, and it was not done by people just sitting back and talking about it. They really have gotten out. And many of the people, some are still living and some are not living. And it takes a lot of courageous people who have strength of purpose and not afraid to live their life on the line. Sometimes you can be foolish and go out there and do unnecessary things. But if you calculated well, most of the time, the other person will have to listen to you.

Stacey Scales: Is there anything else you'd like to add to the historical account that you feel has been left out, I guess as it relates to Memphis?

Emogene Watkins Wilson: Well, you had a number of club groups that were formed during that whole period

to make up for the social lives that—Well, you had clubs, women's clubs, club groups, and you had male club groups. But for the most part, fraternities and sororities were the ones that sponsored the bigger things. They would sponsor a national figure to come to town because they had the funds.

Emogene Watkins Wilson: We have had some of the most nationally known people to come to Memphis because there were groups. The sororities and the fraternities took the forefront in providing the means to get them here. You know how you had to pin honorarium and whatnot? And R. Church, he provided the auditorium. He provided—You could not go to the public auditoriums and things.

Stacey Scales: What church is that?

Emogene Watkins Wilson: His name was Robert R. Church.

Stacey Scales: Okay. Robert Church.

Emogene Watkins Wilson: And his granddaughter is still living. She's in her 80s and she's a member of my church. But the school principals during the period of the 50s were, I think, the difference and the educational system or the difference in what happened in Memphis. Because so many of them were good, were dedicated to educating the children. And I think for the most part, they did an excellent job. I think the turnabout, I would think, came around during the 80s when a lot of Ronald Reagan's policies pulled a lot of the things off the front burner, a lot of the civil rights things.

Emogene Watkins Wilson: I think things have turned backwards since then. But up until that time, we were steadily—And the schools were excellent. That was a period of time when schools were able to offer scholarships to the Ivy League schools. My daughter was one of the recipients, was one of the beneficiaries of that sort of thing. She has a doctorate degree now and she's working at a college in Texas, in Texas A&M.

Emogene Watkins Wilson: But if it had not been for the civil rights things that were precipitated by some of these people in the south, the legislation could not have been made. But I think when Reagan came in, and it started with Reagan and it could progress backwards with Bush, and now with everything that's in the Supreme Court now is just tearing everything apart. But Memphis, I think, did as well as any of those southern cities, I think as far as taking advantage of all of legislation.

Stacey Scales: Okay. I don't have any other questions.

Emogene Watkins Wilson: I can't think of anything that I didn't cover. We talked about education, we talked about religion. I watched the political scene change a lot. We have many more Blacks who have risen through the ranks. And this is really where the problem with Memphis is now. So many Blacks have risen up and are strong, so the Whites are frightened. And they get that way. We are a threat to them, and yet, we aren't a threat in reality, but they perceive us as a threat. But I just don't know what else that would help.

Stacey Scales: Okay, that's fine. I really enjoyed talking to you. I learned a whole lot. I have, excuse me, a few

forms to fill out.