

Onzie Horne, Jr.: ...N Z I E, Horne, H O R N E.

Jocelyn Cole: Okay. Where were you born and raised?

Onzie Horne, Jr.: I was born and raised in Memphis, Tennessee. I'm a native.

Jocelyn Cole: Okay. What year were you born?

Onzie Horne, Jr.: 1948.

Jocelyn Cole: Okay.

Onzie Horne, Jr.: That makes me a child of the '60s. I'm in the class of '69.

Jocelyn Cole: **That's great.** Okay. What is your occupation?

Onzie Horne, Jr.: I am executive director to the Beale Street Merchants Association.

Jocelyn Cole: And who are your parents?

Onzie Horne, Jr.: My parents are Onzie Horne, Sr. and Mildred P. Horne. And I'm glad you asked me that because I'm gonna take the liberty to expound on that a little bit.

My mother is a native of Mississippi. For most of my life she told me she was born in Mount Bayou, Mississippi. I found out later that wasn't the case. Actually, Mount Bayou was the big city near the little town she was born in. She was born in Duncan, Mississippi. And she came to Memphis to go to school at Lemoyne-Owen College.

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Onzie Horne, Jr.: She met my father here, married here and has remained a native of Memphis ever since. This year she's celebrating her 85th birthday, and she's lived a diverse life. She taught school for a little over 30 years and retired. Was bored to death. Came out of retirement and became the district director for then-Congressman Harold Ford, Sr., and she spent 17 years with him before she retired again. She had a family of two boys. I'm the oldest of those two. My brother is 10 years younger than I am.

But in her heart, she's always an educator, but the other schizophrenic part about politicians, it has contributed to my life – she has – in several ways. One is the appreciation not only for education but to understand the integration for our lives, how we work and with our political environment is something that I very much learned from her.

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Onzie Horne, Jr.: My mother was the 12th of 13 children, and of those 13, 12 lived to be adults. Every one of the boys is a minister, without exception. Several different denominations, but they're all ministers. Every one of the girls – except my mother – married a minister. So I grew up in the church. Church is a really important integral part of my life, not just as my religion, but as part of my sociology as well.

My mother not only didn't marry a minister, but someone had to be the black sheep of the family, and so she married a musician, which brings me to my father, Onzie Horne, Sr.

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Onzie Horne, Jr.: Onzie Horne, Sr. was born in Fayette County just outside of Memphis, grew up in Memphis. He is – my father is a musician, but he was sort of ~~a recitilian-Aristotelian~~ man in that he loved to read, and anything he could read, he could master. He graduated from college at the age of 16. He wanted to go to med school. He couldn't go to med school because he didn't have any money. It wasn't that his family was poor. My grandfather had done very well in real estate, but they were also in the grocery business. They owned a number of grocery stores, and he thought it was ludicrous for my father to go to college when they already had grocery businesses, a business for him to go into.

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Onzie Horne, Jr.: He was determined to go to school, and so he went to what was then Chicago College of Music because they allowed him to come without expense. ~~They told him—~~ He loved music, and he was a bit of a prodigy, and so he went to Chicago College of Music and finished in a couple of years.

As part of his time there, he became the first black man to conduct the Chicago Symphony Orchestra in concert, and that's an interesting little story in that as part of graduation, each student had to perform a major work. If they were composers, it was a composition. If they were performing artists and so forth and so on. And his was a composition. It was actually a jazz arrangement for a full orchestra, and the way they graded performances, particularly performances with an orchestra, is they would meet with the Chicago Symphony Orchestra in rehearsal, and during run throughs, the orchestra would run through it, and the professors would grade it.

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Onzie Horne, Jr.: Well, after the first performance of my father's central thesis work – essentially a thesis work – it was a disaster, and so his professors gave him an F. The conductor of the orchestra said, "No, we just didn't quite get it," and asked if they could come to the next rehearsal. They came to the next rehearsal, and it was almost as catastrophic as it was the first time, but before leaving, the conductor invited my father on the stage to join him with the orchestra to run through the work. They ran through, and the conductor was so impressed that he did in fact did conduct it in their next ~~_____~~ pops concert.

So that was sort of interesting, and so my father came back and was a musician. He wrote and composed and arranged and was music director for a number of artists, including B.B. King.

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Onzie Horne, Jr.: The first time I went on the road, I was seven years old, and I toured all summer with B.B. King because my father was his music director. And that was really quite an experience. It was my introduction to music and in some ways my introduction to Beale Street.

But he wrote and arranged for everybody from Count Basie to Duke Ellington to Glen Campbell to Isaac Hayes, all the Stax and Suen arrangements – virtually all of them were done by Onzie Horne, Sr. Willie Mitchell of Hi Music fame, was a member of his band, and later dad did all of the arrangements at Hi as well.

So those were my parents, and it was an interesting sort of childhood as a result, traveling with my father, musician, as often as my mom would let us defined me in many, many ways, and it contributed significantly to who I am today. I encourage my children to travel as a result. ~~I apologize.~~

~~{0:07:11.4}~~

~~Jocelyn Cole: _____ No, that's fine.~~

~~{Phone call}~~

Video Cut 07:10

Jocelyn Cole: So you mentioned traveling with your father. Was your father just a composer and director or did he play as well?

Onzie Horne, Jr.: He played every instrument, I mean without exception. He played percussions, keyboard, brass, reeds. He played every instrument. He mastered them all. He preferred keyboards, and he would write at the keyboard. His favorite instrument was vibes – ~~fiberphone~~ vibraphone and xylophone.

[0:07:42]

~~Onzie Horne, Jr.:~~ Which takes me to another story. In 1972, I believe it was, I was working as the executive director of a **Model Cities** housing program in Grand Rapids, Michigan, and in those days – and I’ll say that in deference to what Grand Rapids may have become since then, it was not a very large town and there wasn’t very much to do. So almost every weekend I’d either go to Detroit, or I’d go to Chicago to visit, and I had friends in both places.

~~One of the weekends I went to Detroit, and it was the weekend they were opening the new Renaissance Center in Downtown Detroit, and the Hotel Pontchartrain was the crown jewel of the Renaissance Center, and so I went to the Renaissance Center. It was on a weekend. Got on an elevator going to the top of the hotel, and Lionel Hampton walked into the elevator. And I got up the muster to approach him, and I said, “Mr. Hampton, I just want you to know, I’m a big fan. I love your work.”~~

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~~Onzie Horne, Jr.:~~ He said, “Great,” you know, and he was very gracious and kind, as I’m sure he’s been thousands of times over the span of his career. And as he was getting off the elevator – and I rode all the way to the top with him.

~~[Interruption]~~

~~Jocelyn Cole: Onzie Horne, Jr.:~~ Okay.

Onzie Horne, Jr.: ~~Lionel Hampton.~~ I was in Detroit visiting friends, and that was the opening of the new Renaissance Center in Detroit. ~~And t~~ ~~he~~ crown jewel of that was the Pontchartrain Hotel. And I went to the Pontchartrain Hotel, and I was going upstairs. They had a rotating gallery upstairs. And I got on the elevator, and while – right after I stepped onto the elevator, on – who walks on but Lionel Hampton. Lionel Hampton comes in, and the doors close, and I get up the

strength and muster to speak to him, so I just tell him I'm a big fan and how much I loved his work, and I'd naturally been a fan because my father being a musician and a jazz musician on top of that.

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Onzie Horne, Jr.: And so I spoke to him, and we talked all the way up. He was getting off at the top floor. Apparently he was going to rehearsals. And as he got off, he asked my name, and I gave him my name, and he gave me this sort of strange look, and frankly, over time I'd come to recognize that look, and so I quickly added – not Onzie Horne, but Onzie Horne, Jr. And he says, “I know your father,” and he invited me to come off with him to spend the afternoon with him at rehearsals and to come back to his show that night.

But what was really cool about it – he says, “Your father was the best vibe player I'd ever met,” and that blew me away because Lionel Hampton is considered one of the best, if not the greatest of all time, vibe players.

And I have many of those kinds of experiences with musicians all over the world. I've forgotten how we got to this point of talking about Detroit and certainly about Lionel Hampton.

[0:09:57]

Jocelyn Cole: So did your father pass on his musical talent to you and your brother?

Onzie Horne, Jr.: Yeah. There's no question that my brother and I both appreciate music just as much as my father did. That's about as far as it went. As a young man, I played keyboards. I played all the keyboards, and I used to tour during piano recitals. But my father had more talent in his thumbnail than I have in my whole body. My brother had skills as a vocalist, and he worked that while he was in school. He was part of several theatrical productions. But no, we didn't have that same music talent as my father.

Daniel Jacobs: Growing up in the south, segregation, and touring with your father, and also having him be involved in music, how did that affect the atmosphere with the music and being on tour? Do you have any experiences?

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Onzie Horne, Jr.: Yeah. That's an interesting question, and as I think about the answer, I think of it in a very positive and in some ways very negative ways. In a positive way, the travel itself was different. It expanded my horizons of what the world was like. And up until then I'd looked through a very narrow spectrum of understanding what the world was like, and that is my experiences here in Memphis. Memphis went beyond segregated. There was a classism here that created really a sort of conflict in me, a conflict between what my mother and father taught me about who I was and who people were and what our potentials were and what my environment, the leadership in our communities, the government and the law told us about what we were, in a very restrictive sense.

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Onzie Horne, Jr.: So travel really broadened my horizons because I got to see in some places things were really quite a bit different, not only in terms of segregation but in terms of what opportunity was. It was all across the south, so it was not the kind of shock when we got to travel north, even to St. Louis, but certainly to Chicago and New York, where new horizons were open to me. But outside of Memphis, there was – I don't know. It just seemed to me historically that Jim Crow [in Memphis](#) was so overpowering and so consuming that it was difficult to dream.

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Onzie Horne, Jr.: And travel helped really give you some relief, some respite from that.

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Onzie Horne, Jr.: It was very negative in that part of travel, particularly across the South, meant that you shared some of the same experiences without the ~~confidence-comforts~~ of home. For instance, there ~~—~~were times when we would go on tour with B.B. King where you couldn't stay in any decent hotel, or you couldn't swim in the pool. I remember there were places that were real dumps where we had to put newspapers on the beds because of the bed bugs, and this was the best place in town a black man was allowed to stay.

So yeah, it affected me in terms of broadening horizons and potentials, but at the same time reaffirming this second-class citizenship mentality and pathology of the time in this part of the world.

Daniel Jacobs: Did your father ever perform with white musicians? Or did you ever – was that part of your experience?

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Onzie Horne, Jr.: Yes. It was not part of my experience because it was such an unusual situation, and I'll speak to it in just a minute in terms of the impact of music on the society of Memphis because I think it was a great integrator.

But before getting to that, because he did arrangements at Sun Records and for white ~~museums~~musicians, he often not only performed with 'em but conducted orchestras with 'em. And certainly part of the South was to have black musicians perform in white establishments.

Another little music story. My dad tells of a performance that they had over in Arkansas, and this was at a Masonic Lodge of some sort, and they were playing for this group of men, and you can imagine this being sort of a rowdy Masonic party.

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Onzie Horne, Jr.: There were no women in the audience. So they performed, and they did the show, and it was well received, and that was all good. Then, at the end of the show, the next entertainment was a stripper, a striptease artist for the audience. Well, the audience was all white, and the stripper was white, and they wanted the band to play for the stripper, but the black men in the band were not allowed to watch the stripper, so they made all of the band members turn around with their backs to the audience, but my dad who was conducting the band, he was the only one allowed to watch the stripper so that he could conduct the band to coordinate their music with the movements of the stripper.

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Onzie Horne, Jr.: And so he was doing that, but somewhere along the line in the performance, someone stood up and yelled, "That N-word is smiling," and the implication was that he was smiling at the stripper, and a huge fight broke out where all these guys attacked the band, and the band ran away, literally running for their lives. And so, yeah, he did get to perform with white ~~museums~~musicians.

The great equalizer of that – and it was not just something my dad experienced, and I'm sure affected him as a person, but a part of this history of Memphis is that long before the city was integrated,

the musicians were integrated, and musicians worked and played and sometimes played together, had fun together, in Memphis.

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Onzie Horne, Jr.: It's the legacy of Stax. It's the legacy of Hi. It's the legacy of Suon, where musicians black and white got along because of their respect and their love for music and for each other in playing music. They got along. And so that was the first real integration in Memphis.

I remember not too terribly long ago, 10 or 12 years ago, it may have been, when they were honoring Knox Phillips here, and they were having a big celebration at the Pyramid up in the [inaudible], I ran into him in the Peabody Hotel. They were honoring Sam Phillips, and Sam and Knox Phillips were together in the Peabody.

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Onzie Horne, Jr.: They were leaving, going to this affair, and I don't think I'd met Sam before, but Knox saw me, and we stopped, and we spoke, and he introduced me to his father and said, "Sam, this is Onzie Horne, Jr." And Sam said, "You're Onzie's boy?" I said, "Yeah." And he stopped, and we sat in the lobby of the Peabody for a half-hour while he told me stories about he and dad working together in the studio and what respect he had for my father as a musician, a writer and composer.

That little sidestep was-is simply to say that there was no racism. There was none of the – I guess our environment didn't penetrate into this world, this experience that musicians shared together, and they loved each other, and fortunately they had music and studios as an opportunity to grow and learn about each other without the intrusion of our society into those experiences.

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Daniel Jacobs: I just have one more question, and then you can get back to yours. Did that ever go outside the concert hall or the studio, that interaction between black musicians and white musicians, at least in your father's case?

Onzie Horne, Jr.: Not really. I mean, it was outside the concert hall, in that it was where they worked. It was in the studios, the recording venues, the nightclubs, wherever they worked, black and white musicians, they got along.

Daniel Jacobs: Okay, so never socially?

Onzie Horne, Jr.: No, it was never social. But again, the musician's life, their social experiences are at work. They work at night, and if they're working musicians, they work most nights, and so they really – you will rarely find musicians with many friends other than musicians because that's where they live their lives, not just where they work. That's where they live their lives. They live their lives with music.

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Onzie Horne, Jr.: In fact, when we talked earlier about my parents, I mentioned that my father was somewhat of a ~~recitilian~~ ~~in~~ ~~Aristotelian~~ that he mastered anything that he could read, and he was – I don't know if certified is the proper word for it, but he was a recorded genius. Anything he read, he mastered. For instance, while he was in school, he'd heard of the Schillinger system of music, which is a mathematical system for composing music. And so he found the books. He studied it. And not only did he learn it, but he taught it. As a matter of fact, as one of his _____ students that he taught it too was Quincy Jones. He later taught at Berkeley School of Music.

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Onzie Horne, Jr.: But also, he went into business. So my father taught school. He taught music. He taught English. He did something that was really quite illegal in Memphis back in the day. He taught in the city and the county school systems at the time. You have to understand that the county systems were basically country school systems, and they didn't have the same hours, and the reason is because the kids couldn't come to school until after they had worked firstly in the fields. So the school day would start late morning.

So my father would start early in the morning before school with band practice in the city school system – and he taught at Manassas – and he'd teach band there, and then he'd teach English, and then he'd teach band at midday, and then he'd hop in his car and run out to the county to Jester, which was in the county at the time, and he'd teach English in the afternoon and band at the end of the day.

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Onzie Horne, Jr.: But he was aggressive and became quickly bored, so he did that. He was arranging and composing. He had a wife who was

bugging him about making money because you didn't make much money for music. So he started selling insurance from door-to-door for Union Protective Life Insurance Company. At that time, Union Protective was the second largest black-owned insurance company in America, and I guess about 10 or 12 years later, he retired from that company as executive vice president, secretary and treasurer of that company. He had every insurance degree and certification there was, and he'd never taken a class. He'd simply get the book and master it.

In the meantime, he started a real estate company, a development company, a restaurant.

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Onzie Horne, Jr.: We had a famous family-owned jazz restaurant in Memphis called The Living Room, which was the jazz venue in Memphis, I guess from the early '60s to the early '70s, so for about ten years. And so jazz talent from all over the world would come to Memphis and perform at The Living Room. It started out as a small club, about 50 seats. Then after about five years, we were up to a little over 300 seats, and it was a fine dining supper club. It was a great place.

Jocelyn Cole: Is it still open?

Onzie Horne, Jr.: No, actually, it's sort of interesting because when the riots came, there was a fire. Actually, when the riots came, firstly, we lost the audience. Sixty percent of the audience was white, and it was a sort of after-hours slumming place for them to go hear good music. And so after the riots, they were afraid to come, so we lost about 60 percent of the business.

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Onzie Horne, Jr.: And then a couple of years after that, there was a fire. My father was ill at the time, and so he was not there regularly, and we'd actually leased the place away, and they had a fire, and the place burned. But the old address was 1343 Mississippi Boulevard. It was directly across the street from 1234 Mississippi Boulevard, which was the national headquarters for Union Protective Life Insurance Company.

Jocelyn Cole: Just for clarification, which riots are you talking about? Which year?

Onzie Horne, Jr.: That had to be '67/8. I think that's about right. Maybe '69.

Jocelyn Cole: Maybe '69. We want to get back to your childhood growing up. Which schools did you go to here in Memphis?

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Onzie Horne, Jr.: I started off in grade school, where my mom taught, at Magnolia Elementary, a public school in ~~Orange~~ Orange Mound. I spent my first three years there and went to St. Augustan Elementary School, which was the Catholic elementary school on Walker Avenue, right next to Lamoyne. And then went to high school at Father Bertrand High School which was a few miles away.

I'd get out of school early – you asked earlier about my music background. When I was in the seventh grade, I was admitted to the high school band, and so everyday I'd get out of school early because I'd have to leave and walk from the elementary school to the high school to be there in time for band practice.

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Jocelyn Cole: And you mentioned your Catholic schools. What role did religion play in your life growing up?

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Onzie Horne, Jr.: As I mentioned before, I wasn't Catholic, but religion was very important. You grow up in a family of preachers, it's not not important. But it was just more than environment to me. It formed to the seeds of my devotion, my commitment to Christ. I'm a devout Christian.

Catholic schools impacted me in many, many ways. It taught me a lot about religion and about self, and in some ways – I don't know how far I want to go with this, but Catholicism teaches you a lot about guilt. And it is the evolution of my Christian growth to understand that Christianity is not about guilt. It's about freedom. But the Catholic upbringing helped me a great deal to understand more about not only the teachings of Christ, but the importance of our lives as human beings connected one to another.

[0:27:02]

Onzie Horne, Jr.: So much so that when I first went to college, I first majored in political science and international relations, and then added another major, philosophy and religion.

Jocelyn Cole: Did you belong to one specific church growing up? Or did you –?

Onzie Horne, Jr.: Yeah, I was an AME, African Methodist Episcopal, church member. Actually, I was baptized right around the corner from where we are at Avery Chapel AME Church. In those days, it was the largest black church in Memphis. It was on Fourth Street, just north of Beale. It's been gone for decades now. And I grew up in that church. It moved later on to South Memphis, but I still was a member there.

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Onzie Horne, Jr.: And in my latter years as a child, my uncle, who was an AME preacher from Chattanooga, was transferred to Memphis and put in that church, and he was my pastor for many years. After his death, I remained a member there for a few years and – gee whiz, I'm guessing 12 years ago, maybe a little longer, 14 years ago – I joined Mississippi Boulevard Christian Church, so then I changed denominations from being an AME to a Disciples of Christ.

Daniel Jacobs: I'm not very knowledgeable about these things, so maybe could you explain to me – you identified yourself as a Catholic – does the AME Church –

Jocelyn Cole: No.

Onzie Horne, Jr.: No, I'm not a Catholic.

Daniel Jacobs: You're not a Catholic.

Onzie Horne, Jr.: I went to Catholic school. My father was Catholic, and that's not even the reason I went to Catholic schools. Well, I guess it's part of the reason. My mother was a schoolteacher, and there was an old adage in those days.

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Onzie Horne, Jr.: If you were the son or daughter of a schoolteacher, and you were in the public school system, and your parent taught in the public school system, you were either treated more harshly or more easily than everyone else, depending upon the prejudice. And my mother really thought that she didn't want me subjected to either one of those. And so, because my father was Catholic, Catholic schools was the obvious alternative, and so that's why I went to Catholic schools. But no, I'm not a Catholic.

It was a little different too. I've shared this experience with a

number of others, but it was a little different being a non-Catholic in a Catholic school. It was really quite an experience because in many ways we had to adhere to the same requirements, the same disciplines as the Catholic students, and yet you in many ways were an outsider. But that was okay. I've always been sort of an independent spirit anyway.

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Onzie Horne, Jr.: I'm not kicking you, am I?

Jocelyn Cole: No, no. I was just looking at my shoe. So your father was Catholic, and your mother was Methodist?

Onzie Horne, Jr.: Yes.

Jocelyn Cole: How did the different set of beliefs work to instill values in you and your brother?

Onzie Horne, Jr.: Frankly, I don't recall there ever being any difference in beliefs, perhaps difference in practices. But the fundamentals are the same. I'll add that my father in his last days, in the last couple years of his life, became a Methodist. I don't think that was a belief change. I think, really – my father died of cancer, and he knew he was dying, and I think this was an effort just to accommodate my mother's beliefs and to join her in church on a regular basis.

Video Cut 31:02

Onzie Horne, Jr.: I think that's a soundtrack for us, if it's not too intrusive.

Jocelyn Cole: That's to know we are definitely on Beale.

Onzie Horne, Jr.: Yeah, and we should acknowledge that. The music you're hearing is typical of the music every day. This is the music I hear in my office all day long. My office is here on Beale Street, and Beale Street is alive with music 204 hours a day.

Jocelyn Cole: Basically take four off?

Onzie Horne, Jr.: Yeah, you get to hear that. I think that's one of the distractions and one of the pleasures of my job, and that is I'm constantly surrounded by music, and I love that.

Jocelyn Cole: So moving a little past your childhood, you mentioned up through high school. What did you do after high school?

Onzie Horne, Jr.: What did I –?

Jocelyn Cole: Do after high school.

Onzie Horne, Jr.: Oh, I went to college. I wanted to go to Princeton. I don't know why.

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Onzie Horne, Jr.: I don't really recall. I probably saw a movie, a Ronald Reagan movie, maybe, with Princeton on his chest. I don't know. But I knew that Princeton was a great school, and I wanted to go there. I didn't go there. I was admitted, but they didn't offer me any money, and I couldn't afford to go. So there were some other schools that I applied to, and I think every school I applied to, with the exception of Yale, admitted me, and so it was an economic decision. I had to decide where to go. The school that offered me the most money, a total free ride, was Brandeis, and next was ~~Carlton~~CarletonCollege in Northfield Minnesota. And so I had to really choose between those two. Those were the only realistic alternatives for me. And I had friends who had graduated the year before me, one of which went to each one of the schools, both beautiful girls.

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Onzie Horne, Jr.: One went to Brandeis, and one went to ~~Carlton~~Carleton. Well, when they come for Christmas break, the one that had gone to Brandeis hated it and was determined not to go back the next year. The one from ~~Carlton~~Carleton loved it and was looking forward to spending her full four years there, so I chose ~~Carlton~~Carleton. Of course, by the time the next year rolled around, they changed positions, and the one that hated Brandeis went back, and the one that loved ~~Carlton~~Carleton didn't go back, so I was there by myself.

And by myself is more truthful than on the surface it appears. ~~Carlton~~Carleton was a school of – I think it was around 12- or 1,300 students at that time. It was called the Ivy League of the Midwest. It enjoyed an excellent reputation, and there were seven blacks on the campus the year that I went, and we used to say that there were seven registered blacks, but there were two who were claiming to be from other places. We knew better. They never had anything to do with us, so they were claiming to be islanders or Africans or something, but one was from Oakland, and we knew that, and I've forgotten where the other one was from.

But it was really different for me because you can imagine being a young boy growing up in the south, having lived in a segregated system ~~my entire life.~~ Going not only away, with the new adventures and challenges of going away to school, but going into an environment that is almost totally non-black and very, very cold with lots of snow. It was really a shock. I'd never experienced anything like that. I'd visited Chicago in the winter, but nothing prepared me to go ~~Carlton~~Carleton.

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Onzie Horne, Jr.: I think – I remember going – I want to believe it was the first or second week in September, and it was raining, and it rained for a couple of weeks, two or three weeks. And then it stopped raining for a couple of weeks, and then it started snowing, and we didn't see the ground again until the end of April. And I remember one morning waking up, and we had station KARL, which was the college radio station. And I remember waking up one morning, and they said that the temperature outside was 17 degrees below zero, and there was a 40 mile per hour wind, and I took that as a challenge. I hadn't experienced that.

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Onzie Horne, Jr.: So I put on all of the clothes my mom had sent with me – everything. Every stitch of insulated underwear, every pair of pants that I had – there weren't many. My coat. I bundled up real good, walked out of the door to head into class. I got maybe a hundred feet and was freezing. That cold had come and just sliced all of that off of me. And so I ran back in, and I slept through the rest of that day.

And then, after that, I did what every reasonable person did, and that is all the buildings were connected by tunnel, so I went everywhere by way of tunnel after that. I simply didn't go out. It was just too cold. But it was a shock because it was a totally new world for me in many respects in terms of the environment, in terms of just the racial composition of the environment and in terms of the weather. And all of the other shocks and experiences that every freshman has when they go off to school as part of that.

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Onzie Horne, Jr.: It quickly sort of turned into a sort of utopia because it was a very liberal liberal arts college, and it was largely an affluent college. The student body really came from – not even relative to my own experience, but came from affluent families. And so in a very real

way, it was an island away from all that I knew, and in some way an island away from America because there was no prejudice for anything. There was a reverse prejudice because the students there ~~was~~sought me out and tried to know me and understand me. I mean, this is the '60s, the mid '60s. So being a liberal liberal arts college, there were so many students who were genuinely anxious to discover and then to demonstrate their lack of prejudice.

Video Cut 37:54

Onzie Horne, Jr.: So life in many ways was very good. I spent a couple of years there, and the civil rights movement, if you just count the years – this was, I guess, late '66 – well, I guess '67, spring of '67, things were different in the world. The movement was at its peak. There was marching everywhere, and in Memphis, it was very active, and I couldn't be away any more. And so I told my parents I couldn't go back. I was going to stay in Memphis, and I was going to march with King, and I was going to march with others in the streets of Memphis, and I was going to demonstrate, and I was gonna drop out of my school.

Of course, my father explained to me the facts of life, and he said I could do all of that except drop out of school, and at that time, Southwestern at Memphis, which eventually became Rhodes was the best school in town, and so that's where I enrolled and went to school.

[0:38:55]

Jocelyn Cole: So you went to school in the '60s, in the late '60s. Why didn't you decide to follow your mother's footsteps to ~~_____~~ Lemoyne Owen or any of the other HBCUs at that time?

Onzie Horne, Jr.: Well, that's interesting because almost all of my friends went HBCUs, historically black colleges.

Jocelyn Cole: Yeah, I was going to say, for clarification, HBCUs.

Onzie Horne, Jr.: Almost all of them did. Most of my friends went to Fisk. But there were a handful of us who really sort of saw our role as being part of a first wave. Not that we were the first generation of blacks at the most prestigious schools in the country, but certainly in the middle of the civil rights movement, we were considered a first wave, and it was the first time that there were a large number of blacks being recruited by and into prestigious universities, and so ~~they~~me took advantage of that opportunity.

[0:39:56]

Daniel Jacobs: You mentioned that at college you were kind of sought out by some of the white students. How did you feel about that? Did that – just how did that make you feel to – you’re saying they would demonstrate that they weren’t prejudice or –?

Onzie Horne, Jr.: It made you feel great. I don’t know what your experiences have been as freshmen, but I think that it’s probably typical that underclassmen are just plebes. They’re nothing. And to be distinct from my fellow freshmen, in terms of being sought out by ~~the~~ upperclassmen. I had a senior, a black guy who was at ~~Carlton~~ Carleton, who was a senior when I got there – his name was Reggie-something. I’ve been trying for years to remember what his last name – he was quite brilliant.

[0:40:53]

Onzie Horne, Jr.: And he was absolutely shocked to see other blacks there. There had been only one black between he as a senior and my freshmen class admitted it the school. And so he had totally assimilated. I mean, his speech had assimilated. He was a different kind of guy. And he sort of took me by the ropes and helped introduce me to they upperclassmen and the experiences and teach me about college as well. And in many ways we were different – it was different being a black in these schools, but it was an exalted position. You were not different lesser. You were different more. So yeah, it really felt good, and they treated me like – I was poor, so I didn’t have any money, but I never had to buy anything.

[0:41:55]

Onzie Horne, Jr.: You go to – your meals were included as part of your package. Your house and your meal package. But everything else was provided. Even when I went to town – and Northfield, Minnesota was just a ~~m~~ Main ~~S~~ Street. Two hills, and on one hill was ~~_____~~ St. Olaf College and the other was ~~Carlton~~ Carleton College, and the only thing in between the two were the residences of the professors. All the students lived on campus.

As a matter of fact, I remember when I first got to Northfield, there was a sign at the edge of town that read, “Welcome to Northfield, home of cows, colleges and contentment.” That’s all there was. The big claim to fame was the bank was still there with Jesse James – was it Jesse James? Yeah, Jesse James bullet holes in the side of the wall. I think that’s where his last bank robbery was.

[0:42:54]

Onzie Horne, Jr.: And so, it was a good feeling. But as I suggested to you, as the movement changed, you knew outside of these hallowed grounds, outside of Northfield, where the rest of the world was, things were happening, and I just felt compelled to be out there in the world, to get away from this isolated island.

Video Cut 43:23

Jocelyn Cole: Go ahead.

Daniel Jacobs: What year did you come back to Memphis, and when you came back, what organizations, what political organizations did you become a part of?

Onzie Horne, Jr.: Well, I was a member of the NAACP. I'd been a youth member of the NAACP. My mom would die if I told her I was a member of the Invaders, and I wasn't. That's just what all my friends were. So we started trouble together. And there was a Black Student Association at Southwestern in Memphis, and we were really quite active. So those were the organizations. I mean, later on after I got out of college, I got involved in the Urban League, but that was a different direction, a different kind of thing altogether. But it was less organizational in those periods, and the NAACP was the leading organization. The Snake-SNCC chapters and the SCLC chapters weren't very big here, but they'd come to Memphis to organize marches, and whatever they did, we'd all just _____.

Jocelyn Cole: I want to jump back – before we leap into Memphis, do you think your experience at CarltonCarleton was the experience of most of the black students there, the favorable experience? And also, before we get into the movement, I wanted to know what was your first experience or encounter with racism, segregation? Can you remember that far back? Or is it just always –?

[0:44:56]

Onzie Horne, Jr.: It's always been there, but I'll answer your first question first. Yeah the experience, of the seven that were there – bear in mind, when I first got there, there were only seven. I think the next year that number doubled to about 14. And I don't really know exactly what the experience that the couple who weren't acknowledging they were black was because they had nothing to do with the black students. But the others, we had the same experience they had, and now in retrospect – because some of them are still my closest friends living in other parts of the country, but we talk _____

_____ together and— we have the same historic, at least from our own minds retrospectively, had the same experience.

[0:45:44]

Onzie Horne, Jr.: In terms of the first experience with racism, I'm not sure exactly, but I just always knew it was there, from — I mean, they're little things. I mean, they're big things, but little things. But I mean, there were colored versus white signs everywhere. When I was a kid, you could come to town, but blacks could only shop on Thursdays, and so you couldn't come to town and go into most of the department stores except on Thursdays. And I lived in Walker Homes, which is part of the city now, but it was outside the city limits then. The bus didn't go that far. We had to walk about three miles to the southernmost point on the bus route, and they had to ride the back of the ~~businesses bus~~ to come downtown. But there were still many stores downtown in Memphis — excuse me — many stores in downtown Memphis that you simply couldn't go in and at all. The only blacks that were admitted came through the backdoor. That's because they worked there.

[0:46:52]

Onzie Horne, Jr.: My mother couldn't try on a hat, for instance, and so I have those kinds of experiences, but they're not — they ~~were're~~ not so much unique experiences. It was just part of the culture and the environment, so you didn't see them as being out of the ordinary or even experiential in that sense.

I remember as a child the admonitions of my mother in terms of warning how do you speak to white people, how do you conduct yourself around white people. So those were differentiating acts. But again, those were all present things that wasn't anything so unique, so outstanding as to be event driven.

If I think back, and I think of the most racist event of my childhood, two things come to pass, come to mind.

[0:47:55]

Onzie Horne, Jr.: One is with my father — my father was with the Union Protective Life Insurance Company, and he was looking at some land somewhere in Mississippi — it was within a day's drive because it was the summertime, and I didn't have to go to school, and I rode with him, and he was riding all around looking at places, looking at land.

And some of it was in rural areas, and some of it was in little towns. And I remember on this one trip I had some really good experiences and personal experiences with my father. I remember stopping off at a little roadside store, where we got a nickel's worth of bologna and a package of crackers and some red soda bottles, and we drank those sitting in the car, and it was really – it was one of the fun experiences that I carry with me that I shared with my father.

[0:48:52]

Onzie Horne, Jr.: And I guess it wasn't the same trip, but on a similar kind of a trip, we were there – we were in Mississippi for some reason, and my mother was with us, and we were on our way back to Memphis, and our car was stopped, and they accused my father of going 30 miles an hour in a 40 mile per hour zone, and they arrested him, and they took us all to jail. And they put he and my mother in a cell, and they put me in a cell where I couldn't see them.

Daniel Jacobs: How old were you then?

Onzie Horne, Jr.: I'm not quite sure. I had to be less than seven or eight, but I was a little boy. And that's an event where I was scared to death, and I don't remember it being a black/white racial issue scared. I was scared because the police had us, and I didn't know where my parents were.

[0:49:54]

Onzie Horne, Jr.: Obviously he was arrested because he was black. He had the money on him to pay a fine, to pay a ticket, but he had to send to Memphis for a relative to bring us money to get us out of jail.

Jocelyn Cole: Why couldn't he pay his own money?

Onzie Horne, Jr.: He wasn't allowed to.

Video Cut 50:11

The other experience was on a trip to St. Louis, and I'm gonna guess I was about ten at this point, maybe a little older. We stayed at a hotel in St. Louis, and I remember it being sort of a ritzy place. But we went to East St. Louis, which is a sister city, and it's where most black folks lived. And there was a really nice place there, considered one of the nicest restaurants in town, and I remember –

well, I can see it in my mind's eye. I remember – I can almost recall the name of it.

[0:50:56]

Onzie Horne, Jr.: I think it was the Circle Hotel, which was sort of up steps. It was like a walk up. And at the walk down on each side, one side was the restaurant. It was Circle or Circus or something like that. On one side was the restaurant. On the other side was a bar and nightclub, and we – my father took us there, and we went to the restaurant, and we shortly after we got there, there was this big commotion in the back in the kitchen. We heard this screaming and hollering, and there was a big ruckus. And after a few minutes, this huge black woman – I mean she was huge, big woman, one of the biggest women I'd ever seen. And I don't mean just portly. She was a big woman.

[0:51:49]

Onzie Horne, Jr.: She came bursting out through the back, and she had on her coat and had her bags, and she obviously was leaving. And there was this guy that came after her, and they were obviously the ones who were arguing. Well, he stopped her, grabbed her by the shoulder and spun her around, and he hit this woman, and she hit the floor. And I was shocked. I didn't know what was gonna happen. I was scared. Everybody in the place was scared. I was scared that my father was gonna get involved.

But she hopped back up, and she took out her handkerchief, and she hit him with her handkerchief, and he hit her again, and she hit the floor. And she got back up, and she hit him with that handkerchief again.

Now, I'm from the South. I'm a little boy. I've never seen anything like this. It's frightening. And this went on. I mean, he must have knocked her down four or five times.

Jocelyn Cole: He was black too?

Onzie Horne, Jr.: Hmm?

Jocelyn Cole: The guy was black too?

Onzie Horne, Jr.: The guy was black too. Knocked her down. You're probably trying to figure out how this relates to racism.

[0:52:55]

Onzie Horne, Jr.: Each time he knocked her down, each time she got up, she'd hit him with her handkerchief. About the fifth time, he drew back to hit her again, he staggered around a few times, and he fell down and died. At the end of that handkerchief, she had a double-edged razor blade tied on the knot, so every time she hit him, she was cutting him around his neck. He bled to death before the ambulance could get there.

The police and ambulance came. They investigated, took everybody's statement as to what happened. As we were allowed to leave, the woman who had done that was walking up the street, and I said, "There goes the lady who did this," and he said, "Yeah." And what didn't quite make sense to me then, that I understood later – this was just black on black crime, and these white police that came, it didn't matter. It just didn't matter. So it was just two black folks killing each other.

[0:54:00]

Onzie Horne, Jr.: Now, that was an event that drove home the power of racism to me.

Jocelyn Cole: So how do all these events culminate in your return to Memphis when you began to become active in the Memphis movement?

Onzie Horne, Jr.: Well, I just knew I had to be a part. It was – I can't cite any special thoughts other than they're the thoughts that young men, young black men have had all throughout the civil rights era, that people have had – now that I have studied, know a little bit about the world, that people all over the world have had, and that is there's a sense not only of revolution but of evolution that you have to be a part of. And in this case, it was revolutionary, and I had to be a part of it, not only because I was vested in it, not just because I was black, but because the world was changing.

Onzie Horne, Jr.: And rather than hide out in this utopian experience up in Minnesota, I had to be here where the action was, where it was happening. I had to be a part of making the change.

Video Cut 55:05

Daniel Jacobs: You mentioned that you were involved in marches. Could you give us a little bit description of what kind of marches and other activities and other activities that you –

Onzie Horne, Jr.: I marched on Washington. I marched in Memphis all over the place. I was in the march down Beale Street, where we were maced right out in front of this building, where the police started macing us, and the crowd scattered, and they stampeded down Beale Street to Hernando, and part of the crowd went south at Hernando, and that's what I did.

Daniel Jacobs: Where were you during that march?

Onzie Horne, Jr.: I was in the middle of the march. I was just marching. When we marched on Washington, we did it a little bit different. I was part of logistics, so I was part of carrying blankets and food stuffs and everything else. The march actually left Memphis ahead of us, and I was with Jerry ~~Fallon~~Fanion. Jerry ~~Fallon~~Fanion was a civil rights pioneer in Memphis, and he was active on the march on Washington, so he was there.

[0:56:01]

Onzie Horne, Jr.: I was in the pulpit with Martin Luther King the night before he was assassinated. I was at Rhodes at the time, and I was in the pulpit taking pictures.

Daniel Jacobs: Jumping back to the march down Beale Street that was broken up, I guess I was just wondering – do you have any specific memories from that march? Like what was the weather like?

Onzie Horne, Jr.: It was a sunny day. There was fog all over the place, but it was tear gas, and we were running for our lives. It's like any stampeded you've seen in the movies. We ran for our lives. People were jumping on cars. I was with two other people, I remember – my good friend Julian Bolton, who was my classmate at Southwestern, who now is a former county commissioner for many terms, and my cousin Janet Horne, who was like a little sister to me, and she was committed to the movement as well.

[0:56:56]

Onzie Horne, Jr.: And the three of us were down here against our parents best wishes, but this is what we told them we had to do, and we marched together. And when the police broke up the march and there was a stampede, I can remember Julian and I just grabbing Janet and just holding on to her on both sides, and we were literally dragging her as we ~~ran~~scrambled for our lives.

Daniel Jacobs: When the march started, did you have any feelings of – were you worried that the police were gonna break it up, or _____
_____? did you have any premonitions?

Onzie Horne, Jr.: Absolutely no worry. That's interesting, because I don't know what kind of feedback you've gotten from others to that same question. We didn't have those kind of trepidations. I guess it's youthful ~~and~~ ignorance. We didn't have fear because at that age you don't care about your life. Your fear is not to protect your life. Obviously you don't want to be hurt, but we were so committed and so convicted of our purpose that you just did it, and when stuff happened, you ran.

[0:58:02]

Onzie Horne, Jr.: But ~~you-we~~ didn't have any trepidation about it. There was no such – the only time during the civil rights movement that I ever remember being afraid was a rather peaceful experience. After the riots – '67/'68 – there was a curfew, and the night of the curfew, our mayor at the time, Henry Loewb, his brother was – Loweb. What was his name? Bill Loweb, William Loweb. And he had a chain of convenience stores and barbeque joints and laundromats all over the city, including all over black neighborhoods.

[0:58:55]

Onzie Horne, Jr.: And I found out from some of my classmates at Rhodes that during the night of the curfew, that Bill Loweb's daughter had planned a birthday party. And she was a child. She was a little kid. And the mayor had sent a city bus around to pick up all the kids for the birthday party so that parents wouldn't violate curfew.

Well, shortly after that, as you can imagine in a circumstance like that, the mayor was being asked to speak and to comment and so forth, and he certainly wouldn't appear in any place in the black community, but one of the places he came to have not only a press conference but to meet his constituents was he came to Southwestern in Memphis. It was a pretty safe environment there.

[0:59:50]

Onzie Horne, Jr.: And I remember during – we had this session - I've forgotten what the Grand Hall was called at that time, but we had a session in a large room, and I remember Coby Smith, who was certainly the most radical of all the black students at Southwestern and was really one of the founders and leaders of the Invaders and was a student at Southwestern kept trying to question Loweb, and Loweb

ignored him. ~~Barry Mayor Loweb~~ just ignored him the whole time. He had his hand up, and at one point he stood up.

And so I remember mustering up the courage to raise my hand. And after he'd been there, oh, I guess at least a half hour answering questions, he finally called on me, and I think – I was a real nerdy looking fellow back in those days. My wife says I still sort of like a nerd. But I guess I seemed much less ominous and threatening than Coby did because he knew Coby, and he knew who he was and what he did.

[1:01:00]

Onzie Horne, Jr.: And he called on me to ask a question, and I simply asked was it true about sending this bus to pick up his nephews, nieces, friends for this. And he terminated the interview immediately and walked off the stage. Went off the campus shortly after that, and I went home. Parked out in front of my house was a police car, and I was scared to death. And so I didn't come out of the house for three days. ~~_____~~. As a matter of fact, in my parents' home, there was a basement, and I stayed in the basement for three days. I'd kind of look outside, and the police car was still there. I just wouldn't – that's the only time I ever remember being afraid.

Video Cut 1:01:42

We had a rally at ~~Claiborne _____~~ Temple one time, where when we came out, they maced everybody. There were gunshots fired. I remember there was a guy who was standing next to me, and they shot his hand off, and everybody was running for their lives.

Daniel Jacobs: That's scary.

Onzie Horne, Jr.: Yeah. And there was fog everywhere – it was mace because they'd bring in fogging machines for mosquitoes, and they'd put the mace in those machines. And Julian Bolton was with me again, and we ran because we'd gotten a ride there with Jerry ~~Fallon~~ Fanion who was, again, an organizer. And Jerry had an old station wagon, and I remember that Julian and I dived in the back of his station wagon, and that's how we got away.

But we weren't really afraid. It was just youthful – your instincts

were to run and to escape danger, but there was no real fear. But I was afraid –

Jocelyn Cole: So that cop car, did the police ever get out and question you or your family?

Onzie Horne, Jr.: No.

Jocelyn Cole: They just stayed there.

Onzie Horne, Jr.: They just stayed there.

Jocelyn Cole: Wow. Did you have any other, any close calls like that?

[1:02:53]

Onzie Horne, Jr.: No, I mean, we had close calls with the police all the time, but I never took them personally. They weren't directed at me. This – I think the reason I was afraid was I knew they were after me because I had the audacity to question Mayor Low**eb**.

Jocelyn Cole: You mentioned something that I was going to ask.

Onzie Horne, Jr.: Excuse me. I'm going to have to just break for just a second.

Daniel Jacobs: That's fine.

Jocelyn Cole: You mentioned that you were friends with Coby Smith and some other of the Invaders, but you also mentioned that you were active in the civil rights movement, so I wonder, what were your attitudes on militancy and somewhat the break, if you will, between the movement and –

Onzie Horne, Jr.: All the young men at that time were militant. There were none of my contemporaries who weren't militant. Now, let me qualify that. I had friends who had gone off to school that didn't come back **schoolhome**, perhaps some of whom were perhaps less passionate. But all of the young men in the movement were militant.

[1:03:55]

Onzie Horne, Jr.: If you weren't militant, you weren't in the movement. You were just more passive, and perhaps just a reflection of your parents' disposition about the – some were more militant than others.

I used to think that Coby was braver than the rest of us, but when I think back on the foolishness that all of us practiced, it was not a matter of bravery. He was smarter. He was more insightful. He

was more analytical. And in many ways, perhaps he was more mature. And it has cost him deeply even until this day. Coby is one of those that I call VDWs, veterans of domestic wars, and that is, he understood – we felt the injustice and reacted.

[1:04:57]

Onzie Horne, Jr.: Coby really understood it better than we did, and it pained him. It hurt him. And so while we could recover and go on with our lives and strive to do better, in many ways, he was not. And don't misunderstand me. He made a life for himself. He left Rhodes. He's got his PhD from, I think, NYU in education and so on, but in many ways he's a veteran, a disabled veteran of these wars in that he felt and understood more than we ~~did~~, and as a result, the injuries to his persona, his being, were greater. ~~W~~He was a very smart guy.

Daniel Jacobs: Jocelyn asked about the militancy that you felt, how would you describe those feelings when you were in the late '60s? Did you ever thinking about arming yourself? I guess how would you define –?

[1:06:01]

Onzie Horne, Jr.: Well, I told you, because we were at Rhodes, in some ways we were nerds. We wouldn't know how to arm ourselves against the militia. It didn't mean we didn't know how to find guns, but we just weren't committed to that kind of rebellion. We were followers of King, and so we really believed that if we stuck together, and we followed the precepts as he taught them to us, and we stayed true to our – and there were biblical underpinnings for all of this – that if we did this, we'd prevail. We knew there'd be casualties, in a very real sense, and we always thought that Coby might be amongst those casualties because he was an Invader, and they were a ~~_____~~wanted group.

[1:06:56]

Onzie Horne, Jr.: But it never – other than youthful bravado, it never really occurred to us to really burn something down or to fight the police. We just weren't prepared to do that. We'd disobey, and then we'd run.

Jocelyn Cole: Let me ask – before Daniel's final question –

Onzie Horne, Jr.: We did sit in, but –

Daniel Jacobs: Where did you?

Onzie Horne, Jr.: We had a sit-in on **Cresk** on Main, and we sat in on a lot of places where **they** were just public sit-ins. We'd be at a location – not inside a store, but a location where we were ordered to disperse, and we would –

Daniel Jacobs: What was that like? What was your memory of sitting in?

Onzie Horne, Jr.: There was a great deal of camaraderie about it. We were all together, and we felt impervious to anything happening to us as long as we were together.

Video Cut 1:07:53

Jocelyn Cole: You mentioned your mother – you said your mother would be upset with you if you were a member of the Invaders, and you said you had a lot of friends that were Invaders. Why didn't you opt to become a member of the Invaders? And did you have other friends that chose what you chose and decided not to –?

Onzie Horne, Jr.: It just wasn't part of my conviction. I've never been a violent person. It wasn't out of fear. It just – it would be easy to trip into it. I was just a skinny guy. I mean, as a kid, I was the proverbial tootsie roll pop, just a stick with a big head on top. But it just never dawned on me that violence could have a positive outcome. It just didn't quite make sense and so that I felt that the best rebellion against violence **and-is** non-violence and not the multiplier of violence with violence.

[1:09:00]

Jocelyn Cole: Were your friendships with your friends that became invaders strained?

Onzie Horne, Jr.: No, not at all. That's interesting. I know the movies portray it differently. Movies suggest that those who were more revolutionary and violence in their revolutionary practices were somehow dissociated with or detached or opposed to those who were not violent, and maybe in some instances they were, but that wasn't real. It was no more real than the relationship you may have with your friends, **you** family members, your sorority members or whatever, that there's a different **round**. You don't separate yourselves. We couldn't be separated from each other because we were all victims of the same injustice.

[1:09:54]

Daniel Jacobs: How did – after King was assassinated, how did you see Memphis change? Did you still live in Memphis for a couple years?

Onzie Horne, Jr.: Yeah, I lived in Memphis quite a bit after that. In some ways it did change. In some ways it changed pretty dramatically. The most significant change was that the larger community, the majority community, the white community began having emissaries who would really try to make a difference. We didn't feel that the pathsos had changed at all. The attitudes of the city were the same. The spirit of the institution of racism was still there and as strong and as vigorous as ever, but there were liberal emissaries who realized – and I won't try to interpret for them what their motivation was, but who realized that there had to be something different if we were to survive together.

[1:11:00]

Onzie Horne, Jr.: And so there was new dialogue. If I go back and I think about my couple years at Southwestern, there was very little talk about it on campus. The blacks that were there who were participating in the movement, who were doing the marching and the sitting in, there were a handful of liberal white kids who would participate in that, but there was no serious dialogue on campus about these issues, so there was no advocacy outside of the black community. Even on a liberal arts campus like Rhodes, there was no real advocacy to the movement, and so there was no strain. So we got along with the other kids.

[1:11:53]

Onzie Horne, Jr.: I mean, we were all affluent in one way or another simply by shared experience on campus. And the same way with blacks in the community at the time. The movies just don't get that right. Black folks, we knew we were all black folks, and while we had a full range of opinions about things, there was no real separatism amongst us. Were there heated debates amongst our leadership? From time to time that was the case. Whether it was ideological or whether it was power struggles, I don't really know. I can't say that. I can say what the subject matter was, but what their motivations were, I don't know.

[1:12:52]

Onzie Horne, Jr.: I choose not to second guess that for a couple of reasons, and that is I don't believe that– I believe that almost nothing is a black/white, east/west, north/south kind of issue. There aren't simple yes/no answers in this world, and so I think this matrix of

ideas coming together –

Isaac Tigrett, who founded Hard Rock Café and then House of Blues, he qualifies music as the American melting pot, a little of this, a little of that, and he makes it akin to making a soup. You have to have these various and sundry ingredients come together and meld in together in order to make a good soup. Any good cook would tell you the same thing about a ~~piepot~~. But I think in terms of social experience, it's the same thing.

So while we didn't have – there was no monogamy in terms of ideology and what ideological group you were a part of, we all sort of came together. I think it's our various perspective and experiences that really brought about where we are today.

[1:14:03]

Jocelyn Cole: Would you like to add any ~~thingbody~~ else?

Onzie Horne, Jr.: Nothing more than my gratitude to you for doing this. I think this is very important. Less so for me than for who I think your intended audience is. I think it's really important that they have the benefit of these wide and varying stories, and I'm sure you're going to have diverse experiences reflected in what you present, and I think that's so important. It's part of the impact that technology makes on our lives. Technology makes an impact – ~~not unakin~~ to the ~~meclutism-maculatism~~ of my time, the impact of TV. So I want to commend the two of you for doing this, the three of you for doing this, and ~~simply-certainly~~ for Rhodes and all the funding sources that have contributed to making it possible. I think it's a good thing.

[1:15:05]

Daniel Jacobs: Okay, well, thank you.

Jocelyn Cole: ~~_____~~ ~~On behalf of~~ the Crossroads to Freedom Project, we'd like to thank you.

Onzie Horne, Jr.: Thank you.

[End of Audio]