

A Quest for Freedom: The Black Experience in the American West is part of the Program in African American Culture's multi-year series of 20th-century reflections and 21st-century projections entitled: "African Americans at the Millennium: From the Middle Passage to Cyberspace."

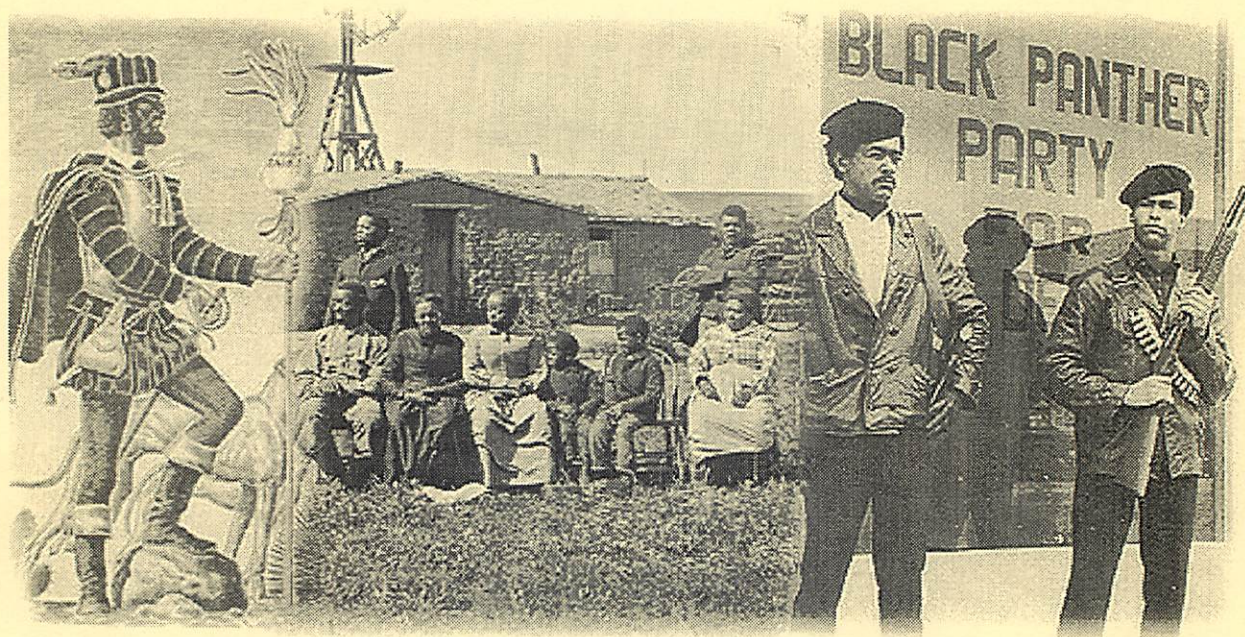
Cover collage: *Estebanico*, 1539, by the artist Jose Cisneros, from the David J. and Carol Bryant Weber Collection; *Moses Speece family*, Nebraska, 1888, Nebraska State Historical Society; *Bobby Seale and Huey Newton in front of Panther headquarters*, Oakland, 1967, World Wide Photos/AP

Twentieth Annual National Observance of African American History Month
The Program in African American Culture
In affiliation with the American Jazz Museum at 18th and Vine

Presents a Conference

A Quest for Freedom

THE BLACK EXPERIENCE IN THE AMERICAN WEST



Friday, February 2 and Saturday, February 3, 2001
Carmichael Auditorium and Information Age Theater

Cosponsored by

*California African American Museum • Center for African American Studies,
University of California–Los Angeles • Irving Caesar Lifetime Trust Partnership
of the Library of Congress and the Smithsonian Institution • Smithsonian Jazz
Masterworks Orchestra • Midwest Express Airlines • Pacific Bell*



Smithsonian
National Museum of American History
Behring Center

“Scholarship on African American Westerners continues to be viewed by many western regional historians of African America as an interesting footnote to a story focused largely on the rural South, urban East, and the Midwest.”

– Quintard Taylor
historian of the Black West



“Stage Coach Mary” Fields, courtesy of the Ursuline Convent of the Sacred Heart

National Museum of American History Behring Center

The National Museum of American History dedicates its collections and scholarship to inspiring a broader understanding of the diverse elements of our national experience. The Museum's Program in African American Culture (PAAC) draws on the resources of the Smithsonian, academia, and the community at large to present engaging participatory programs which are living statements focused on the heritage of African Americans. As we look at what it means to be an American, we have established among the initiatives of this Museum the exploration of regional and ethnic identity.

This year, PAAC's twentieth annual national African American History Month symposium, "A Quest for Freedom: The Black Experience in the American West," explores the uniqueness of the western regional African American experience, and its impact not only on African American culture, but also on the national history and culture of the United States. The Black West, like other communities in the region, has been subjected to myth-making and stereotypical images that have reinforced traditional racial and gender roles. This conference explodes these myths and provides a deeper and truer picture of the interaction of the various peoples who have contributed to the making of what is known as the "frontier."

As we present the African American West to our national audience, we welcome the affiliation of the American Jazz Museum at 18th and Vine. We also welcome you to this conference, which provides a national forum for scholars, researchers, historical interpreters, and musicians to review the latest research and enlighten our audience with some of the culture that came out of the Black western experience.

Spencer R. Crew
Director

Program in African American Culture

Welcome to the Program in African American Culture's twentieth annual national conference in observance of African American History Month, **"A Quest for Freedom: The Black Experience in the American West."**

We need to know a great deal more about Black American history in the United States west of the 98th meridian. American popular culture has promoted mythic images of white trailblazers, pioneers, soldiers, and cowboys who "conquered the abandoned wilderness" in spite of "unfriendly" Indians. The myths ignore the construction of race and identity in that region, and the impact that the western experience had on African Americans who lived and worked and forged communities, identities, and cultures in the West is uniquely different from those formed in other regions.

Our search for compelling scholarship on African American history in the West led us to Quintard Taylor, Scott and Dorothy Bullitt Professor of American History at the University of Washington in Seattle. Dr. Taylor teamed with Lonnie Bunch, then assistant director of the National Museum of American History, to chair the conference. Bunch, now president of the Chicago Historical Society, is the former senior curator of the California African American Museum in Los Angeles and an authority on the Black experience in Los Angeles.

We are pleased to present this conference in affiliation with the American Jazz Museum at 18th & Vine. I also wish to acknowledge the persistent conference coordination of my colleague, Alonzo N. Smith, and his assistant Herbert Ruffin. We gratefully acknowledge our cosponsors, the California African American Museum, the Center for African American Studies at UCLA, the Irving Caesar Lifetime Trust Partnership of the Library of Congress and the Smithsonian Institution, the Smithsonian Jazz Masterworks Orchestra, Midwest Express Airlines, and Pacific Bell.

Again, welcome to "A Quest for Freedom." Thank you for joining us as we broaden and deepen the public awareness of the Black Experience in the American West.

Niani Kilkenny
Director

American Jazz Museum at 18th and Vine, Kansas City, Missouri

The mission of the American Jazz Museum is "... to celebrate and exhibit the experience of jazz as an original American art form through research, exhibition, education, and performance at one of the country's jazz crossroads, 18th and Vine." The museum complex includes four major interactive exhibits celebrating the memory of jazz legends Louis Armstrong, Duke Ellington, Ella Fitzgerald, and Charlie Parker; a 500-seat live performance venue, the Gem Theater; the Blue Room, an entertainment club that features live Kansas City jazz; a Changing Gallery for temporary exhibits; and a Visitor Center that dramatically portrays the area's rich history.

The American Jazz Museum is the only museum in Kansas City that has the prestigious distinction of being an affiliate of the Smithsonian Institution. The museum sought the services of the Smithsonian to build on its existing educational outreach programs; to become involved with the world-renowned traveling exhibitions; and to work closely with the educational programs of the National Museum of American History and the Anacostia Museum.

Resources housed by the nation's foremost archives have provided the American Jazz Museum an opportunity to serve people worldwide. The museum's educational outreach program, the Duke Ellington Youth Project, in conjunction with the Smithsonian Institution, is now in its fourth year of implementation in the Kansas City public schools.

Smithsonian Institution Traveling Exhibitions Services (SITES) has aided in the museum's presentation now on exhibit, *Reflections in Black: African American Photography, Art, and Activism*, by curator Deborah Willis Kennedy. SITES allows us the opportunity to share artifacts that vividly describe America's classical music known as jazz.

The American Jazz Museum is grateful for the opportunity to participate in "A Quest for Freedom." This is a prime example of involvement with the National Museum of American History that will help our visitors and friends to better understand the role of music in the westward movement.



*The Gem Theatre, Kansas City, Mo.,
courtesy of the American Jazz Museum*

Rowena Stewart, D.H.
Executive Director
American Jazz Museum

In Search of African American History in the West

Quintard Taylor, Ph.D.

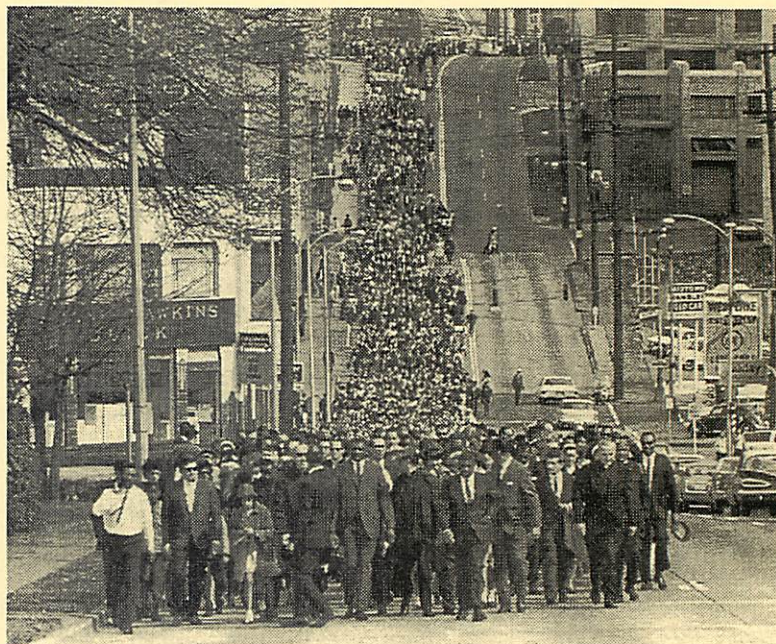
(The full text of this article is posted at the Program in African American Culture's website, <http://americanhistory.si.edu/paac/index.htm>.)

Having spent the past three decades in an effort to reconstruct the history of African Americans in the West, I have written or coauthored four books and over two dozen journal articles. My career as a specialist in the Black West began in 1971 with Billy Ray Flowers, an African American undergraduate student at Washington State University. In response to his question about Black history in the West, I confidently replied that none existed. Undaunted, Billy Ray challenged me to document what he knew to be true from his practical experience and community memories.

Soon I was interviewing African Americans throughout the Pacific Northwest. I talked to people like Mrs. Randolph King of Twin Falls, Utah, a descendant of Green Flake, who accompanied Brigham Young when the Mormon party reached Salt Lake Valley in 1847. Discoveries like this forced me to discard the idea that there was a single Black experience—that African American life in Mississippi in the 1880s, Chicago in the 1930s, or Baltimore in the 1960s was “authentic” African American history.¹

I also began to assess the reasons which inspired African American women and men to venture so far from the South, and discovered one of the central themes of African American western history, the parallel search for economic opportunity and political freedom. The words of Mother Lode gold miner Peter Brown in 1851 are revealing if not totally realistic: “California is the best ... place for Black folks on the globe. All a man has to do is work,

*Memorial march for
Dr. Martin Luther King, Jr.,
Seattle, April, 1968*



and he will make money." Yet African Americans sought more than gold under western skies. They also believed the West offered racial freedom and justice.

The Black and bi-racial population which inhabited New Mexico in the 1600s and California in the 1700s moved to New Spain's northern frontier to better their lives economically. But they also sought to escape the social discrimination they faced in central Mexico. Writing to the *alcalde* (mayor) of Quertaro just before moving to Santa Fe in 1600, Isabel de Olvera stated: "... I have reason to fear that I may be annoyed by some individual since I am a mulatto ... I therefore request your grace to accept this affidavit, which shows that I am free and not bound by marriage or slavery ... I demand justice."²

Kansas was a refuge for African Americans during the Civil War. Henry Clay Bruce, the brother of future Mississippi senator Blanche K. Bruce, recalled in his autobiography that he and his fiancée escaped from Missouri to Kansas in 1863. Bruce strapped around his waist "a pair of Colt's revolvers and plenty of ammunition" for the run for the western border. "We avoided the main road and made the entire trip ... without meeting anyone.... We crossed the Missouri River on a ferry boat to Forth Leavenworth, Kansas. I then felt myself a free man."³

Postbellum Black migrations began with an exodus from Tennessee led by Benjamin "Pap" Singleton, a Nashville cabinetmaker. At least 10,000 African Americans sought out Kansas between 1874 and 1890.⁴ The lives of two western black women, Mary Ellen Pleasant and Bridget "Biddy" Mason, reflect the intersection of the pursuit of freedom and opportunity in the urban West.

During the 20th century, five West Coast metropolitan areas—Seattle, Portland, San Francisco-Oakland, Los Angeles, and San Diego—collectively absorbed 70 percent of the increase in the region's Black population. African American westerners pursued centuries-old twin desires for opportunity and freedom. In their pursuit of economic opportunity, these workers became a crucial element in the dramatic rise of the national standard of living of African Americans. In their pursuit of racial justice, they helped launch a much larger expansion of rights for all westerners, and all Americans, by contributing to the coming of the Civil Rights Movement of the 1960s.

There is striking ambiguity about race in the West. Historians have long studied the way in which African Americans, Asian Americans, Latinos, and Native Americans interacted both competitively and cooperatively among themselves. Western historian Richard White



Black female defense worker in Southern California aircraft plant, 1940s, Los Angeles Public Library

argues that “minority peoples should be at the heart of historical claims for Western distinctiveness.” Without them, he wrote, the West “might as well be New Jersey with mountains and deserts.”⁵

During the past two decades a growing cadre of historians has emerged to challenge the ignorance and stereotypes which compromised the pursuit of African American history in the West. These historians applied the intellectual rigor and methodological sophistication that the vast subject legitimately merited—and with significant results. The historians of the Black West include, among others, Lawrence De Graaf, Kevin Mulroy, Kenneth Hamilton, Gretchen-Lemke-Santangelo, Shirley A. Moore, Albert Broussard, Kenneth Mason, and Lonnie Bunch.

As the 21st century unfolds, the work of these scholars and a still younger generation of historians assures us that the experiences of African American westerners will be recounted in vivid detail and moreover will be thoroughly integrated into the larger saga of western history.⁶ Their work ensures that the question and challenge posed by Billy Ray Flowers in the Washington State University classroom in 1971 will be continually answered.

Endnotes

¹ Those taped interviews now comprise the Black Oral History Project (BOHP) housed at Holland Library, Washington State University, Pullman, Washington.

² Quoted in Quintard Taylor, *In Search of the Racial Frontier: African Americans in the American West, 1528–1990* (New York: W. W. Norton & Company, 1998), p. 30.

³ The Bruce quotation appears in Henry Clay Bruce, *The New Man: Twenty-nine Years a Slave, Twenty-nine Years a Free Man* (New York: Negro Universities Press, 1969), pp. 108–109. On Kansas as a refuge for African Americans, see Richard B. Sheridan, “From Slavery in Missouri to Freedom in Kansas: The Influx of Black Fugitives and Contrabands into Kansas, 1854–1865,” *Kansas History* 12:1 (Spring 1989): pp. 28–47, and Taylor, *In Search of the Racial Frontier*, pp. 94–102.

⁴ On Singleton, see Nell Irvin Painter, *Exodusters: Black Migration to Kansas after Reconstruction* (Lawrence: University Press of Kansas, 1986), pp. 108–130.

⁵ See Richard White, “Race Relations in the American West,” *American Quarterly* 38:3 (1986), pp. 396–399.

⁶ See, for example, two forthcoming anthologies: Shirley A. Moore and Quintard Taylor, eds., *Above the Rockies of Prejudice: African American Women in the American West, 1598–2000* (Norman: University of Oklahoma Press, 2001) and Lawrence B. De Graaf and Quintard Taylor, eds., *Seeking El Dorado: African Americans in California, 1769–1997* (Seattle: University of Washington Press, 2000).

Also see “Teaching the History of the Black West: Towards A Global Perspective”—A Summary of Comments Presented at the Conference, “History Matters: New Ideas in K–16 History Education,” cosponsored by the California Department of Education and the Partnership for History Education, Sacramento, Ca., October 27, 2000, by Alonzo N. Smith, historian, National Museum of American History, on the PAAC website.

CONFERENCE SCHEDULE

Friday, February 2

Session I: America's Racial Frontier

9:30–11:30 a.m.

Invocation

"Echoes from the Black West"—Estebanico, Mary Ellen Pleasant, Sgt. Emmanuel Stance, Biddy Mason, "Cowboy Mike," and Stagecoach Mary

Welcome

Niani Kilkenny, Director, Program in African American Culture
Spencer R. Crew, Director, National Museum of American History

Statement of Theme

Lonnie G. Bunch III, President, Chicago Historical Society, and Conference Chair,
National Museum of American History

Keynote Address

"Through the Prism of Race: The Meaning of African American History in the American West"
Quintard Taylor, Ph.D., Scott and Dorothy Bullitt Professor of American History University
of Washington, Seattle

Lunch on Your Own

11:30 a.m.–1:30 p.m.

Session II: "Cowboys," "Indians," and "Buffalo Soldiers": Exploding Myths of the Frontier

1:30–3:30 p.m.

Facilitator: Bettye J. Gardner, Ph.D., Professor, Coppin State University

"In Search of the Black Cowboy"

Michael N. Searles, Augusta State University

"The Buffalo Soldiers: Myths and Realities"

Frank N. Schubert, Ph.D., Joint History Office, Office of the Chairman, Joint Chiefs of Staff

"Who's Really in Charge? Buffalo Soldiers from an Indigenist Perspective"

Cornel Pewewardy, Ph.D., University of Kansas

"Race, Gender, and the New West"

Patricia Nelson Limerick, Ph.D., University of Colorado

CONFERENCE SCHEDULE

Session III: From Nicodemus to Central Avenue: Forging Communities and Identities

3:30–5:30 p.m.

Facilitator: Lonnie G. Bunch III

“San Francisco as a Model for the Black Urban West”

Albert S. Broussard, Ph.D., Texas A&M University

“Los Angeles as a Paradigm for Twenty-first Century Race Relations”

Gerald Horne, Ph.D., University of North Carolina

“From Racial Brokering to Racial Redemption: The Manipulation of African American-Asian American Relations”

Sumi Cho, Ph.D., DePaul University

“Black-Latino Relations in the West: Recent Perspectives”

Juan Gómez-Quiñones, Ph.D., University of California–Los Angeles

Saturday, February 3

Session IV: West of the 98th Meridian: Black History in Public Memory

9:30–11:30 a.m.

Facilitator: Alonzo N. Smith, Ph.D., Historian, NMAH

American Jazz Museum at 18th and Vine, Kansas City, Missouri

Rowena Stewart, Ph.D., Director

Black American West Museum and Heritage Center, Denver, Colorado

Paul Stewart, Founder

California Afro-American Museum, Los Angeles

Rick Moss, Program Manager

Rocky Mountain National Park, Colorado

William W. Gwaltney, Chief of Interpretations

African American Museum, Dallas, Texas

Harry Robinson Jr., Ph.D., President/CEO

Lunch on Your Own

11:30 a.m.–12:30 p.m.

Nat Love, Nebraska State Historical Society

CONFERENCE SCHEDULE

Session V: **The Black West in Literature, Theater, and Film**

12:30–1:30 p.m.

Facilitator: Fath Davis Ruffins, Historian, NMAH

“The Dramatic Arts: Theater, Film, and Television as a Prism for Viewing the Western Black Experience”

Beverly Robinson, Ph.D., University of California–Los Angeles

“The Black West in American Literature”

Blake Allmendinger, Ph.D., University of California–Los Angeles

Session VI: **“The Kansas City Jam”**

2:30–5:30 p.m.

“Territory Bands: Kansas City and Its Influence on Jazz”

David Baker, Ph.D., Distinguished Professor of Music and Chairman, Jazz Department, Indiana University School of Music, Bloomington, and Conductor and Artistic Director, Smithsonian Jazz Masterworks Orchestra

For many years, the corner of 18th and Vine in Kansas City, Missouri, marked the spot for great jazz in exciting venues. 18th and Vine was more than the corner for great jazz, it was the landmark for a much larger downtown district that served the city's large African American community. 18th and Vine is the inspiration for this Kansas City jam session. The lecture by Dr. Baker will set the context, and the “jam session” will evoke the repertoire and style of musicians of the era in that informal, improvisational tradition. The jam session was a friendly and serious musical competition in which participants would strive to out-perform each other in “battles,” some of which have become legendary. We are pleased to transport you back to Kansas City with soloists from the American Jazz Museum: Claude “Fiddler” Williams, violin; Ahmad Alaadeen, Bobby Watson and Gerald Dunn, saxophone; Stanton Kessler, trumpet and flugelhorn; Tim Perryman, trombone; Michael A. Warren, drums; Tyrone Clark, Bass, and Chris Clarke, piano; Kevin Mahogany and Ida McBeth, vocals. From the Smithsonian Jazz Masterworks Orchestra: Charlie Young, saxophone; Tom Williams, trumpet; James King, bass; Chuck Redd, vibes; Ken Kimery, drums; and James Zimmerman, vocals.

CONFERENCE SCHEDULE

Living History Interpretation Information Age Theater

Friday, February 2

	Historical Figure	Interpreter
10–10:30 a.m.	Biddy Mason	Sandra Kamusukiri
11–11:30 a.m.	Emanuel Stance	Lee Coffey Jr.
11:45 a.m.–12:15 p.m.	“Cowboy Mike”	Michael Searles
12:30–1 p.m.	Biddy Mason	Sandra Kamusukiri
2–2:30 p.m.	Emanuel Stance	Lee Coffey Jr.
3–3:30 p.m.	“Cowboy Mike”	Michael Searles
4–4:30 p.m.	Estebanico	Bill Grimmette

Saturday, February 3

10–10:30 a.m.	Mary Ellen Pleasant	Kimberly Kelly
11–11:30 a.m.	“Stagecoach Mary” Fields	Janice “Christi” Cole
12:30–1 p.m.	Mary Ellen Pleasant	Kimberly Kelly
3–3:30 p.m.	“Stagecoach Mary” Fields	Janice “Christi” Cole
4–4:30 p.m.	Estebanico	Bill Grimmette

Live Videocast to Los Angeles Information Age Theater

With the assistance of Pacific Bell

Saturday, February 3

1:45–2:30 p.m.



Buffalo Soldier
and Indian wife.
Buehman Collection,
Arizona Historical
Society.

THE PANELISTS

Blake Allmendinger, Ph.D., is a professor of English at University of California–Los Angeles. His numerous books and articles published on the West include *Ten Most Wanted: The New Western Literature* and *The Cowboy: Representations of Labor in an American Work Culture*. He is been a recipient of fellowships from the National Endowment for the Humanities, American Council of Learned Societies, and Center for Great Plains Studies.

David N. Baker, Ph.D., is distinguished professor of music and chairman of the jazz department at the Indiana University School of Music in Bloomington. He is an award-winning performer, composer, and educator who is a Pulitzer Prize and Grammy Award nominee and the recipient of many honors, including *Down Beat* magazine's New Star, Lifetime Achievement, and Jazz Education Hall of Fame awards, and the National Endowment for the Arts American Jazz Masters award. He is the conductor and artistic director of the Smithsonian Jazz Masterworks Orchestra and has performed and taught around the world. He has composed more than 2,000 jazz, symphonic, and chamber works, and has more than 65 recordings, 70 books, and 400 articles to his credit.

Albert S. Broussard, Ph.D., is a professor of history and holder of the Elton P. Lewis Faculty Fellowship at Texas A&M University where he has taught since 1985. Professor Broussard is the author of *Black San Francisco: The Struggle for Racial Equality in the West, 1900–1954*. He is past president of the Oral History Association and an active member of the historical profession. He serves as a consultant to the National Park Service on the Underground Railroad project and is writing a history of African Americans in the Far West from 1945 to the present.

Lonnie G. Bunch III, president of the Chicago Historical Society, was associate director for curatorial affairs of the National Museum of American History from 1994 to 2000, and had served as associate director for historical resources and curator in the Museum's division of political history. Formerly the senior curator of history of the California Afro-American Museum in Los Angeles, he has curated numerous exhibitions, *The Black Olympians: The Afro-American in the Olympic Games* and *Seeing Is Believing: The Photography of the Civil Rights Movement*, and was one of three principal curators for the Smithsonian Institution's newest exhibition at this Museum, *The American Presidency: A Glorious Burden*. He has published extensively on African American history and on the role of museums in American society, including "Black Angelenos: The Afro-American in Los Angeles, 1850–1950," and "Fighting a Good Fight: Museums in an Age of Uncertainty," in *Museum News*. He served as the conference chair for "A Quest for Freedom."

Sumi Cho, Ph.D., is an associate professor at DePaul University College of Law, and a member of the Society of American Law Teachers board of governors, the Association for Asian American Studies, and the National Asian Pacific American Bar Association. She has taught in various institutions of higher learning on subjects ranging from gender and ethnic studies to law and Asian American studies. Her grants include the Civil Liberties Public Education Fund for Original Legal Scholarship Collaborative Project on Japanese American Internment. Her most recent published works include "Historicizing Critical Race Theory's Cutting Edge: Key Movements that Performed the Theory" and "Introduction to Symposium: Power, Pedagogy, and Praxis: Moving the Classroom to Action."

Bettye J. Gardner, Ph.D., is a professor of history at Coppin State University. She has had a long career in education, and also has served as consultant for educational and civic organizations. She was the principal investigator for the film *Afro-Americans Face the City: Black Baltimore*. She has served as national president of the Association for the Study of African American Life and History, co-chairman for the National Conference on Historically Black Colleges, and co-chairman for the Conference on Baltimore History. Her numerous publications include articles such as "African-American Women as Agents of Change" and "Jane Ellen McAllister."

Juan Gómez-Quiñones, Ph.D., is a professor of history and former director of the Chicano Studies Research Center at the University of California–Los Angeles. He specializes in the fields of political, labor, intellectual, and cultural history. He served as a member of the board of trustees of California State University and Colleges and as commissioner of WASC Accrediting Commission for Senior Colleges and Universities. His many publications include *Mexican American Labor, 1790–1990*. Gómez-Quiñones is active in civil rights, electoral politics, labor, immigration, legal defense, and youth leadership issues in organizations such as the Congress of Mexican-American Unity and the Urban Coalition. He received a fellowship from the National Endowment for the Humanities and was named scholar of the year by the National Association of Chicano Studies at Albuquerque, New Mexico, in 1990.

William W. Gwaltney is chief of interpretation at Rocky Mountain National Park, Estes Park, Colorado. He is responsible for the interpretation and historic preservation in one of America's largest national parks. Mr. Gwaltney has been involved with outdoor education for over twenty-five years: as a park ranger and interpretive specialist in Washington, D.C., and Santa Fe, and superintendent at Fort Laramie National Historic Site in southwestern Wyoming and at the Booker T. Washington National Monument in southwestern Virginia. He has served as a technical assistant for *Glory* and has been involved in documentaries and films such as *The True Story of Glory Continues*, *The Wild West*, and *Queen*. He wrote and designed Buffalo Soldiers West, a traveling exhibit about the role of Black soldiers in America's post-Civil War frontier army.

Gerald Horne, Ph.D., is a professor of history, African and Afro-American studies, and communications at the University of North Carolina, Chapel Hill. He has served as director of the Institute of African-American Research and the Sonja Haynes Stone Black Cultural Center of the University of North Carolina. He has taught at the University of Hong Kong, University of California–Santa Barbara, and Sarah Lawrence College. His publications include *Class Struggle in Hollywood: Moguls, Mobsters, Stars, Reds, and Trade Unionist 1930–1950*; *From the Barrel of a Gun: The U.S. and The War Against Zimbabwe 1965–1980*; *Race Woman: The Lives of Shirley Graham Du Bois*; *Black Liberation/Red Scare: Ben Davis and the Communist Party*; *Communist Front? The Civil Rights Congress 1946–1956*; and *Black and Red: W. E. B. Du Bois and the Afro American Response to the Cold War 1944–1963*.

Patricia Nelson Limerick, Ph.D., is a historian of the American West with a particular interest in ethnic and environmental history. For four years she taught at Harvard University as an assistant professor of history before joining the faculty at the University of Colorado at Boulder, where she teaches, chairs the board of directors of the Center of the American West, and is the associate director of the Minority Arts and Sciences program. She is the recipient of many awards and honorary appointments, including State Humanist of the Year from the Colorado Endowment for the Humanities and the MacArthur Fellowship. Dr. Limerick has published a wide variety of articles, reviews, and books, including the well-known *The Legacy of Conquest*. A collection of her essays, *Something in the Soil: Legacies and Reckonings in the New West*, was published in March 2000 and she is working on an edited collection of essays, *Justice for All: Racial Equity and Environmental Well-Being*.

Rick Moss has been the curator of history at the California African American Museum in Los Angeles since 1990. During his tenure he has curated major exhibitions and created numerous public programs that examine the depth and breadth of the experiences of people of African descent in North America and the Diaspora, including *Rhythms of the Soul: African American Instruments in the Diaspora: The Life and Times of Harry Adams*, and *Natchez on the Mississippi*. A contributor to historical and museum publications such as the *California History* magazine and *The Public Historian*, he has written “Shades of L.A.: Search for Visual Ethnic and Cultural History” and “Not Quite Paradise: The Development of the African American Community in Los Angeles through 1950.” He has appeared on local and nationally syndicated television and is a consultant to public and private enterprises.

Cornel Pewewardy, Ph.D., is assistant professor of teaching and leadership in the School of Education at the University of Kansas, where he teaches graduate and undergraduate courses in multicultural education and culture. He has focused on linguistic imperialism, critical pedagogy, multicultural education, and the culture and education of indigenous people. He is investigating the use by educational institutions of indigenous peoples as sport mascots in school-related activities. Dr. Pewewardy has been the recipient of various honors and awards, including the Big XII Indian Faculty Member of the Year Award, the National Committee for School Desegregation Award, and the National Indian Educator of the Year Award.

Harry Robinson, Jr., Ph.D., has been president and CEO of the African American Museum in Dallas for twenty-five years and also served as special assistant to the president and vice president for development at Bishop College. He is a long-time advocate of efforts to establish a museum that would be a tribute to the heritage of Blacks not only in Dallas, but nationwide. He has served in various capacities in the Society of Southwest Archivists and the American Library Association and as president of the African American Museums Association.

Beverly Robinson, Ph.D., has been a professor at University of California–Los Angeles School of Theater, Film, and Television since 1978, specializing in history and criticism and folklore studies. She was chair of the African studies program and is now the executive chair of the school's faculty. She was the executive director of the Black Filmmaker's Hall of Fame, and has worked with the Mark Taper Forum, Goodman Theater, Ahamanson Theater, and American Conservatory Theater. She has been involved with theater and television productions of *Miss Evers' Boys*, *Nightjohn*, the biography productions of Sidney Poitier and Bill "Bojangles" Robinson, and numerous feature films including *The Color Purple*, *The Big Easy* and a forthcoming film on the work of Alice Childless. She has written on African American culture, theater, and film, and is a researcher and dramaturge for theater, film, and television.

Fath Davis Ruffins has been a historian at the National Museum of American History for twenty years. Since 1988, she has been head of the Collection for Advertising History at the Museum's Archives Center and is leading a project to identify ethnic images in advertising history. She has curated exhibitions at the Smithsonian and elsewhere, including *A Collector's Vision of Puerto Rico*. She is the author of numerous scholarly articles and has served as a commentator for the public television series, *Africans in America*.

Frank N. Schubert, Ph.D., is chief of joint operational history in the Joint History Office, Office of the Chairman, Joint Chiefs of Staff. A Vietnam veteran, Dr. Schubert's twenty-four years as a Department of Defense historian include thirteen with the Army Corps of Engineers, during which he wrote extensively on exploration of the American West and various aspects of military construction. His works include *Buffalo Soldiers, Braves, and the Brass: The Story of Fort Robinson, Nebraska* and *Black Valor: Buffalo Soldiers and the Medal of Honor, 1870–1898*.

Michael N. Searles is an assistant professor of history at Augusta State University. As living-history presenter "Cowboy Mike," he has brought the "real" West—including African Americans—to students from kindergarten to college. His recent publications include "The Black Cowboy Yesterday and Today: A Hard-Won Reputation" and "Taking Out the Buck and Putting in a Trick: The Black Cowboy's Art of Breaking and Keeping a Good Cow Horse."

Alonzo N. Smith, Ph.D., is a research historian at the National Museum of American History and adjunct professor of African American history at Montgomery College in Rockville, Maryland. He lived for four years in Africa, spending three years on the Ivory Coast and one in Sierra Leone. He has written on African American history and culture, including *Visions of Freedom on the Great Plains: An Illustrated History of African Americans in Nebraska*, coauthored with Bertha W. Calloway and published in 1998. He served as the conference planner and coordinator for this program.

Paul W. Stewart's childhood interest in learning about Black cowboys led to a lifetime of collecting important artifacts, photographs, and letters chronicling the history of African American western pioneers, cowboys, and entrepreneurs. He founded the Black American West Museum in Denver in 1981, where some of his collection is on display. He has received many awards, including the Black Educators United Award, the George Washington Medal of Honor, and the Denver Decade Award for outstanding citizenship, and was inducted into the Colorado Hall of Fame in 2000. He has served on the Denver Downtown planning board, the Educational Coalition of Summit advisory board, and the Colorado Historical Society. Mr. Stewart has written two books, *Westward Soul* and *Black Cowboys* and coproduced two videos on the history of African Americans in the West.

Rowena Stewart, D.H., is the executive director of the Museums at 18th and Vine, which includes oversight of the American Jazz Museum, Negro Leagues Baseball Museum, a visitor center, and the restoration of the Gem Theater. As executive director of Detroit's Motown Historical Museum, she worked with the Henry Ford Museum to mount a hugely popular exhibition on Motown. During her tenure as executive director for the Afro-American Historical and Cultural Museum, she developed an exhibition department and increased collections from 5,000 to more than 300,000 items. She is the recipient of many awards and honors, including the American Association for State and Local History merit award and a lifetime achievement award from the African American Association of Museums.

Quintard Taylor, Ph.D., Scott and Dorothy Bullitt professor of American history at the University of Washington, is the author of *In Search of the Racial Frontier: African Americans in the American West, 1528–1990* and *The Forging of a Black Community: A History of Seattle's Central District from 1870 through the Civil Rights Era*. He has contributed to scholarly journals, books, encyclopedias, and anthologies on African American western history, African American, African, Afro-Brazilian, and comparative ethnic history. His publication, "From Esteban to Rodney King: Five Centuries of African American History in the West," won the Vivian A. Paladin Award from the Montana Historical Society as the best article in its journal during 1996–97. He is working on two anthologies: *Seeking El Dorado: African Americans in California, 1769–1997*, and a 20th-century history of African American westerners.

THE PERFORMERS

The American Jazz Museum All-Stars

The American Jazz Museum, charged to celebrate and to exhibit the jazz experience, continues the tradition in the legendary Kansas City jam. We are pleased to present eleven of Kansas City's top musicians.

Saxophone – **Ahmad Alaadeen** was a student of Leo H. Davis, Charlie Parker's teacher. Primarily known as Alaadeen, he has lived in New York, Chicago, Denver, St. Louis, and San Antonio, and has played with Motown stars Gladys Knight, Smokey Robinson, and Sam Cooke.

Trumpet/Flügelhorn – **Stan Kessler** is a band leader, arranger, composer, and educator, and a premiere Kansas City jazzman. Kessler's musical expertise spans the blues to Brazilian and Afro-Cuban jazz. Leader of one of Kansas City's most popular bands, the Sons of Brass, Kessler has performed with such jazz artists as Clark Terry, Bob Kindred, and Frank Mantooth.

Trombone – **Tim Perryman** is a native son and bright light in Kansas City's musical scene. He hosted jam sessions in Harlem's St. Nick Club and has performed throughout the United States and Africa with artists such as Bobby Watson and the George Duke Orchestra.

Saxophone – **Gerald Dunn** is a staple of Kansas City jazz because of his fluid musical style and business savvy. A Texas native, he is the leader of the popular Dunn/Freeman Mix, music coordinator for the American Jazz Museum, and a music educator. Mr. Dunn has toured and performed with artists such as Bobby Watson, Kevin Mahogany, and Illinois Jacquet Big Band.

Bass – **Tyrone Clark**, born in Chicago, has been playing professionally since he was 18. He has performed with Ahmad Alaadeen, Milt Jackson, Max Roach, Billy Taylor, Kevin Mahogany, and Lisa Henry; toured in Japan, Europe, and the United States; and was featured in the Robert Altman film, *Kansas City*.

Violin – **Claude "Fiddler" Williams**, now 92 years old, has seen his career span much of the history of jazz. Born in Muskogee, Oklahoma, he moved to Kansas City in 1927, and has played with some of the most noted musicians in America, including Jay McShann, Nat "King" Cole, Mary Lou Williams, Buddy Take, and Count Basie. Williams' 2000 release, *Swinging the Blues*, eloquently demonstrates why his career has spanned seven decades.

Pianist – **Chris Clarke**, a New York native, was classically trained at the School of Performing Arts, the Manhattan School of Music, Juilliard, and Berkeley in Boston. He has played at Carnegie Hall opposite André Watts, at the Lincoln Center with the New York Symphony, and with the Lionel Hampton All Stars. In 1999 Chris released his debut CD, *Straight from the Heart*.

Drummer – **Mike Warren**, who has performed alongside many legends in his expanding career, including Wynton Marsalis, Billy Taylor, Charles McPherson, Jay McShann, and Al Grey, can be heard in clubs around Kansas City as he takes a break from his medical studies. During his years at the University of Kansas he received four Down Beat awards.

Vocalist – **Kevin Mahogany**, a Kansas City native, is recognized as a standout jazz vocalist and smooth balladeer. He appeared in Robert Altman's film *Kansas City*, portraying a character inspired by Big Joe Turner, and appears on the upcoming Eastwood *After Hours*, a Clint Eastwood ensemble project performed and recorded live at Carnegie Hall in 2000.

Vocalist – **Ida McBeth** was born and raised in Kansas City, Kansas. This versatile artist has been hailed as "the complete entertainer." She was influenced by jazz greats Billy Eckstine, Sarah Vaughan, and Nat "King" Cole. The recipient of many awards, Ms. McBeth recently presented her soulful rendition of "The Star-Spangled Banner" at the Democratic National Convention.

Saxophone – **Bobby Watson** trained at the University of Miami with Bruce Hornsby and Gottleib. In addition to serving as musical director of Art Blakey's Jazz Messengers, he has worked with Max Roach, Louis Hayes, and George Coleman. After many years of living in New York, Mr. Watson returned to his hometown as director of jazz studies for the University of Missouri at Kansas City.

Ho for Kansas!
REAL ESTATE
AND
Homestead Association,
Will Leave Here the
15th of April, 1878.

"Ho for Kansas," Historic American Buildings Survey

THE PERFORMERS

The Smithsonian Jazz Masterworks Orchestra

The Smithsonian Jazz Masterworks Orchestra (SJMO) was founded with an appropriation from the U.S. Congress in recognition of the importance of jazz in American culture and its status as a national treasure. Led by artistic and musical director David N. Baker, the orchestra is in residence at the National Museum of American History. The orchestra re-creates big-band jazz as its composers and arrangers intended it to be played, stripping away intervening changes and alterations. The SJMO has rediscovered classics, premiered discoveries, and recently started premiering new works.

Composed of eighteen musicians drawn from across the United States, the orchestra plays authentic and compelling performances of the music of Duke Ellington, Count Basie, Benny Goodman, Dizzy Gillespie, and many other masters. The SJMO presents free concerts to visitors and residents of the nation's capital and tours nationally and internationally. It holds educational workshops, offers its own radio series, Jazz Smithsonian, heard on more than 88 public radio stations across the United States and in six nations.

Saxophone – **Charlie Young** is a professor of music at Howard University. He was a featured soloist with the Virginia Beach Symphony and has recorded with his own quintet, the Duke Ellington Orchestra, the Bobby Thomas band, the Count Basie Orchestra, and the East Coast Saxophone Quartet. He has also performed in concert with Ella Fitzgerald, Tony Bennett, Clark Terry, Ron Carter, Rosemary Clooney, and James Moody.

Trumpet – **Tom Williams** has performed with the Duke Ellington Orchestra, the Carnegie Hall Jazz Orchestra, Hank Jones, Ron Carter, Joe Williams, Cleo Laine, and others. He has recorded with Jimmy Heath and Gary Bartz, and as a leader has released two compact discs on the Criss Cross label, *Introducing Tom Williams* and *Straight Street*.

Brass – **James King**, a native of Houston, has played with Gary Bartz, Ornette Cobb, and Teddy Wilson. He has also recorded with trumpeter Malachi Thompson and Ron Holloway.

Vibes – **Chuck Redd** made his international debut on drums with the Charlie Byrd Trio in 1980. His most noteworthy performances include a recital at the White House with Barney Kessel, concerts at Carnegie Hall with Mel Tormé, and a tour with the Dizzy Gillespie Quintet in Africa. He recently released his first compact disc as a vibraphonist, *Stomp, Look & Listen*, on the Concord Jazz label.

Drums – **Ken Kimery** began his career in music as a percussionist when he was 16. His interest in music led to performances with Charles McPherson, Peter Sprague, Bob Magnusson, and Barney Kessel. He has performed with the Smithsonian Jazz Trio and bassist Keter Betts since 1995 and is also the associate producer of the Smithsonian Jazz Masterworks Orchestra.

Vocalist – **James Zimmerman** performed for President Clinton's 1992 inaugural celebration with Doug Carn and Ron Holloway. He appears throughout the Washington-Baltimore area, and has appeared as the opening act for artists such as Stanley Turrentine, McCoy Tyner, and Jimmy Smith.

THE LIVING-HISTORY INTERPRETERS

M.Sgt. Lee N. Coffee Jr. interprets Sgt. Emmanuel Stance, a Buffalo Soldier Medal of Honor recipient. Through his portrayal of Sergeant Stance, he has informed audiences in more than fifteen states about the rich history missing from textbooks. He has published articles in larger publications, including *Black Cowboys of Texas*, *Lest We Forget*, and "He Had a Dream."

Janice "Christi" Cole interprets "Stagecoach Mary" Fields, a teamster and frontierswoman. She is a member of the Screen Actors Guild and the American Federation of Television and Radio Artists, and has performed in Houston, Los Angeles, Chicago, Pittsburgh, Washington, D.C., and New York, and in film and radio. Her roles include Mama in *A Raisin in the Sun* and Bernice from *Coming Apart Together*. Her current production is *Music Extravaganza*.

William Grimmette interprets Estebanico, an early explorer of the Southwest. He is a writer, director, master storyteller, professional actor, motivational speaker, and a living-history performer. Mr. Grimmette has performed at the Kennedy Center, the Smithsonian, Arena Stage, and New York's Cherry Lane Theater. Mr. Grimmette is past president of the National Association of Black Storytellers. He is a member of the Screen Actors Guild, American Federation of Television and Radio Artists, and National Storytellers Foundation.

Sandra Kamusikiri, Ph.D., interprets Bidy Mason, an entrepreneur and early urban pioneer in Los Angeles. Author of numerous articles and reviews, she is coeditor of the *Modern Language Association's Writing Assessment: Politics, Policies, and Practice* and is working on a book on the African heritage of the slave narratives. As part of a traveling Chautauqua funded by the National Endowment for the Humanities, Dr. Kamusikiri has appeared throughout the United States as Maria W. Stewart, a free Black woman who lived in Boston in the 1820s and 1830s.

Kimberly Kelly interprets Mary Ellen Pleasant, a civil rights activist and businesswoman in early San Francisco. She is an affiliations manager for the department of history at the National Museum of American History. She joined NMAH in 1988 to present living history in the exhibition, *Field to Factory*, and later created the Young Interpreters Program for student actors in a exhibition setting. She has created and performs one-woman historical characterizations for the National Park Service, among others.

Michael N. Searles interprets "Cowboy Mike," a composite historical figure. See "The Panelists."

SELECT BIBLIOGRAPHY OF THE BLACK WEST

Alonzo N. Smith

This listing features works that focus directly on the Black experience in the West, as well as useful background studies. For a fuller listing, consult the bibliography compiled by Dr. Quintard Taylor on the PAAC website (<http://americanhistory.si.edu/paac/index.htm>).

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The Museum dedicates its collections and scholarship to inspiring a broader understanding of the nation and its many peoples. The Museum creates learning opportunities, stimulates imaginations, and presents challenging ideas about our country's past.

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