Paul Ringel: So this is Paul Ringel from High Point University, and it's August 6th, 2018, and I'm here with Lateef (originally known as Larry) Mangum doing an interview for the William Penn Project. So Mr. Mangum, let's start by telling me what class at William Penn you were in.

Lateef Mangum: OK, I went to William Penn my sophomore year, my tenth-grade year, which would have been the year 65 through 66.

PR: OK

LM: And after that year, they needed some African-American students to begin to integrate the school system, and the high school there, High Point Central High School. So I think I was, and others, about thirty other African-American students, were recruited to attend High Point Central High, and so I finished my 11th and 12th grade years at High Poitn Central, and that's where I graduated in the spring or early summer of 1968.

PR: I didn't realize there were so many students that got sent over that early.

LM: Yeah, it was a sizable group, and because we were sort of neophytes at this integration thing, there were some interesting experiences. My senior year, that spring, was when Martin Luther King was assassinated, and we really became very close during that time especially. But it was a learning experience and a challenge.

PR: So when you say we became close you mean the African-American students or all the students.

LM: Yes, the African-American students.

PR: OK

LM: I remember during lunch we would pretty much sort of segregate ourselves in sitting together, that sort of thing. But other students were reaching out to be, to get to know us over those years. And so it was a challenge but it was one in which I was determined to survive, which I did. And I got a pretty good education. But there were some drawbacks as far as some of the things I wanted to do. For example, I wanted to continue to play in the band, but I think the first one or two band meetings, the band director was, I felt a little racist. And so I just dropped band altogether, which was a tragedy because my former band instructor at William Penn, who had started working with me, and my sister as well, as far as playing the instruments. She played the saxophone and clarinet, I played the trumpet/cornet. He started working with me in the fifth grade.

PR: And that was Mr. Bell, right?

LM: Yes, JY Bell. He was almost like a surrogate father because my parents were divorced when my sister and I were very young, so my father [break when someone walks in the room] lived in New York, so my mother raised my sister and I pretty much with family for those early years. And ironically, my mother taught at William Penn.

PR: Ooh

LM: She taught home economics. Her name was Ann Mangum, and she taught home economics for a couple of years. She had this illness that, in the 50s she had to resign from teaching full time and she would spend the summers down in West Palm beach, Florida because the doctors said that maybe the

weather and the salt water could help her condition. She had I think some form of lupus, but we weren't exactly sure. She passed away in July of '66. So I'm not sure if her passing that summer had any effect on my decision to just go to High Point Central or not.

PR: That's a lot of change in one summer.

LM: It was a lot of change, it was a lot of change. But I do have fond memories of William Penn and being in the band especially.

PR: So tell me a little bit more about your relationship with Mr. Bell, 'cause you're not the first person to tell me he started training students very young, fifth, sixth grade.

LM: Yes. He was almost like a father figure to both my sister and myself.

PR: So is your sister older or younger than you?

LM: She's older.

PR: OK. And did she graduate from William Penn?

LM: Yes, she graduated from William Penn.

PR: OK

LM: And he was such an interesting figure. He played the trombone, and I remember in junior high school—Griffin Junior High School, where I went to junior high school—we were practicing a Christmas recital, and I played second trumpet. A guy named Gerald Truesdale…

PR: I know, we've interviewed Dr. Truesdale.

LM: Dr. Truesdale, he was first trumpet, I could never get to the point where I could take that first chair. He was always a notch above as far as his performance. So that was always interesting to me that I could never get that first chair while he was there. But he was good, without a doubt. But we were practicing a Christmas recital, and for some reason I hit the wrong note. The band stopped, and next thing I know J.Y. Bell grabbed an eraser, chalk eraser, and threw it at me. And the only thing I could see was this eraser with this chalk trail behind it coming towards me. I ducked, and it hit the trombone player behind me. But he always liked to emphasize a point when you made mistakes.

PR: [laughs]

LM: But he was an excellent band director in the sense that we would always get awards for our performances, not only for the marching band, but for the concert band in the spring. In the fall we would always do the marching band. We were always invited to different parades, because we had a hundred-piece band. The orchestra was always top-notch. But when I was in junior high school I remember we were practicing after school in front of Griffin. And Griffin had this, the street had this sort of U-looking type street where at the bottom of the U was the school. So I forget the street name, but we were practicing marching on that street, and Eddie Clinton was the guy that sort of led us, he was a student. I'm not sure we had majorettes with us, we may have. The guy with the baton, I don't know what that's called, but I know what you mean. So we were out there practicing our little marching routine, and all of a sudden about three blocks away we hear this BOOM! BOOM! These big huge drums, Boom BOOM BOOM. And we realize it was William Penn's band, and they were practicing as well. I

mean that boom was so loud it seemed like the trees were shaking, but we couldn't see them. And so then you hear the snare drums (dum didda dum didda dum didda didda didda) and then the majorettes started coming outw here we could see them from the side street heading towards us. It was wave after wave after wave of musicians coming, with all the noise and everything. So we were saying, "Wait a minute, we were on this street first! We are not moving!" So Eddie Clinton blew his whistle, like get ready (da da-da da-da). I don't if we had forty pieces or thirty-five piece band, it would surprise me. So the drummers start playing, and we headed right u[the street, and William Penn's hundred-piece band was headed down the street. We weren't going to move, they weren't going to move. So the two bands kinda met each other, immersed, and by the time the last line of musicians moved through us, we were all in disarray (blah blah) and they were marching on. So by the time I started my sophomore year at William Penn that was one thing I really looked forward to. Because they had the nice uniforms and all of this. J.Y. Bell kept the trumpet players in the last line of the band. And he said the reason for that is the trumpets are so loud, and they carry the melody, he did not want them up front where you would lose the melody and you'll hear the rest of the clarinets and everything behind us. So you would hear the full orchestration when we were in the back lines, and I think it was two lines of us or whatever. And we had this thing while we were marching in a parade, we would, the trumpet players would break off from the rest of the band members as they marched. And we would do a little circle march thing, and sometimes we would twirl the trumpets or cornets, that type of thing. But that was one of my most memorable parts of attending William Penn was being in the band.

PR: I've heard that from a lot of people. So I've got a lot of questions off what you've said so far, but I actually want to step back a minute and talk about your background before William Penn and Griffin Middle School a little bit. Were you born in High Point?

LM: No. I was born in Durham.

PR: OK

LM: On September 18, 1949.

PR: OK, So you're born in Durham in 1949 and what brought your family to William…to High Point?

LM: Well, my mother was a teacher, and she had gotten her masters in home economics at the then North Carolina College, which later became North Carolina Central University where eventually I attended undergrad and graduated from in one of the first communication classes that they offered, this is in '72, 1972. So she had gotten a job, well before then, my sister and I, because my mother was teaching in a different county, she left us on the family farm, my grandparents, Clarence and Katie Moore.

PR: And where was that?

LM: That was in Creedmoor, North Carolina, fifteen miles from Durham. It was a 100-acre farm, and I remember wonderful days as a child, running around the farm, because we were tobacco farmers. And it was always a lot of activity in the summertime, with the workers and family, the dinners and that type of thing.

PR: So your grandparents owned the farm.

LM: Oh yes. And it's still in the family today. It's about 92 acres now, I think. And growing up there we just had the run of the mill of the whole farm, and my sister and I were the first grandchildren, so that helped somewhat to get away with stuff. Going picking blueberries, all sorts of different things that kids do when you're young. But my mother eventually got a job as a teacher at William Penn. So we moved to High Point, my mother bought a house, 524 Ashburn Street.

PR: I don't know where that is. Is that on the east side or the south side?

LM: Not too far from the park.

PR: OK

LM: From the recreation center. Off of Wendell Street and that area

PR: Yeah, OK. So you moved to High Point because your mom got a job at William Penn.

LM: Yes.

PR: And was your dad with you at that time?

LM: No, no. They divorced I think right after I was born. My sister is older than I am.

PR: They had split already. OK.

LM: And so I started the first grade at Griffin, but Griffin eventually became a junior high school once Parkview Elementary School was built.

PR: Right

LM: And so I went to Griffin for my first and second year, I think, or third year, and then Parkview, the rest of my elementary school days were at Parkview.

PR: And then back to Griffin.

LM: And back to Griffin for junior high school. But interestingly enough, I repeated the third grade, I think. And the reason I repeated the third grade was I was daydreaming, I couldn't keep up with the class, I couldn't read. My mother was concerned about my reading. She took me to the library on Washington Street- I think that's where it was located- and said just pick out a book that you like, I'll help you try to learn how to read. And I would always pick picture books. And I just thumbed through pictures 'cause it was hard for me to read so I just kept looking at pictures, pictures, pictures. All picture books. Well. Years later, I learned that I was actually suffering from dyslexia, so I had to compensate as far as reading was concerned. And I eventually got around that. But having gone through so many books with pictures, and even in college I would go to the library and read magazines, not read magazines but just look at pictures, pictures, pictures. That eventually led later in life to my becoming a photographer.

PR: Oh. A visual learner.

LM: yeah, becoming a photographer and an audio-visual producer, and I spent twenty-one years in the Washington DC Mayor's office as the official photographer for six mayors. So I guess there was a silver lining to everything, if you look deep enough.

PR: I guess so

LM: Yeah

PR: So your mom, was your mom the first member of the family to go to college?

LM: She had a older sister that went to college as well, but all five children of my grandparents, no four out of five attended and finished college. And my uncle who didn't go to college, he ended up probably being the most successful. He ran the farm, he worked. The family ended up creating a construction company, South Granville Realty and Investment Corporation in the very alte 50s, early 60s. And they built over 700 homes in a tri-state area.

PR: Wow

LM: I had an uncle that finished, after being in the army during World War II he went to A&T and graduated, and then to Atlanta University for a masters. I had another aunt that finished Shaw University, my mother finished Shaw University, actually. And her roommate eventually married Bighouse Gaines, he was a renowned basketball coach.

PR: Basketball coach, yeah.

LM: There's this interesting connection if you think back on your life, because I remember this huge guy coming to our house in the backyard with the barbecue. And he'd be flipping burgers on the grill, and little did I know that he's such a renowned coach that I had an uncle that asked me did I want to go to a basketball game in Winston-Salem, at Winston-Salem State University. And I said "Well why you going over there?" He said, "Well I heard about this boy that was pretty good." So he said that there was this player over there that was just phenomenal, so I said yeah let's go over and check him out.

PR: I think I know who it was.

LM: So we went over to this Coliseum over in Winston-Salem, and come to find out this guy's name was Earl Monroe.

PR: Yep

LM: And they called him "Earl the Pearl" Monroe.

PR: [laughs] I knew that's who you meant.

LM: And I had never seen a basketball player play a game like Earl Monroe played. He would dribble down the court, cross the halfcourt line, take a jumper, and would turn around and wouldn't look to see if it went in. It was all net, and the place went crazy. [laughs] I mean the place erupted. So that was my exposure to Earl "the Pearl" Monroe.

PR: But there was a lot of commitment to education, higher education, in your family.

LM: Oh yes, yes. My grandmother was the driving force. She was a very smart lady, but she only attended the fifth grade 'cause her mother would not allow her to attend school after that. But that didn't stop my grandmother, 'cause my grandmother ended up in the I think it's July 1973 edition of *Ebony* magazine as the president of South Granville Realty and Investment Corporation.

PR: Wow

LM: They did an article on women in business or women in unique careers or whatever, and they have a picture of my grandmother holding a big blueprint with this house that all these workers were working on behind her.

PR: So tell me, it's South what?

LM: South Granville Realty.

PR: South Granville, OK.

LM: And Investment Corporation.

PR: OK. So lots of educational commitment in your family. You moved to High Point with your mom and your sister, go to Griffin and then Parkview and then back to Griffin.

LM: Yep

PR: And at that point William Penn started in tenth grade, right? 'Cause I know that it changed from year to year between ninth and tenth.

LM: Yes.

PR: So you did one year at William Penn. You said that the band was a really big part of your experience there.

LM: yes, it was one of my most memorable experiences. We had a trombone player, I can't recall his name now. But he could arrange music, because when we were doing homecoming, when we would go out on the football field, we would always play the latest hits, songs, and he had arranged it. He was just a phenomenal guy.

PR: So what do you know, I mean I've done some research and I've found out some information, but I've been asking everybody who was in the band. What do you know about Mr. Bell's musical background and education? Do you know the story of how he got to High Point?

LM: No, I don't. He was just there. He was very committed to his work, very caring as well. I just remember he was a fantastic trombone player. But overall great instructor, great interpersonal relationships. You could talk to him and stuff like that about any issues.

PR: So when you said he was kind of a father figure for you, was that outside of school as well or just inside of school?

LM: No, I think he was just supportive in school because he knew that my parents were divorced and everything.

PR: Right

LM: He was never a hands-on type father figure where he would tell me sister and I "Come on, you can go over to my house in Greensboro," not that type of thing. But he was always supportive if you needed him. And I think, for my sister's cotillion, she wanted Mr. Bell to accompany her formally. You know, you get dressed in tux and it's like a debutante type thing. But my mother finally convinced my father to come down and do that fatherly role, and I think my sister was a little upset about that, because she wanted J.Y. Bell to be the person.

PR: So was that a big thing to do, cotillions?

LM: Oh yeah, within the community, the African-American community. Cotillions were a way of young women coming out when you get sixteen, seventeen years of age, that type of thing. My mother and my aunt, I had an aunt who lived in Greensboro as well, and her husband was the one who took me to the basketball game. They, my mother and my aunt, belonged to this club of professional women, and every other weekend, I think, they would have events at each other's house. And I remember a couple of

times when all these ladies were at our house, and my mother would cook and they'd play cards, it was a social networking club.

PR: Do you remember what the club was called?

LM: I do not, but I do have a picture of some of the club members.

PR: I'd love to see that some time.

LM: Yeah, I do have that.

PR: So where did they hold the cotillions?

LM: In the gym at William Penn.

PR: OK

LM: Yeah, and so it was wonderful, wonderful event. Also at William Penn, during the black basketball season, my sophomore year or it may have been before, I remember they had this African-American policeman there. And his name was Bob Brown. Bob Brown later started B and C Associates, a public relations firm, and then became a well-known African-American, I think it was even in the Justice Department.

PR: Yeah, we've interviewed Mr. Brown. He was an advisor and President Nixon and I think Nelson Mandela.

LM: Oh yeah, he sponsored Nelson Mandela's daughter or some of the children here. He accompanied Martin Luther King's body from Memphis to Atlanta. Now obviously this is not in sequence…

PR: That's OK

LM: After graduating from high school at High Point Central, an uncle that lived here came down for my graduation. And I came back up here with him to try to find a job that summer. And I think it was one of my first stops was to make an appointment and went to see Bob Brown, Robert Brown, in the Executive Office Building at the White House, where the executives have all their offices.

PR: Right

LM: And I was sort of impressed that wow, this guy is like…

PR: It's a William Penn alum.

LM: That's right, that's right. So he always had been a member of the family, I remember he hosted Martin Luther King at his house, and my mother was invited, and I begged my mother to bring me so I could meet him, but she thought it just might be too many people, that type of thing, and so that was a missed opportunity, I thought, for me to have actually met Martin Luther King.

PR: So my understanding is that when he came to High Point he only did a private meeting, he didn't do kind of a public event and he didn't preach or anything like that. Is that right?

LM: No, no, it was jst, to my knowledge, a private affair at Bob Brown's house.

PR: Yeah, I didn't know it was at Bob Brown's house, but I knew it was a private affair. I also didn't know that Bob Brown was a police officer in High Point.

LM: Yeah, that's a little known fact. I hope I don't get in trouble.

PR: No, he has this story that he tells, and I've heard him tell it two or three times, and I've tried to get him to push beyond the story and he doesn't do it.

LM: Well, it wasn't long that I saw him in a police uniform at the basketball game, and the next thing I know he had started this public relations firm which later became one of the top black public relations firms in the country.

PR: Yeah

LM: And because my mother and my aunt knew him, he actually I think he may have even helped me to get into North Carolina Central, because I think he was on the board or something.

PR: Was there a lot of alumni networking in that way with William Penn teachers and alums?

LM: I don't remember it as such, but then I was away for my junior and senior year.

PR: Right

LM: So I missed out on a lot of William Penn activities because I think the basketball team won the state championship and that type of thing. So I really missed a lot of social and networking opportunities for me being over at High Point Central. And this year is the 50th anniversary of my class, they're having a class reunion. And I have some feelings about that because I don't know of any William Penn class reunion activities, for this class, the Class of '68. So I'm going to the one at High Point Central, but somehow I feel like I need to sort of reach out to the all the members of William Penn's Class of '68 somehow just to let them know, because I don't know of any organized William Penn reunion.

PR: I think they had one.

LM: They did have one.

PR: I think '68 had theirs in June, but I can check for you.

LM: Oooh, OK, well I'm sorry I missed it. I've been out of touch so much.

PR: I can find out who the class president is and put you in touch, I'm happy to do that.

LM: Oh, OK.

PR: So I want to hear about the choice to go to High Point Central, but I do just want to ask before we go there- are there other memories that you have from William Penn? Other teacher, other events or anything? I know it's been a long time, but is there anything else that kind of stands out in your memory about your experience during that year?

LM: Well, the principal Mr….

PR: Mr. Burford

LM: Burford, yeah.

PR: What are your memories of him?

LM: Everybody was scared of him [chuckles]. That's basically it, 'cause he was there for a long time.

PR: He was.

LM: He was the principal when my mother taught there, in 1959.

PR: He was there since ’33.

LM: Whooaaa!

PR: I think he was about 28 when he got the job in 1933, so from ’33 until the school closed in 1968.

LM: Was he principal when the jazz musician…

PR: Coltrane

LM: That’s what I’m trying to say.

PR: He would’ve been, because Coltrane was there in the 40s, so yeah he would’ve been there.

LM: You know, it’s a shame to admit this, but I did not know when I was at William Penn, in the band, that Coltrane—well, I was not into deep jazz anyway—but I did not realize, I only learned this later in life, maybe ten years ago or less. Yeah, I did not realize that John Coltrane had graduated from William Penn, or even attended while I was there, and I only learned this maybe ten years ago or something like that.

PR: Well, the story is, and I haven’t been able to find very much information, but the story is that he left pretty much the day he graduated and never came back. So he was not continually intertwined with William Penn.

LM: Well, I think John Coltrane and I we have something in common.

PR: [laughs] Is that what you did?

LM: I graduated from High Point Central. The next day I came up to DC with my uncle, and because my mother had passed in July of ’66 and my aunt that was there, she moved to Greensboro (they built a larger house), I never really stayed overnight in High Point from the day after I graduated until High Point Central’s, I think it was their 40th anniversary.

PR: So only about ten years ago.

LM: Yeah.

PR: So you and Coltrane have a couple of things in common.

LM: Yeah, and he was a musician, though a very renowned musician. But my creative talents went into the photography and being an audio-visual producer.

PR: So was there anything, any other teachers, any other students that you wanted to mention?

LM: Oh yes, yes. Sandra Kendall, her mother was a science teacher, I think.

PR: Yeah, she taught biology, is that right?

LM: Yeah, something like that.

PR: I think that’s right.

LM: Yeah. Who else? McAdoo- I’m just thinking of these names. Mrs. Donovan.

PR: That’s pretty good, fifty-plus years later.

LM: Yeah, she was such a piano virtuoso.

PR: So I don't know that name. Was she a music teacher?

LM: I'm not sure, it's been so long ago.

PR: OK.

LM: And I'm not even sure if she taught at William Penn or some of the other schools, but she was part of that club that my mother and my aunt were in.

PR: OK

LM: I know that she was this renowned pianist. Let's see, who else? Some of the other teachers. I don't remember his name, but he was the driving instructor, teaching students how to drive. And so when I attended the class, he didn't, nor the other students in that particular class, realize that I had already learned how to drive on the farm.

PR: Right

LM: At eleven years old, my uncle put me on top of a tractor because my legs were just long enough to reach the brake and the clutch. He taught me how to drive the tractor at 11. By 12 years old, I was driving on the secondary roads of North Carolina by myself with a load of tobacco behind me.

PR: [chuckles]

LM: So when I got to his course, and they're going to teach you how to drive, I was very relaxed and I said oh yeah I got this.

PR: Was that the basketball coach? Was the basketball coach the driving instructor?

LM: Yeah, tall guy.

PR: Yeah, and I'm blanking on his name at the moment, but I think the basketball coach was the driving instructor.

LM: Yeah, I'm absolutely terrible at names. I must be right brained or left brained.

PR: I can't remember at the moment, but I can picture him.

LM: I can too.

PR: At least at the end, '67-'68, I think the basketball coach was the driver's ed teacher.

LM: I'm not sure. And Coach Atkins?

PR: Atkinson. He was the football coach.

LM: His son, I remember his son as well.

PR: Did you play on any of the teams?

LM: No, I never played any football or basketball. My thing was tennis.

PR: OK

LM: I never really became that great at tennis, but it was still a great recreational outlet.

PR: So where'd you play tennis in High Point? At Washington Terrace?

LM: I started at Washington Terrace, but I would go over to High Point College sometimes.

PR: Oh

LM: And they had some courts. I would just go over there by myself, just hitting the ball and trying to better my game. It wasn't to be, that particular sport. But I was on High Point Central's tennis team.

PR: Oh, OK. Did William Penn have a tennis team>

LM: I don't remember them having one.

PR: I don't think I've heard anything about it. I don't think I've seen any pictures in the yearbook either.

LM: No, but tennis was the only sport that I sort of excelled in, so that was it.

PR: Anything else you want to tell me about William Penn before I shift and I ask you about High Point Central?

LM: Let's see, I'm just trying to remember those days. Yeah, on traveling with the band to a parade or a concert or whatever, I got my first kiss on the bus.

PR: [chuckles] Do you want to share who it was from?

LM: [laughs] No, let's leave it at that.

PR: OK [laughs]. How much traveling did you do? How much traveling did the band do?

LM: We did a lot of traveling. In the fall, a lot of the Christmas parades.

PR: Right

LM: Because I guess that word had gotten around to at least that Piedmont area of North Carolina that "Hey, try to get this band 'cause they are really good," that type of thing. And then in the spring it would be the concert band, we would go to different venues and competition, and we would always come out on top.

PR: So I've heard rumors, from a couple of people that there were invitations that came from Macy's and from the Rose Parade, but that the school never had enough funds to be able to send the band. Do you know if that's true?

LM: You're the first person to tell me that.

PR: OK

LM: And that's a shame that we couldn't have attended some of those renowned parades because the band was, I felt, qualified enough to actually attend those types of parades.

PR: I've heard that from a lot of people, and I don't know if that's true. That's a rumor I've heard from a couple of people but I haven't been able to confirm that independently.

LM: Wow. That would've been a tragedy if we couldn't attend because of funding.

PR: Yeah

LM: We were definitely good, I felt. I don't want to sound too narcissistic, but…

PR: There's a quote on the website, we have a page for the musical programs, and there's a quote from, I'm blanking on who it was, I think it was somebody from the class of '68. But the quote was "In case you didn't know it, the band was the bomb."

LM: I absolutely agree that the band was just a fantastic organization of great musicians. Obviously, a top-notch band director. A lot of enthusiasm because to be a part of the band was the highlight of my school year at William Penn, without a doubt. There's no question about it.

PR: OK. So tell me now, you transferred over to High Point Central for your junior and senior year. Whose idea was that- do you remember?

LM: I think my aunt approached me, because I think they were looking for some students to sort of integrate the school.

PR: And do you have any idea why they picked you, or why she wanted you to go?

LM: Well, I'm not sure. Maybe some community leaders had asked. I didn't know, well I never second guessed that I could actually do the work and that type of thing, even though I had suffered from dyslexia, which I didn't realize until later. But when I got over there, it was, in my mind, a situation of hanging in there. Seeing if I could cut the mustard. In my homeroom class, this teacher I had, she looked like she was in her final years of being a teacher because she was up in age. And that's the first time I ever heard someone describe black folks as nigras. I took a second glance, and I said "Wait a minute. That's very close to nigger, but it wasn't nigger, it was nigra." [laughs] I never heard of that before.

PR: So how many other black students were there in your homeroom class? Were you the only one, or…

LM: No, no, I think there was one or two others, if I'm not mistaken.

PR: OK, and was that a kind of a common perspective of the teachers? How did the teachers treat the students who came over from William Penn in general?

LM: I think that was a, well on the outside, I think it was an acceptance of the inevitable that things were changing. And so I think they just came to the realization that "Hey, this is the new era of integration, and we're part of it, so…"

PR: Is that how the students reacted too, the white students? Was there more pushback from them?

LM: Nah, I didn't get a lot of pushback. I never really experienced any overt racial comments or that type of thing. Although I was kicked out of a psychology class because I wouldn't shaved. Man, being that young, I didn't have any experience with shaving. And this teacher said "Well, you're going to have to shave because that's the school policy." It wasn't nothing but peach fuzz up there anyway. So I refused. So I got kicked out, and then I went to the traditional black leaders, Dr. Little, who was on the school board, and this other activist preacher, had a meeting with Prewitt, School Superintendent Prewitt I think his name was.

PR: Was the activist preacher Reverend Cox?

LM: Yeah, Reverend Cox, that's right, that's him. And Prewitt basically was carrying the party line, "Well all the students have to shave, da, da, da, da." And Reverend Cox said, "Well what about those students with the long hair down to their shoulders?

PR: Sure, it was the mid to late- 60s, right?

LM: “Well, I uh uh, I think they were in some kind of band.” All that kind of stuff [laughs]. Well, I never shaved. I took some scissors and clipped off whatever. So this teacher, psychology teacher, I think it was psychology, whatever the class was, he wrote in my yearbook, he said “Have mustache, will travel.”

PR: [laughs]

LM: That was probably the closest thing to any overt, if you can call it that, racism, outside from this band director that was over there.

PR: So what happened with the band director?

LM: Well I don’t know, he was accusing, looking at me and another black student, of some band instrument s being taken or stolen or…I never did. Whatever it was, it affected me enough that I just wouldn’t join the band. I think Rhonda Little, Dr. Little’s daughter, stayed in the band, and maybe some other, one or two other, black students, but that was the end of my, actually it was the end of my career playing trumpet. Because I lost two years there, and then when I went to college, I pursued other things and not band anyway.

PR: So you mentioned that Rhonda Little went to High Point Central with you, and you mentioned that the families of the community leaders tended to be the ones who sent their kids. Were you at that point, you said your mom passed away the summer between your sophomore and junior year, right, the summer of ’66?

LM: Yeah.

PR: So your mom passed away the summer of ’66. Were you living with your aunt and uncle?

LM: Thereafter

PR: Thereafter, and were they community leaders?

LM: My aunt worked as a, she worked with the county or something as a welfare worker or something. And my uncle worked in the postal system.

PR: So those were leadership positions in the black community in the 60s, right?

LM: At that point, yeah.

PR: Was your family involved in any of the civil rights activism, or the sit-ins, or anything like that?

LM: We, meaning my sister and I, we would do the marches.

PR: The marches. You were too young for the original sit-ins.

LM: Yeah, I was too young for that. But subsequent marches with Reverend Cox. I remember a march to integrate a K & W root beer.

PR: I’ve heard something about that.

LM: Yeah. And actually we got arrested then. But they only took us to the station and released us. We weren’t even fingerprinted.

PR: So you got arrested for marching or protesting out in front of the K&W.

LM: Yeah

PR: Any other marches?

LM: Well, the other thing was I was on the student city council.

PR: OK. What was that? I haven't heard anything about that.

LM: Yeah, that was, the city created this city student council where student leaders and folks would meet and talk about some of the social issues. And one of the students from High Point Central, because of Facebook, we've been in contact with each other. She was on this.

PR: One of the white students?

LM: Yeah, one of the white students. Ava, was her name. And she, we both remember us being on it, 'cause there was a picture or something. And also I remember being on the television, they asked me to come in and do an interview. Was it channel 8, or whatever?

PR: I don't know

LM: The local channel.

PR: A local news interview to talk about what exactly?

LM: I think to talk about, it was in relation to my work in relation to [pause]

PR: So do you remember what the interview was about?

LM: No, no, it wasn't an interview, it was part of a panel discussion.

PR: OK

LM: And about student issues and community issues. I remember I didn't say too much, but it was my first time being exposed to that type of thing. And later at church, people said "Yeah, we saw you at church," that type of thing. So it was an interesting experience.

PR: So do you remember how you got picked to be on that student council? Because I don't remember anything about, I've never heard anything about that before. I'm just curious.

LM: Yeah. I think I got a call, or maybe somebody that was on, or maybe another student suggested to the producer why don't you bring him over as well.

PR: Oh, I didn't mean just for TV, I meant for the student city council.

LM: Oh for the student council. I don't know. I'll have to think, Ava would probably remember…

PR: OK, if you remember anything I'd love to do a little follow-up. We could maybe even do it over the phone.

LM: Yeah, sure.

PR: Just because that's the first time I've ever heard of that. So how were the students, were the white students, did you develop friendships with the white students at High Point Central?

LM: Not deep friendships. But there were students there who were very friendly and accommodating as far as talking and that type of thing. I think the ones that may have been more prejudiced, they just didn't say too much.

PR: OK

LM: Two things that I remember. One was this student was shot, this white student was shot on campus by another white/Indian, American Indian descendant person. That's what I understand.

PR: OK

LM: Right on campus, and it was a big deal.

PR: Do you remember when that was?

LM: It was either my junior or senior year. It may have been my senior year, I'm not sure.

PR: OK

LM: I think you could probably go online…

PR: Yeah, I haven't heard anything about that.

LM: That was a *really* big deal. The other one was another back student who came over with us. His name was Hasker Nesbitt.

PR: OK

LM: And came over junior year and near the middle of that year, or maybe the end of the year, he quit school and joined the army. And he was sent over to Vietnam. My senior year I remember this, that spring, there was an announcement that a former student, Hasker Nesbitt, was killed in action in Vietnam. And I think that really sort of affected me in a way, because it wasn't, that was just the beginning of that anti-war type movement.

PR: Right

LM: And I think that gave me more reason to pursue a college degree, to stay out of…

PR: Sure, to get a deferment.

LM: Yeah, I had to go to the post office to get the deferment thing and all of this.

PR: Was there any anti-war activism in High Point? I haven't heard anything about it.

LM: No. Not that I know of. When I got to undergrad, it wasn't so much on our campus, but you could watch the television, read the news, and see the activism across the country on other, larger campuses. And then I came up to DC a couple of times for some huge rallies, antiwar rallies that type of thing up here. But the more I read about what was happening, the more I was against it as well. And you know, Muhammad Ali was in the news because he refused to go. And you remember his famous quote, right? He said "Why should I go fight the Vietnamese? None of the Vietnamese ever called mea nigger." That type of thing.

PR: I do remember that, yes. Did you, how did you feel about leaving William Penn when you left?

LM: Well, I had reservations. Mixed emotions. Because people that I had gone to school with in junior high school, band members, that type of thing And I was leaving all that behind. And I had serious reservations about it. But for some reason I felt that this is a, almost like a historical challenge. And if I can't deal with this kind of challenge, how would I deal with other challenges in life as I got older? So I think I took that particular type of attitude, and you know, determination.

PR: Did you stay close with your friends from Griffin and William Penn, or did you end op phasing out of that as you left the school?

LM: Unfortunately, it was only one or two that I'm still in contact with now. ??? McNeil, he was in the band, he was a football player as well. We went to undergrad together.

PR: At North Carolina Central?

LM: Yeah, at North Carolina Central. We're still in contact. Other folks, not so much.

PR: Even when you were there? Even when you were at High Point Central?

LM: Yeah, even when I was at High Point Central. This is embarrassing but I just don't remember William Penn's basketball team winning the state championship. I don't know if I was just that much removed from it or what, but that's probably one of the things I regret the most is not keeping in contact with folks. I did run into Gerald Truesdale one time. I lived in Atlanta a couple of years after graduation from undergrad, and got married while I was down there and then moved back up here and got separated from my wife. S o I was determined to move back to Atlanta to sort of toughen it out, and I was going around in circles. But I did see him one time at Grady Memorial Hospital when he was interning I guess. And so I was happy for him, but that old rivalry still percolated.

PR: [laughs] First trumpet, first chair vs. second chair.

LM: Yeah, from second chair.

PR: Did he have that rivalry too?

LM: No, I don't think so. I don't even think that he realized that. So when Is aw him as a doctor, then I was even more determined to become a success at whatever I was going to do in life. And eventually the photography and producing audio-visual presentations changed that and gave me that avenue, that vehicle to do those type of things where subsequently I've got a U.S. postage stamp with one of my images on it.

PR: That's fantastic.

LM: The Dorothy Height forever stamp.

PR: Great

LM: That's my image, although interesting story about that. I took that picture on her 97th birthday in 2009. So when I got the call that the postal service was interested in creating a Dorothy Height stamp, and they knew that, because of my position in the mayor's office, I had taken hundreds of pictures of her. So I sent in some samples for them to review, and I don't know how many other photographers they contacted, but they chose this one particular one. Now Dorothy Height was a Delta, Delta Sigma Theta sorority member, and their colors are red and white. And their sort-of friendly archrival are the AKAs, and they're pink and green.

PR: OK

LM: Well, on her birthday she had on pink. So when the postal service picked my photo for the stamp they sent it over to her organization, the National Council of Negro Women. And they saw that pink, they said, "Oh no, this ain't gonna fly." So they contacted a illustrator, Thomas Blackshear. So he painted in her outfit purple, which was her favorite color anyway. And that's what ended up on, I don't know if you've seen the stamp.

PR: I don't know that I have.

LM: I've got it here.

PR: Yeah, you'll have to show it to me. I'd like to see it.

LM: I'll show it to you. So people say that's my claim to fame, but not really. It was working with those six mayors.

PR: That's great.

LM: It gave me access. When you're working on that level with a big-city mayor like the mayors of Washington, you have access to just about everything. The White House, the Congress, foreign travel. I've been to China, Thailand.

PR: That's fantastic.

LM: South Africa, da, da, da. And you create this huge body of work. And that's why I'm still working now. The city brought me back to organize its photo archive that I created. Is tarted shooting straight digital in 2001. And just digitally speaking, I have 2.6 million images.

PR: Whoa

LM: I was ready to retire with the former mayor before the present one, Vincent Gray. I can't tell you how hard that was, pretty much every day and weekends, Because mayors, they don't have breaks like that. They have to run the city. On snow days, I'm out in the snow, all the other city employees sitting back in their warm, comfortable bedrooms watching television. And I was out there. So I was really burnt out. But when Bowser, Mayor Muriel Bowser, her people said, "Well why don't you come work with us?" I had reservations, but some of my media friends who report on television, we all know each other, you know. They said, "You should do that! You'll have six mayors. The only thing you have to do is work for a week or whatever." So I told her, "OK. I'll try it." I worked for her for seven months. She was all over the map. And I'm trying to keep up with her. After seven months I went to her people and said "Look, I'm too old to be chasing a young woman all over town. Y'all gotta find somebody else for this job." So that basically ended my active coverage for the mayors. But I eventually ended up working on organizing this massive archive that I created. Because I never looked back. I was always in front, taking picture, picture, picture, picture.

PR: Right

LM: And over the years I kept building this archive that I never really went back and "Oh, this is great."

PR: So now you're going back and curating?

LM: I'm going back and curating it. I have to go through every file, every event to clean up, because eventually they will be put on a website where citizens can type in "ribbon cutting for the new community center." [break for person entering room] So where was I?

PR: Curating the website.

LM: Yeah, curating the website. So I had to go to all the events to make sure I don't have a picture of a mayor picking her nose or whatever. And I've gotta take out bloopers.

PR: Right

LM: I've come across some bloopers that I cannot explain how they were taken.

PR: [laughs]

LM: I mean, I can explain in some cases, but others, it's just so bizarre.

PR: Those are probably the most interesting pictures in some way.

LM: They probably are. And I'll probably publish them under an anonymous name. But for example, one of the mayors, I won't say which one, but it's obviously male. We're leaving walking down the hallway and here's this doorway and here's this lady just standing there, full-figured. And he's waving goodbye to somebody down the hallway. I'm behind him taking a back shot, and his hands look like they're right here.

PR: yeah, that one's gotta go.

LM: Yeah, gotta go, gotta go. Another time a mayor's in the middle, I mean on the side of the football field or maybe soccer field at old RFK Stadium, waiting to get interviewed. There are thousands of people in the stands, and he's standing like I've gotta go to the bathroom, that type of thing. It's just bizarre. I can't explain it. So I have to take all of those out. It's going to take probably four years to get them all. And I have an assistant. And the only thing she's doing is taking the old negatives, and eventually slides and prints…

PR: And digitizing them?

LM: And digitizing them. And I'm using an Epson V-600 scanner to get a high quality, that's what they want, a high-quality tip file. You can put three strips on this thing, it takes about 25 minutes to go through, and I've got books and books and books.

PR: It's a long process, but it's a good process.

LM: Oh, it's no heavy lifting, believe me. I did all the heavy lifting, the late nights, the early mornings with mayors. Snow days, hot days, cold days. I've been to funerals of the big and famous as well as funerals of some sixteen year old kid that was shot and killed.

PR: So I've just got a few more. So going back to High Point Central. So you didn't keep the social connections at William Penn, and you said that the friendships with the white students at High Point Central were pretty superficial. So did you have a kind of a tight knit group with the black students who were integrating?

LM: Wanda Little and I, we were close because our parents knew each other. I think her parent was part of that social group that my mother and my aunt was a part of. I don't know if you know about her story?

PR: I don't.

LM: Oh man, I don't even know if I want this recorded. Can I just tell you without this?

PR: Yeah, I can turn it off, sure. Why don't you tell me after? I'll remember and you can tell me the story after unless there's a reason to do it now.

LM: While I'm fresh on this- sorry. [PR turns off recorder]

LM: Let's put it back on now. Testing, testing, testing. Yep.

PR: OK. So one of the questions that has kind of come up on the edges and it's hard to talk about sometimes is the class tensions within the black community in High Point.

LM: Oh yeah

PR: Was there a lot of that in your experience between the more successful professional families on one hand and the families that were struggling more economically on the other. Was there a lot of divide between those two groups?

LM: I don't know if it was that much of a divide. Only in rare, isolated instances. The middle class basically, the middle class were your teachers, your administrators, principals, that type within the educational system primarily.

PR: Right

LM: You had your other professionals like the dentists and the doctors, Dr. Tillman.

PR: Right. Funeral home directors.

LM: Yeah. And then you had the factory workers. But they had a 9 to 5 job so they could afford to give their children new clothes, and that type of thing. So I didn't really come across that type of tension as far as a socio-economic divide.

PR: So one of the things I've heard from some people, and you may not know this because maybe you weren't at William Penn long enough to get the sense of this, is that there were two tracks really for the kids at William Penn. One was the college track and the other was the non-college track.

LM: Mm-hm.

PR: And that the decision of who went on which track was generally made by Mr. Burford and other administrators, and there were some folks who thought it had more to do with who your family was rather than what your academic capabilities were.

LM: Wellll, I can see that, and I couldn't really disagree with you. But then I think if you were from a very poor family but you were academically inclined, I think that there were not just Mr. Burford but teachers and other people, that could recognize that this person needs to go to college no matter what. I think that they found a way to do that.

PR: OK

LM: But if you're on those fringes, I don't think that, if your family didn't do it by themselves I don't think you had a lot of help from others. I could be wrong.

PR: OK. Well, I've just been asking because…

LM: Well, I understand.

PR: This is one of those tough questions that it's a little harder to talk about sometimes.

LM: No, I'm very open to talk about it, at least from my own experience and point of view. And I think my family, my mother and aunt, they were pretty well known, so…

PR: So tell me what your mother's name was.

LM: Ann, but her given name was Annie, Moore was her maiden name.

PR: OK, and then your aunt and uncle.

LM: Ruby Colleen Moore Bayers.

PR: OK. So my other two questions, I think that's it and then I'll ask if you there's anything else, but one of the things I wanted to ask you about—you mentioned this briefly—what can you tell me about High Point after the King assassination in

LM: Yeah, there was a lot of tension. Young folks really didn't know how to vent their anger and frustration. I remember the police cars riding four policemen in a car. I think young kids my age we wanted to do something but we didn't know what to do. I never did go out and vandalize.

PR: Did stuff like that happen in High Point?

LM: I think it may have happened on a very limited scale, but it was nothing close to how DC erupted.

PR: Were there marches?

LM: Um…I don't think we, no. Maybe later but I don't remember marches per se.

PR: And Reverend Cox was gone by that point, I don't think he was in the city anymore.

LM: Maybe, I'm not exactly sure. And I just remember so vividly "we interrupt this program," that type of thing. Dan Rather I think was the one.

PR: I'm sure it was less extreme in the black community, but was there some kind of a reaction like that when Bobby Kennedy was killed a few months later?

LM: Well I was up here working.

PR: OK, so you were already out of High Point.

LM: Yeah, basically for good.

PR: "Cause that was June, right?

LM: Yeah that was June.

PR: You must have just gotten here.

LM: Yeah, I had just gotten here, and believe it or not when I got up here I asked my uncle where can I go to look for a job? He said "Well, why don't you try the Urban League?" And I went to the Urban League, and they sent me down to the District Building, City Hall. That was my first job after I graduated from high school. And guess where I'm working on this photo archive. In the same building.

PR: That's fairly cyclical, right?

LM: Fifty years later, I'm back in the same building.

PR: That's amazing.

LM: It's a different name now, it's not the District building, it's the Wilson Building. I thought that was a very interesting tidbit on history.

PR: OK, let me think, a couple more things. What church did your family go to? Did you go to church?

LM: Yeah, First Baptist Church on Washington Street.

PR: OK. Right.

LM: Reverend Brown, I went to school with his daughter.

PR: OK. That's the one that just kinda collapsed, right?

LM: I don't know.

PR: Yeah, I think that's the one that was structurally kind of falling apart.

LM: Oh really? Well they didn't put any money in it.

PR: So you went to First Baptists right on Washington?

LM: Yeah, got baptized twice. And then in 1975 I became Muslim.

PR: OK. I was going to ask you about that too. So did you spend a lot of time in church as a kid?

LM: Well, it was part of the fabric of the community. I just remember going to Sunday schools and being terrified of having to read scriptures because I couldn't read that well. And to say I was very spiritual, I just did what I thought, I don't even think I joined a church because of some spirituality. I just saw people going up there and joining a church and getting baptized later. I was just going with the flow, basically. It was only near the end of college, after college, that I began to explore my personal spirituality and what I thought I really believed in. Especially when I moved to Atlanta. I just didn't have that connection, and then I just started reading and talking with people, and I think I wanted to, I had questions that traditional Christianity, especially Southern Baptist, didn't answer. And when I started studying Islam, it answered more than, it gave me the answer. So I became Muslim in November of 1975.

PR: And that's when you changed your name?

LM: Not legally, but I adopted the name. It was Abdul Lateef Abdullaim. To keep all the confusion down I just started using the name Lateef Mangum.

PR: What does Lateef mean?

LM: Subtle. It's one of the 99 names of Allah. The one hundredth name only he knows; that's what he calls himself. But it's attributes of God. You have these different attributes and so Lateef is sort of subtle, between hot and cold, day and night, in the middle. Becoming Muslim, a number of things opened up. I got exposed to Sufism. Are you familiar with Sufism?

PR: A little bit

LM: The mystical realm of Islam.

PR: That's about all I know.

LM: Well, that's a lot deeper than what they call the Five Pillars of Islam: the prayer, the fasting, Zakat, pilgrimage, that type of thing, the declaration. And becoming a Sufi, the existence to me became a lot more real. I began to understand things more. It's like trying to read and understand physics. I call myself an amateur astronomer. I love reading about celestial bodies, this type of thing, and then the world of the very small as compared to the world of the vast. The dark energy, the dark matter that we can't see, it's not reflected but makes up 95% of existence. Understanding the speed of light, understanding the atoms. All of this stuff is fascinating to me. So it helped me to understand my place in existence. And then I was exposed to a teacher from Africa. So I drew on what they called a tariqa of Sufis, to make it easy. And that even opened up clearer understanding of existence as well. So it's been an interesting ride. I once, this sheikh, a learned scholar in Sufi, came to the U.S. and my buddy and I

met him at the airport and took him to the hotel, carrying his bags like devotees or something. So he had this bag that he unzipped, and he started pulling out these zikr beads, like in Catholicism you have the beads.

PR: Rosary beads

LM: Rosary, well in Sufism they have these zikr beads.

PR: How do you spell that?

LM: Z-I-K-R, zikr. Zikr means remembrance. And there are 99 on these little strings, so you can say or repeat. Well, he had these real thick ones on a string, but it was 2000 of them, in this bag, or 2500 of them. And every night he would go through 2000 chants of "there is no God but God, there is no God but God, there is no God but God."

PR: Wow

LM: Every night. 2000 times per night. So I said, his name was Sheikh Ayed, I said "Sheikh Ayed, why you got so many beads on this zikr bead chain and it's so big?" He said "When you knock on that door of Allah (God), he may not answer. But if you keep knocking, eventually that door will open." So I said, "OK" [laughs]. And from that point, from '75 'til now, that door has opened for me, I think, a couple of times. And without it, in a couple of cases, I wouldn't even be here. Let me explain. I got married for the first time when I was in Atlanta. Moved to Atlanta in '73, my girlfriend from college, we had been dating for six years. She came down, we had been living together, basically, without being married. And things just wasn't going right in Atlanta, so we moved up here because she's from up here and I'm familiar with D.C. That's when I became Muslim. And I think a month or couple weeks after I became Muslim she became a Jehovah's Witness. We eventually got a divorce. So I was single, and I had someone I knew, a girlfriend-type thing, she was working at one of the embassies. And she said "Why don't you give me your resume. This Nigerian said he can get us jobs in Nigeria." I said, "Yeah, right." But I had just bought a used Selectra, and IBM Selectra typewriter. So I typed up this resume and I took it down and gave it to her. This was in March or February of '81. I taught school up here for a while. So we broke up, I think that March or April. But near the middle or end of June, she calls me, all excited and screaming and hollering, "We got the job? We got the job!" I said, "What job? What are you talking about?" "The job in Africa!" It still didn't connect, I didn't pay that much attention or put that much importance on that resume. Two weeks later, the recruiter, he was the president at one of the teachers' colleges, showed up. Did the interview, got the job. He said "Do you know anyone else?" I recommended a buddy of mine who had just gotten a Masters in Agriculture from the University of Maryland. He came down, and he got a job.

PR: Wow. So you moved to Nigeria?

LM: I moved to Nigeria. I arrived in Nigeria September first of 1981.

PR: How long did you stay?

LM: For two years. It was a three year contract. And the reason I didn't stay the full three years is because part of the contract was that we could remit half of our income in dollars back to the States. I thought it was a pretty good deal, 'cause they were paying for the hotel, and housing, and all that stuff. You could buy your own car, you had to buy your own food, but everything else is paid for. I eventually got a car. But they changed the policy on remitting half your income in dollars, and that's when I was saying "Whoops, it's time to go," because before I knew about the job I was accepted into Howard's

grad school in educational technology. That's where I was headed, but when this opportunity came up I figured this opportunity is not going to come around too soon, Howard would be here. So I went.

PR: So you came back and went to Howard?

LM: Oh yeah, in educational technology. It was an interesting experience, those two years in Africa, I absolutely loved it. It was such a change. I just thrived on everything, I just soaked up everything.

PR: That's great. I've never been.

LM: But I tell anybody going to Africa for the first time, make sure that you re-up with your Creator, because there's so much stuff out there, it's fantastic but there's so much that can go wrong. For example, I bought a Passat, and I'll show you a picture of it later. They weren't even selling Passats in America, I think Brazil and other places. Well, they were selling them in Nigeria, so I bought a Passat. Brand new. Four on the floor stick shift. So one spring during Easter, we had an Easter break, I was recruited to teach English as a Second Language, I went over there, I told them look, I got a degree in Communications, I'm an audio-visual specialist. Got anything like that? They made me the Audio-Visual Director for the Ministry of Education for the state I was in. It was a little small town, but it was the state capital. One radio station, one TV station, the station would come on at four o'clock in the afternoon and go off at twelve. But then on weekends from six in the morning to twelve at night. So that Easter we decided we wanted to go to Lome, Togo, two countries over from Nigeria. So my friends, expatriates from here, we had to go to Lagos to get visas. So I said "Look, I'm going to drive down," and they said "We'll fly down." "Well, I'll meet you at the airport, and we can go and check into the hotel. Next morning we go to the embassy to get the visas, then we go out to the taxi park and we'll be on our way." So that was the plan, we agreed on that. So I took off late. I got to Lagos at night. Lagos was originally designed for maybe 500,000 people. Lagos has a population of 11 million. So I got to Acacia, the area where the airport is located. This was in '82, I think it was. They didn't have cell phones, they didn't have GPS, and I was lost. I couldn't find my way around. I knew that I was in the vicinity but I couldn't find this airport. So I was driving around at night and I turned down this street. I saw this guard at the end of the street, with his rifle and he had his uniform on. So I said well he knows where the airport is. So I drove up, left the car running, got out and said "'Scuse me. Where's the domestic terminal for the airport?" He looked at me, he didn't speak English, so he said [makes phonetic sounds]. I said "Where's the domestic terminal for the airport [louder]?" So he looks at this car, brand new car, he looks at me like, "Well you're not Nigerian, so you must be somebody important." So he turns around and unlocks this gate, pushes this gate open, and points into the darkness. So I said OK, this is the shortcut. I get in the car, put the car in first gear, and pull on in. Now I can see perimeter lights way in front of me. I can see these bright lights to my right, and these bright lights off at a distance to my left. I just kept driving. Pitch black outside. And as I was driving, I started to hear the whine of a jet airline, and I said "Whoa, I must be close to the airport!" I didn't realize how close. He let me on the tarmac.

PR: [laughs]

LM: I'm headed towards the runway. This thing gets louder and louder. This thing just lands right in front of me. The only thing I remember is noise and a streak of light."

PR: Wow

LM: It probably landed where those parked cars are, and I was headed that way,

PR: Wow

LM: If he opened that gate maybe five seconds, ten seconds earlier, I would have been underneath that plane.

PR: Scary,

LM: I was so scared, my knees were shaking, And I was trying to put the car in reverse, and I couldn't. I finally got it in reverse, I didn't even look back. I hit the gas [squealing noise]. Guess what?

PR: What?

LM: I found the domestic terminal.

PR: Oh, good.

LM: Drove under the wing of the plane that brought my friends. They were walking off, they were like "How did? How did you do that?" I still couldn't talk. So that's my Nigeria story.

PR: Alright [laughs]. Let me ask you one more William Penn question and then we can wrap it up. So you may not have an answer to this but I want to try. I've been asking everybody. I know you graduated in '68, and that was the year of the last class of William Penn. Did you have any sense of what was going on, that they were going to close? I know you left right after graduation. Did you know they were going toclose William Penn?

LM: I didn't have any idea.

PR: No. So you weren't part of any of that discussion?

LM: For whatever reason, I just completely lost touch with what was going on with William Penn.

PR: OK

LM: I was so focused on getting through Central.

PR: Sure

LM: And figuring out the college stuff, and what was I going to do that summer, and that type of thing. I didn't zero in on, I didn't even realize that was the last class, to be honest with you. That's how detached I was.

PR: OK

LM: I didn't even realize that they had won the state championship. Maybe I did, maybe I didn't, but I don't remember it.

PR: Well, let me ask you one more question about High Point Central. Did you have any connection, or did you and your classmates have any connection to the folks who had been the original integrators? Did you have any connection with the Fountain sisters?

LM: I think that was the year before, or two years before?

PR: The Fountain sisters, Brenda and Lynn. That was a few years before, I think that was '60 or '61.

LM: Oh that's when they integrated it. Oh, OK.

PR: Yeah, I think that the Fountain sisters, the sit-ins were '60, right? The sit-ins were 1960. So they were already at High Point Central.

LM: Wow, that's news to me.

PR: OK, so you don't have any relationship with the Fountain sisters.

LM: Sure don't.

PR: OK, my last question is the last question I always ask everybody, which is was there anything you thought I would ask that I didn't, or is there anything I didn't ask about that you wanted to tell me?

LM: I don't know. I probably run my mouth so much I probably covered any questions that I would have had. But no, that was basically it. It was a wonderful, I just remember it was very nurturing, my time at William Penn. I remember my mother being so proud of me. We were doing, I did a three trumpet thing on stage, I remember that, with Gerald Truesdale, myself, and whoever the other trumpet was. And that's basically pretty much it.

PR: OK, alright. I'll turn it off now, Thanks very much.