

00:00:23:10 - 00:00:51:05

Speaker 1

It appears that all you're very comfortable with. Rick and I made a very quick interview myself. My name is Blake Alvarado, and I'm a member of the Kansas City Council. And one of the things that I have enjoyed the moment in the last year and a half has been to serve as the city council's reason for the commission and also to have been working with the Cultural Affairs Office here and the community on our public art program.

00:00:51:08 - 00:01:18:00

Speaker 1

We have an extremely dynamic public art program and of course tonight's lecture is a part of that series. Before I go into my official duty tonight, which is to welcome our guest lecturer, let me ask Jerry Humera, who is the chair of the Fine Arts Commission and I know that there are other arts commissioners in the audience. I'd like them to stand up and be recognized as well as the members of the public charged by the panel.

00:01:18:06 - 00:01:51:05

Speaker 1

People ought to know who's doing all this great work for all of the community and hopefully we we really do owe a great deal of gratitude to the commissioners, New York commissioners, as well as the public art panel. They do an incredible job of implementing our program and taking care of the many, many aspects of our cultural affairs arts programs.

00:01:51:07 - 00:02:14:27

Speaker 1

They've done a very good job. It is my pleasure on behalf of the Museum of Art. And when I saw earlier, our director, the director of the James Jones account and she's in there, and also the Office of Cultural Affairs, a number of the staff, the president and even Ellen Johnson. There's Jerry Allen. I probably miss somebody, I'm sure.

00:02:14:29 - 00:02:47:07

Speaker 1

But our Office of Cultural Affairs under the direction of the director, Andy Oppenheim, who is director of cultural affairs, is one of the conventions convention. I have put a great deal of time and effort into with

this particular aspect of the public art program. And we're very delighted to welcome you today for one of the very exciting segments of the public art program, and that is the lecture series, which this evening includes our very wonderful guest, Judy Clarke.

00:02:47:07 - 00:03:13:06

Speaker 1

And I would say that we are very fortunate to have Judith Francisco back with us this evening. She is an artist and arts activist, a community leader and a professor of visual art. Judith is internationally known for her great wall of listening to this mural and dying to see it. And I'm going to come down there to see that one of these days, this work known as the Great Wall was orange.

00:03:13:06 - 00:03:42:13

Speaker 1

It is a half mile long and it depicts the ethnic history of California. She incorporated into the work, and I think it's very good to approach the work in the knowledge of over 600 people, including scholars, multicultural, the neighborhood youth. And there are some youth in the audience that I know are going to be very much appreciated to sit system down there that we hope to emulate up here in our as well.

00:03:42:15 - 00:04:07:21

Speaker 1

But in addition to working with these multicultural use and assisting artists and support staff, it's great for all of Los Angeles has become a reality. The project itself also provided an educational program which was training an interracial relation to the established participants and for the people in the community for the globe to be added on to by other artists.

00:04:07:23 - 00:04:46:06

Speaker 1

And it's part of the world. The work addresses contemporary issues as well, important issues such as war, peace cooperation, interdependence and spiritual growth. Judith is the co-founder and artistic director of Spark. It's cold. It's got it's the afternoon, the Spark, meaning Social and Public Art Resource Center in Venice, California. She has received awards and recognition for her work from the AFL, CIO, the California State Assembly, the United States Senate, the United States Army Corps of Engineers, Los Angeles Mayor Tom Bradley.

00:04:46:06 - 00:05:15:02

Speaker 1

And on and on. She served on the board of directors of the American Council for the Arts. She's a member of the Board of Trustees at the Museum of Contemporary Art in Los Angeles. And on top of all that, she is a full professor, professor of studio art at UC Irvine. Judith, tremendously impressive background and we're all just very, very anxious to listen to your lecture and to mingle and talk to you afterwards as well.

00:05:15:04 - 00:05:31:18

Speaker 1

We are all very enthusiastic and then welcome Judith back.

00:05:31:21 - 00:06:02:01

Speaker 1

A very lovely introduction. All right. I think I want to talk about why not some oppressive background before I begin. Um, the part of my history that perhaps has been the determiner of how I've come to do this work or as a result of another Chicano artist, I can tell you where I was born and where I was raised, and you might have some relationship to it.

00:06:02:03 - 00:06:24:09

Speaker 1

And I would say sort of my first five years in a place that was up near 85th and Central, which is now known as Watts, and at that time was a Latino community in the late forties and early fifties. And now is returning to being a Latino community again. I was raised in a place called McCormick in Tacoma.

00:06:24:09 - 00:06:46:28

Speaker 1

Is, um, only of significance. No one ever no one would blink an eye. But now when I look around, I see that people know because of the film La Bamba. Um, and it is the home place of Ritchie Venezuela, who was a classmate of mine. And I have the distinction of going to school with him and also with Cheech Marin and High school.

00:06:47:00 - 00:07:20:17

Speaker 1

So I went to my two famous contemporary contemporaries, um, when I became it is important to me and why I will talk about that is because the question of how one does their art work really has to do with where they are sourced. And I think essentially the battle in the arts, the struggle that is going on right now and perhaps all across beyond the arts and in the world at large has to do with how we are sourced as work makers.

00:07:20:19 - 00:07:45:25

Speaker 1

My source comes from the court and it comes from a very strong seeding in my own culture, and it is the place, the mentors perhaps that were in my studio as I made the images. Um, I sure I drove out the critics and I drove out the minimalist artists who trained me in the university and who are invited in as mentors for the spirits of my own culture.

00:07:45:27 - 00:08:14:16

Speaker 1

And from that face, I tried to answer how I could be a maker in the world. So what you're going to see today is a series of works that are seeded in an experience, and that experience is looking to an audience that perhaps is not your traditional audience. The people that I and my family, my mother, my grandmother, um, who I wanted to make, I wanted to be able to understand and realize what I was doing.

00:08:14:19 - 00:08:38:05

Speaker 1

And the work is made for them. It's about looking at a different audience that perhaps a very elite number of people, a smaller group of people who are trained in the arts, but to a populous audience. When I graduated from the university, I was the first of six of my cousins. We have a very large family and my grandmother.

00:08:38:05 - 00:09:11:17

Speaker 1

My family created a celebration for my finishing. The university was a very important moment, although the family was very uncertain why I had got into the arts. Discipline, perhaps that I would not make any money. And at the close of that celebration, my grandmother, who never spoke English and who always

referred to California, is medical. She very recent history that in this life, as you see in the imagery, um, said this is really lovely that what you do show me.

00:09:11:17 - 00:09:36:10

Speaker 1

And I showed her my portfolio and at the end of the closer closing of her looking at this portfolio, which was filled with very abstract images of professors that had trained me and things that had nothing really to do with my own experience. She said, That's lovely meaning, but what is it for? And so I think you're going to look at some 20 years worth of work of me trying to answer what Francisca asked me.

00:09:36:13 - 00:09:59:12

Speaker 1

And I think I finally know. And we'll talk about that as I go along. I'm going to show you an example of, um, why we call this lecture beyond the Mexican mural is because it begins with the precepts and those transparencies and pushes the edges of what their belief system was and applies it to actual practical experience within a community.

00:09:59:14 - 00:10:32:07

Speaker 1

Um, I'm going to start with the neighborhood and then I'm going to move to the international. So I'm going to show you four pieces and talk about the organizing each of these projects. And at the end of it, I really would be very happy to take questions. So if I skip over your burning interest, please call me back to the culture of the lecture collection.

00:10:32:10 - 00:11:15:08

Speaker 1

Okay. You you know that Los Angeles is my home and I don't on the go. The recent events in Los Angeles have only made clear to the rest of the world something that all of us have always known. Los Angeles is a city ethnically divided, tremendously separated not only by geographic boundaries, but also by cultural difference. It was my experience as a young person in Los Angeles that we were divided.

00:11:15:11 - 00:11:49:06

Speaker 1

In fact, my schools were closed every year by virtue of information warfare and the police, primarily between different ethnic groups, Hispanic and black. So this is a site in the San Fernando Valley, which is a the it's called Home Wash. And it's actually what it does is a concrete it's a concrete river bottom. This river bottom used to run the length of the valley and an empty into the Griffith Park region and then to the ocean.

00:11:49:09 - 00:12:18:11

Speaker 1

So it was an arroyo. At one point during the 1920s and thirties, the Army Corps of Engineers began a systematic concreting in a few of these river bottoms. And in a certain way, metaphorically, what they did is they harden the arteries of a kind of living river. And now there are many people looking at those rivers saying, I mean, perhaps we could think about maybe we could let indigenous plants and wildlife back into the region and there are many people looking at them.

00:12:18:13 - 00:12:38:24

Speaker 1

But the real wonder, because it created divisions between communities and in fact is a whole cycle where once they concreted in the river bottom, the result was that the water moved more quickly through that region and in fact it didn't aerate the ground. And so at some point they created spreading grounds so that the water could seep into the into the ground.

00:12:38:24 - 00:12:59:21

Speaker 1

And then then after that, they had to create a division called the Mosquito Abatement Division to deal with the fact that once they spread the water itself and it created insect problems and on and on and the like, in a certain way, I like to think about this as kind of a tattoo on a scar. The scar is the river, the imagery.

00:12:59:23 - 00:13:23:02

Speaker 1

It's about taking back in a very public way, the very giant way, creating a monument to the people that built our nation. And essentially, if you look at who Americans are, they come in all different ethnicities and all of us, perhaps the most suffered from the fact that they are not contextualized within their own understandings of how their families contributed.

00:13:23:02 - 00:13:49:08

Speaker 1

The building of this country, which is one of the aspects of institutionalized racism that all of us deal with. And because of that, young people don't know their position historically. What if in one place we created a monument that rose from a blow by blow that was not inflicted from above? It was not decided by strangers. It was made to talk about our own experience.

00:13:49:10 - 00:14:14:28

Speaker 1

So that is the experiment of the Great Wall. This is this flood control channel. It's only five miles from where I grew up. It isn't. It is in the northern part of the San Fernando Valley. It borders two schools, the Valley Junior College, High School. And what you're looking at is the first thousand feet. And if you look on the left hand side, you see it on the bridge at the furthest in.

00:14:14:29 - 00:14:44:02

Speaker 1

And on the right hand side, you see looking back from that bridge. This is one center's work for the first thousand feet of the Great Wall. The Great Wall was an experiment. It gave me an opportunity to take young people that I had met in various communities across the city as I was the director of this First City's mural program and to place them in a site where I had a kind of giant test tube, 13 and a half feet below ground level.

00:14:44:05 - 00:15:19:29

Speaker 1

They were not subject to drive by shootings in a neutral territory. They could come from different gangs and we could mix them and put them together to perhaps negotiate some of those people to the historic, historic gang differences because of the proximity to many different ethnic communities, I could mix the ethnicity and perhaps create more like and more the city of Los Angeles, a mix of people very dominantly Latino, a very large group of people who come from all over the world, and indigenous people who have been there forever as well.

00:15:20:01 - 00:15:49:06

Speaker 1

So my test tube was the channel, the site was this place. And at the Cedar Point, Life in the Valley is the place where most people in the 1950s migrated to the suburbs with the hope that they could move away from what was becoming increasingly a mixed ethnicity city. And in the valley, people that were still the seat of the anti-busing forces, the anti integration of the school forces, a whole lot of very fairly conservative people even rely on a conservative vote in the South.

00:15:49:06 - 00:16:23:10

Speaker 1

And that, again, this is the site for the Great Wall, which would become a monument to ethnicity nations and various ethnic people. Okay, here we are with the sandbags and place the first group of people, 18 people who have been hired to work on the project. Now, when I first went on to the print of the project, I thought, Well, I just bring all these different people together and I'll find a way to pay them because I want these kids to recognize and everyone to recognize that working on these kinds of scale monuments or it's clearly work and that they should be supported financially to do this work.

00:16:23:12 - 00:16:42:15

Speaker 1

I think it's making a contribution to your community is valued by the public and valued by the world. The only money that I could find is of these kids at that point with juvenile justice money. So what you're looking at is the first set of kids who were hired because they had had contact with the juvenile justice system or in order to make the qualifications.

00:16:42:15 - 00:17:13:14

Speaker 1

They had been arrested once. Okay. The second set of money, I could find this money that had to do with disadvantaged youth or those kids who came from economically deprived homes. What I found was that if I met the economic qualifications, meaning that their families earned under \$10,000 a year, they would also probably meet the arrest qualifications and never do the fact that if they were in a community, they could have been arrested for anything from vagrancy to their easy to get arrested in many of these communities.

00:17:13:14 - 00:17:38:06

Speaker 1

So it wasn't a problem. And I had a range of young people from kids who'd been arrested for simply loitering in the park to attempted murder. Okay. So I began to mix any ethnicity, neighborhood groups,

gender and gang groups. And I began by giving them an insight into the cultures that made up Los Angeles and the life you see on their street.

00:17:38:09 - 00:18:08:19

Speaker 1

That's perhaps the tourist safe place that you might go if you were in Los Angeles on the right is something you probably would never see. It's underneath the street. These are the Chinese catacombs that move between union stations all along underneath the historic streets, the turn of the century and the socialist laws kept Asian people from marrying. And these laws essentially control the movements and the population of people that we brought in during the turn of the century to build our railroads were the Chinese coolies.

00:18:08:27 - 00:18:32:22

Speaker 1

And on the right you can see kind of a glimpse of a photograph of the Chinese food at the bottom at the end of this corridor. Entire wagons, of course, are horse drawn. Wagons could move through. These chemicals are quite large, and they're built very much in the same way that the Chinese built the the railroad ties and the tunnel through some of our mountains in California.

00:18:32:24 - 00:18:53:11

Speaker 1

And the Chinese society came to reveal to us they were women who never saw the light of day in the airport because of the laws that created the desire for them not to be married in the United States because we wanted a population of labor, but not a breeding population with almost. We entered through the seventh year and we took our tours.

00:18:53:13 - 00:19:12:28

Speaker 1

We began to discover that there were many unknown facts about the history of ethnicity in the United States and that we began to gather that information. At first I thought I would go to the history books and go to the libraries, and it simply pulled down the book. There was on Chicano history of the 1920s or Black history the 1930.

00:19:13:01 - 00:19:35:10

Speaker 1

And what I found was an absence of information, which meant that I had to do better research. I had to go to first source people to ethnic historians, to people who lived through the eras and asked them to inform their group about how we would develop a sense of what people were doing at these different periods. On the left hand side, you can take a look at how we began this information gathering process.

00:19:35:12 - 00:20:01:13

Speaker 1

Behind me in the black, you can see a, um, a list of materials, and that material was from the ethnic historians. And under each category we listed significant facts that have been brought together by ethnic historians, who've been invited to present papers. And our first historical meeting below know that in the white courts you can see or keep convincing of the most significant pieces of information.

00:20:01:15 - 00:20:33:18

Speaker 1

So for example, in the 1950s and the history of Los Angeles, in California, in fact, United States historians said that you can cover the 1950s history of Chicanos in California, in Los Angeles, without talking about Chavez Ravine. So Chavez Ravine became one of the significant facts that was included. And below that you can see thumbnails. And those thumbnails are contributed by a whole large group of people, not necessarily artists, but I thinkers, poets, writers, people who've been invited to think about the interpretation of this information.

00:20:33:20 - 00:20:55:05

Speaker 1

And on the right you can see, meanwhile, we're getting our team together. This first group of young people we have clearly we've got a group of people who have difficulties with each other and we are beginning to do the bridging crisis within our group of they're playing a game here where they're standing near in each other in a mirroring technique, which is actually improvizational theater technique.

00:20:55:07 - 00:21:18:15

Speaker 1

And what they're doing is mimicking each other's body movements and they're changing positions so that first I follow you and then you follow me. Week It's very interesting is to see the way people use

their bodies differently in different cultures. So, for example, a Chicano and a young black person would have two different ways of standing, are two different ways of sort of expressing their physical selves.

00:21:18:18 - 00:21:40:14

Speaker 1

And those things become topics of discussion. It's not that we want to pretend that there are differences. The fact is that we're celebrating differences in this whole process. We are different. Yes. And here are what we here's what we are the same and at mealtime. Well, that's going on. And we're spending one full day a week in the classroom to interpret the information and to work on bridging between us.

00:21:40:16 - 00:22:09:21

Speaker 1

We are also working at the site and this is very much like a movie production because we have to make a certain number of footage every day in order to meet our financial obligations or we're going to run out of money. So running a payroll at the scale that we're running well, trying to make the square footage in a period of time using the paints that we're using, being in the sun, dealing with having to feed the entire team makes it kind of like a big Army encampment.

00:22:09:24 - 00:22:35:19

Speaker 1

And at that site, we have to deal with all kinds of issues that every issue that a young person could bring to the site is part of it we have to deal with in making this piece on the left and playing a game. This is a game that we do every year, and it's actually one of my favorite as the kids work in the classroom on a Friday afternoon, they're having a vote, they're issued an ethnicity.

00:22:35:21 - 00:23:00:07

Speaker 1

All of these kids have been issued the ethnicity that they they are none of them Latino if they are Puerto Rican, I mean, none of them if you go there and you go back and they are Cambodian, they are from the Jewish team, their whole range of folks, their anger over they're not you go and they've been told that they're going to advertise a breakfast food commercial as a mexican family.

00:23:00:09 - 00:23:27:07

Speaker 1

And then they go into what they believe is how they should act Mexican. And and they will sell Fritos for the profit as they're selling the Fritos. They went out and taken a tire off the car because they steal tires. They're using a ghetto blaster here at breakfast. They drink beer. They have too many children. They're gang members who are abandoning the young Cambodian boy.

00:23:27:09 - 00:24:04:10

Speaker 1

And well, they're doing it on the other side of the room. We are writing down all the stereotypes that they're acting out. What becomes very interesting is that when we go and do the same thing for an African American family, we begin to see that the notion that Chicanos are lazy and that blacks don't want to work are actually the same things within the language on the right, we're working at the site, the young people looking intently at the work that they're translating on the walls and getting a team prepared to go off into smaller groups to transfer the images to the wall.

00:24:04:13 - 00:24:28:02

Speaker 1

What you're looking at is unskilled hands, capability, capability of young people given a structured environment and taught how to do the work on the right. You can see on a scale growing and on the left the completed work at three and a half feet high. This is from the 19th ago section of the strikes and during the Depression.

00:24:28:05 - 00:25:01:03

Speaker 1

You'll also notice that there is a policeman beating on one of the guys with a sign who's picking. So we had a recognition of the issues of the police long before the Rodney King incident, and it appears in the section of the 1930s and the Great Wall, the 1930s in California, there was a massive deportation. 350,000 Mexican people were deported.

00:25:01:05 - 00:25:28:18

Speaker 1

In Los Angeles, 75,000 people were deported. And this was a time of economic stress. And during those times of economic stress, we have a we have a capability as Americans to begin to look to people as taking our jobs. We begin to fear the immigrant populations and we begin to behave badly. And in this

case, you can see the officers throwback alien or newspaper articles which were taken from the newspapers of that time.

00:25:28:20 - 00:25:56:11

Speaker 1

You can see the Southern Pacific Railroad charging 1495 a head and the deportations of the public here, Chicanos, if they're going back now, I was painting this one morning and you even if you think that there's nobody out there while you're painting. At one point I looked up above me in the fence and I saw about ten people over 50, and they were all Mexicanos.

00:25:56:13 - 00:26:17:11

Speaker 1

And I, they called me and they said, Julie, is there somebody named Julie Barker around here? And I was reluctantly raising my hand, thinking maybe I should tell them because I kind of look like my mom, you know, my grandmother, I guess my mother took me and they said, We want to tell you that all of us were deported and you have Mexicans deported.

00:26:17:14 - 00:26:41:27

Speaker 1

And we want to say that we were all citizens and we were deported. And so I made a connection to Mexican Americans. So my, my, my research was intense, but there were mistakes and people who lived through the were reminders of that experience. And on the right at the same time, people from Oklahoma who are coming from the Dust Bowl, coming to California, walking the wrong way.

00:26:41:29 - 00:27:09:18

Speaker 1

And this is actually from a story oh, that's actually from a story given to the WPA Writers Project during the time that during the FDR put together a wonderful program that hired artists at plumbers wages. And because of that program, I was able to find people stories written by writers and use that information to create the story of a woman who came from Oklahoma to let the Dust Bowl with her children.

00:27:09:20 - 00:27:34:12

Speaker 1

And on the right of the Japanese finding themselves at the moment of internment as they got off their busses and were placed in Manzanar as the beginning of the Japanese internment occurred. But now, looking back, you can see two sections of the Great Wall, 350 feet on the left and 350 feet on the right. This is the 1930s and then the 1940s.

00:27:34:14 - 00:28:02:16

Speaker 1

So the work is a chronological work moving in a kind of narrative rooms, filmic way through the various aspects of the history of different ethnic groups. Now what is critical is the bridging in the imagery and the bridging between the people. So when you look at the work, you can see the struggles. We had to make connections visually and also kind of the struggles we had to make connections between us on the worksite.

00:28:02:19 - 00:28:29:25

Speaker 1

This is from the Fighting 442nd, The Japanese soldiers who made up the infantry most decorated during World War Two. And here they are as they create the stripes of the American flag. And underneath them are the Japanese who are moving toward the internment camps, turning in their instruments of labor, and also cameras and radios, which were in the first executive order asked to be turned in because they were they could be thought of as instruments of espionage.

00:28:29:28 - 00:28:52:07

Speaker 1

So these young men were recruited out of the camps, and here they are on the right with their medals and this is the World War two section women making up half of the Earth as they take man's place in the war. The the figures to the to the left of the women are the war dead, representing the various countries losses.

00:28:52:07 - 00:29:20:00

Speaker 1

The largest helmet is made up by the Soviets, who lost something like some upwards to 23 to 25 million people during or above. That is Pearl Harbor, the woman who stands at the center of the vortex that makes up Congress is Jeanette Rankin, who is a dissenting vote against World War Two. And we are busy in the San Fernando Valley stealing the water from the northern region, the Owens Valley, and moving it into the south.

00:29:20:02 - 00:29:46:23

Speaker 1

Above that, the Jewish community is beginning to call attention to what is happening in Europe. And you can see both in Hebrew and in English, the Jewish community organizing and talking about the Jews uniting against fascism. We made a mistake on the Hebrew and got corrected by the Jewish community. One letter wrong. I think we painted it upside down.

00:29:46:26 - 00:30:10:07

Speaker 1

Rosie the Riveter in the 1950s. This is the most recent piece here. Rosie is being sucked into a TV set by a woman with a vacuum cleaner. As we move from Katharine Hepburn to Marilyn Monroe and the pink ghetto is behind her, it's also the beginning of suburbia. And here you can see the perfect American family on the right with two and a half children.

00:30:10:10 - 00:30:42:07

Speaker 1

Howdy Doody making up the half. Yeah. And the Jackson Pollock guy in the back and playing a tribute to an artist from that era. Meantime, people of color are moving into the inner city. There's a division that is beginning in Los Angeles, in fact, perhaps not beginning, but being more exacerbated here in a tribute to Elizabeth Kaplan. In the foreground, on the left, you see the sharecropper image of a woman with a hat.

00:30:42:09 - 00:31:07:19

Speaker 1

And that is an image painted by a very wonderful black American artist who actually, because of the difficulty for ethnic people to be recognized in the arts, was not recognized until she moved to Mexico. And this is a tribute to Elizabeth Kaplan. This who should be inspirations for people like me and was. And on the right is the figures moving into the inner city.

00:31:07:21 - 00:31:38:11

Speaker 1

There was actually a group back up here. There is actually a whites moving company. Um McCarthy an era that is not unfamiliar to us. Now in the nineties we're revisiting some aspects of McCarthyism. Now.

Um, here's Joe wrapped in American flags holding his black list. And in the production of this piece, we invited people who were on this black list to come and speak to the to us and to the kids.

00:31:38:13 - 00:32:01:08

Speaker 1

And we saw salt of the earth and we understood what it meant to be listed in this particular way. Those names turn into real people and they fall into a trash can. And the trash can is made up a huge act of house and un-American activities, each pointing one to the other with accusations, the typewriter tied up with the white cloth.

00:32:01:11 - 00:32:22:18

Speaker 1

And it was in and it was in a session with a large group of people which someone said, it's the same mentality that created McCarthyism, the divided self Chavez Ravine that made it possible for them to build freeways through the neighborhoods. So if you look closely, you can see that the list goes through the typewriter and then it encircles the people on the right in Chavez Ravine and becomes the freeway.

00:32:22:23 - 00:33:02:14

Speaker 1

And here you see a family divided in half by the freeways. Literally every major freeway moves through East Los Angeles, which is the Mexican community makes up the largest Mexican community in the world aside from Mexico City. And the little houses are kind of crunched by the freeway as it comes in and Dodger Stadium is painted like a spaceship by Close Encounters of the Third Kind descending into the community, We interview people who still meet every year to commemorate their struggle against keeping a Dodgers stadium out of their community, which was very old as Mexican communities.

00:33:02:17 - 00:33:25:18

Speaker 1

And this is Archie again, who's there on the right, is being carried off by a cop, and she stayed to the bitter end with her 200 chickens and one time turkey, which must have been quite a site when the bulldozers came and her mother on the top of the hill throwing rocks at the stadium. It's interesting. They did a follow up article on her recently and a 56 years old.

00:33:25:18 - 00:33:50:26

Speaker 1

She said, Um, I'm a Dodger fan, but I've never stepped foot into the stadium and I never could. And she still adamantly holding her position about that, that, that experience, uh, in the meantime, her kids are still working intently between each other after the first summer of those 80 young people who come from over here by the juvenile justice system, we continued to bring young people on to the murals.

00:33:50:28 - 00:34:21:04

Speaker 1

The first crew continued, at least a percentage of them as they became crew leaders to teach the next youth group so that there is a kind of leadership development focused and here of two young kids who've been on the mural more than two years, they're acting out the experience, the fear. When you walk for the first time into the Great Wall of production and you see all these young people from different ethnicities and different neighborhoods, and it can be quite disconcerting.

00:34:21:04 - 00:34:47:13

Speaker 1

And here they are talking about this. And actually it's quite funny as they begin to act out what they thought about each other. This is what I thought about you. And of course, those ideas get very flattened when they begin to see real people and they begin to make these connections. On the right is the image of Paul Robeson, who makes up the a person, obviously, who was also blacklisted.

00:34:47:15 - 00:35:01:22

Speaker 1

He would be a more famous image if it hadn't been for McCarthyism. He stands in the foreground in guitar when he was taken in front of the House of un-American Activities. They said to me, If you don't like America and you want to be a civil rights activist, why don't you go to the Soviet Union? Why don't you get out of this country?

00:35:01:22 - 00:35:18:16

Speaker 1

And he said, Because my people, my father was a slave and because my people died to build this country. And he said, I'm going to stay here and have a part of it. And he dropped his glasses to the end of his nose. And I said, Is that clear? So there's a pretty gutsy image of Paul Robeson, who was a quite brave man.

00:35:18:16 - 00:35:39:01

Speaker 1

And to the right, Rosa Parks. And we study really what made people heroes? Why were they the people who who did these amazing things? Rosa Parks, since she didn't give up her seat simply because she was tired, she was tired of sitting in the back of the bus. She was too tired to move. And that particular day, she didn't.

00:35:39:04 - 00:36:03:01

Speaker 1

Behind Gwendolyn Brooks, a Pulitzer Prize winner from the black community behind her, Ralph Bunche, the first black Nobel prize winner, and in the very back of the bus in the 1950s, still a very small figure is Martin Luther King. And on the left, a tribute to and an image by Charles White, who who died during this period, really wonderful black American artist.

00:36:03:01 - 00:36:29:05

Speaker 1

And to the left of him, do you see partially Big Mama Thornton, who who wrote You Ain't Nothing but a hound dog, a black African-American woman who wrote the song that made Elvis Presley very famous. Now, here's a long view of the postwar baby boom. This is what brought me into the world of the baby boomers. In the 1940s, the great explosion of population and the children.

00:36:29:05 - 00:37:16:19

Speaker 1

The kids like to call this the baby, the great Chicago and the baby boomer. And here are two young kids with a Jewish from the Jewish team in the 1940 section holding a coloration. Now this is my team. They're about six shades darker after summer well-cooked. And what's very important is that the young girl that you see on my to my right who came to decide that this is five years later she came as a young person who had been the subject of physical abuse and incest in her family whose brother was killed in a gang warfare interracial who was terrified of African-American people because of the experience that she had, is here giving awards

00:37:16:19 - 00:37:40:09

Speaker 1

to her kids as she moved through the process herself and was able to turn around and help people in return. And that's Ernestine. And we just recently completed a tape, which was a pretty interesting tape I had the great privilege of last week seeing images and videotape taken by documentary people who videotaped some of these kids ten years later.

00:37:40:11 - 00:38:04:25

Speaker 1

And it was very amazing to hear them talk about the experience with hindsight as adults and to say that it really had an impact on their life that changed the perception of other ethnic groups, that it was something that they carried with them. They say we will always act out of the norm. Okay, that's the model. Let's look at a highly rural situation.

00:38:04:28 - 00:38:37:05

Speaker 1

We know Los Angeles and its ethnic divisions. We know the struggles of the city of Los Angeles. This is a place where I live in California. It's in the Central Valley. It is a town that's 80% Hispanic. It is the broccoli capital of the world. It is a place that is incredibly unchanged in over 100 years. Guadalupe was very concerned about the problem that they were having with a growing a burgeoning group of gangs.

00:38:37:07 - 00:39:06:19

Speaker 1

They were concerned that there was drugs in the community and that, in fact it had a very bad public perception. All around the region. People would say, Guadalupe is dangerous at night. Don't go there. Oh, so I was invited in by the Arts Commission and it was also crowded and invited in by the the community there in a group called Committees Civic, which was a group that actually operated the local park.

00:39:06:22 - 00:39:36:10

Speaker 1

And what you see on the wall inside of an old Druid temple in downtown Guadalupe is every piece of thing, every every piece of literature, everything ever written on the City of Guadalupe. It's quite sparse. This is all newspaper materials and on the right part of the reason that people perceive Guadalupe as being a negative place. This is a Portuguese descended Guadalupe is amazing because it really likens the history of California to what was it was exemplified in the Great Wall.

00:39:36:13 - 00:40:01:26

Speaker 1

The first people were the Mexican land grant people. The people who followed were the ghettos who were there from Latin America, who were the beef Farmers then founded the Swiss, Italians, then followed the Portuguese, then followed the Basque shepherders, then followed the Japanese, the Chinese, and again all around to the to the Mexican immigrant. So it's a very amazing community in the fact that everybody who ever came is still there.

00:40:01:26 - 00:40:20:15

Speaker 1

So you can go to the graveyard and then you go to the phone book and you can find you can do some tracing of the family and individual family. Uh, how was I to do Guadalupe? How was I as a public artist not to intrude, not to come from above dictated by the armed forces as a person who was going to make a monument for these people?

00:40:20:17 - 00:40:44:19

Speaker 1

I began very simply. I began by firing their kids. I made a relationship with their families. And it's very important. The permission asking, I think, is perhaps the most significant part of any public art project. How do we ask you permission? How do I enter your space? How do I keep from being a colonizer? How do I not impose my notion of beauty and order over the top of yours?

00:40:44:22 - 00:41:08:13

Speaker 1

Here I began to photograph very simply. I went into the fields with the workers. I began to make photographs, and pretty soon people began to bring me theirs. And while I exchange these photographs, amazing things started to happen. Guadalupe It started to reveal itself as an amazing historical site. These are photographs from people's family heirlooms. Now that you'll see, this is downtown Guadalupe at the turn of the century.

00:41:08:16 - 00:41:31:28

Speaker 1

On the left, you see the old Druid Temple, which became my headquarters with a marching band in front of it. This is the site. Well, it looks like a very modest and very poor park. It is, but it is, in fact, the

center of this community. It is the only public piece of land. It's a Quonset hut, but it is the place where the Filipinos have their pink rose, is the place where the Cinco de Mayo happens.

00:41:32:01 - 00:41:53:08

Speaker 1

It's the place where people have their receptions for weddings and baptisms and it is the focus of this work on the right with the Conservation Corps, young people who are engaged in the rebuilding of this park. On the left, you can see in the 1920s another parade, a passion for pageant that you see repeatedly throughout the history of this place.

00:41:53:11 - 00:42:20:08

Speaker 1

And on the right, you begin to see why people thought this was a bad place. If you're driving down Highway one and you happen to stop in Puerto Rico, you're not going to find a pet shop or a yogurt shop. You're going to find workers among the goods direct from the fields, standing and talking to one another. And it is not a community that will say, we welcome tourists or we're set up to how to take care of you.

00:42:20:10 - 00:42:40:14

Speaker 1

These are poor working class people and the community that the images that you see on the left of that downtown area is relatively unchanged today. You do get a chance to go to Guadalupe. I highly recommend their best restaurant restaurants, just about any Mexican restaurant. And there they're far western. It's quite an amazing place to go and eat.

00:42:40:16 - 00:43:07:25

Speaker 1

This is the fire in the 1920s that actually collapsed the catacombs, the Chinese catacombs, which also were underneath the city. Um, here, one of the major episodes or one of the important events. And by the way, the history was that Sicily Daniele discovered in the 1920s and he made the Ten Commandments. He also made a miracle. Here you see the enactment of that, people being extradited from Guadeloupe.

00:43:07:25 - 00:43:37:08

Speaker 1

And I found pictures of Gary Cooper walking downtown Guadeloupe in his full regalia and his outfits. The Druids were important improvements. Here is if eternal order can be carried out, uh, as near as I could see the kept elaborate books on sobriety and gave each other collected dues. And if somebody got into trouble, they gave him money. So it was a kind of community organization.

00:43:37:11 - 00:43:58:15

Speaker 1

Um, here is some of the early druids. And in fact, the man who was a baby in this picture is the man who gave. You'll see him later as an adult who gave me the old Druid Temple, which became my headquarters in downtown Guadeloupe. And I spent nearly a year working with the people and fell in love with this place and the people as you were asked to do.

00:43:58:16 - 00:44:22:09

Speaker 1

Here's the Italian house, which is now, I think, probably taken over by a different ethnicity. The place is still there and on the right. And during World War two, this is the oldest patriot from the left that I could find about 1893 and the youngest for the most recent pageant on the right, which is the reenactment every Good Friday, the crucifixion of Christ.

00:44:22:11 - 00:44:53:01

Speaker 1

And I have a pretty interesting experience following the crucifixion. If you look on the left, you can see the Temperance Society in the center, the out of it people marching through downtown on the right, on the reenactment of the crucifixion is Good Friday and all the powers that be obliged by opening up the sky and the sort of incredible thunder and lightning.

00:44:53:01 - 00:45:13:23

Speaker 1

And right at the time that they were putting Jews up on the cross. And I brought some of my students from Irvine to the event, and one of my students was like, just the eyes getting bigger and bigger, saying, how are they going to put him up there? You know, they said, Don't worry. I mean, this is the age of Velcro.

00:45:13:25 - 00:45:39:05

Speaker 1

Here we are with some of my team members and their families. Uh, this is Alejandro, who is taking materials from the archives in the newspaper that he's found, and he's creating a timeline so that we can begin to tell people about themselves and to take the material that we know. This important element is a collection, but the keeping essentially is not all right.

00:45:39:07 - 00:46:04:29

Speaker 1

You can you can collect information and you can make it your own or you can collect it and you can put it back out. And that's really what we tried to do with this. On the left is I, Alejandro and his mother and his father, both of them were brockley pickers. Oh, they are. I'll give you an idea of only Alejandro's father severed his finger at Christmas, which was just about two weeks after this photograph was taken.

00:46:05:01 - 00:46:32:29

Speaker 1

And because of the fact that there are no there is no medical care for these workers, he had to take his finger across the border to have it treated in the same way that I did the research in Lausanne and was gathering information, I found amazing facts. I found underneath the Basque house a scent that was very much like the scent that I smelled in the catacombs, which I had to do in Los Angeles, which has to do with opium dens, and it has to do with a very ancient smell.

00:46:32:29 - 00:47:04:21

Speaker 1

And there we found entrances to the catacombs of the Chinese catacombs. And here's one of my assistants helping me poke around underneath of an ancient old building. The rate is 20.1. Sable was my become my very dear friend. She's the postmistress. Don't let her pull you. She's talking here about the future of Guadalupe. She may look like an unassuming person, but she's probably one of the most powerful people in the community because she can withhold people's checks at the post office.

00:47:04:23 - 00:47:26:08

Speaker 1

I went dancing with her one night with the farm workers in this very kind of sleazy old Central Tavern for the farmworkers come out to dance. It's really terrific to. Stop dancing. It's great. And somebody stole

Jenny's purse that night. And Jenny said, I know who took it. I'm just she said I said, I thought, you're never going to get it back.

00:47:26:08 - 00:47:44:28

Speaker 1

It's over now. The person is gone. Two weeks later, I started. I got my purse back. And so what'd you do? How did you get it? You said I just held the trunk of the car and I thought I had it. And I got my purse back. So here we are in downtown Guadalupe. The pageant is still prominent.

00:47:45:01 - 00:48:09:29

Speaker 1

People still love the place and still carry on rituals every year for different events. And here is the Christmas parade, which we are now becoming a participant in. Here's my kids from the team. They've decorated my one of my assistance cars, which is kind of a dual car. And right behind the fertilizer truck we participated in in the Christmas parade.

00:48:10:02 - 00:48:41:13

Speaker 1

And on the right is a picture of every person who is fifth generation and Guadalupe. And this is a portrait of the community. This has to be a poster that says Greetings from Guadalupe. And it's going to be hard for people to be afraid of these people in the future. This is a very momentous occasion. This is a Filipino descendant of a farmworker and here he's talking about the future of his town.

00:48:41:16 - 00:49:02:11

Speaker 1

He wants to talk, but here he is standing in front of a group where we put all the different divergent factors together in my studio to talk about what they can agree on about the future. And as you can imagine, this is a caste society. The caste system works according to how many or how long you've been in the in the in the country, how many generations or how many years you've been coming to the fields to work.

00:49:02:13 - 00:49:27:24

Speaker 1

They are the anthropologist that I was talking with who was doing a study there, said that it was an indigenous culture, which was a word I had never encountered before. But he said it's a culture where information and property are transferred through marriage and through family. So it's very different and that it's a closed society. Um, and this is the first image we created for the World Finals for the Guadalupe a piece.

00:49:27:27 - 00:49:50:09

Speaker 1

And this is the Chumash figure on the left. They also flagpole, which is a very the name of their lagoon or the thin bear. And up to five years ago, as recently as five years ago, these bears would come into downtown Guadalupe and on the right of a ghetto was modeled after my friend Gilbert Roland, who is now in his eighties and the Mexican movie star.

00:49:50:12 - 00:50:13:06

Speaker 1

And behind them is the old Guadalupe Adobe. I think Gilbert did a lot to to make the volcano a public image in terms of the movies. Here is the old adobe from the photograph we found. And on the right is the story of the legend of the world of Adobe. And the story is a very interesting one. It's a story where the alien is family.

00:50:13:09 - 00:50:35:11

Speaker 1

When Fremont marched over the path and came into Guadalupe in this region and took California for the Americans, the roof was burned off of this adobe. That's why it has a strange roof, not a traditional roof. And the two versions in Spanish and in English, uh, the English version was that they had such a big party and it's such a big celebration.

00:50:35:11 - 00:50:58:22

Speaker 1

They burned the roof off and because they got really drunk, Spanish virgin, the audience daughter got involved with one of the Fremont troops. The Mexicans got so mad they burn the house down. Which one do you believe? So history is a matter who tells the story. And it's a very interesting. I kept trying to find out what happened to the Guadalupe.

00:50:58:22 - 00:51:16:29

Speaker 1

You know, they were standing until 1978 and I was looking at the photographs. And I think what what a terrible thing. We lost this Adobe. And I was standing with a young boy and he said, Oh, yeah, we know what you said. Yeah, I was there. I said, When you were there he said, Yeah, my dad, my dad took it down.

00:51:17:01 - 00:51:42:22

Speaker 1

I said, You took that this building. Tell me what you said because they were trying to make an pay tax. And so he just took his bulldozer and knocked it down. So that was the way things get done. You know, you really you know, the research was pretty interesting in that area, the concept of those images. But you see today the roots of the story underneath the fields that the ethnic contributors.

00:51:42:22 - 00:52:07:12

Speaker 1

Mr. McDonough on the right, um, again, a cluster of people standing in the street very common, the city and on the right, the ghosts who make up the history of the story of the Guadalupe this Mr. Eric Tony on the right who um who before the war, 40% of his lands were owned by Japanese-Americans. And Mr. Tony, who donated the school land and who was a very important fact.

00:52:07:12 - 00:52:24:26

Speaker 1

He was just known as the boss. Um, who was interned in his holding a clock for the time, ticking for his presence in the city, and behind them various characters who were named in the history of the Druid Temple with the Druid put back in that silly outfit he has on is what they used to wear at the meetings.

00:52:24:26 - 00:52:50:04

Speaker 1

Thick beard, skirt shield. Um. Mr.. This is one of the most sweetest men you would ever meet. And he ran for this. He's been running for the school board every year because he was part of a group called the Guadalupe, a ten very important civil rights case in which a group of families tried to stop the physical abuse for the enforcement of the caste system in the school system.

00:52:50:04 - 00:53:09:29

Speaker 1

In 1973, um, the, uh, those voters went to the PTA meeting and they said you must stop physically abusing our children. And there were cases where children were sent to go to the hospital heads, put toilets and lids hidden over the head. All these stories I've heard, I thought were, you know, I read them. These are kind of unbelievable.

00:53:10:02 - 00:53:49:28

Speaker 1

And then I went to the bar and I sat at the bar. And one side of me was a man my age who was the child informant whose head had been put in the toilet and told me the story again. So, I mean, it was really easy to validate information. Mr. McDaniel was prosecuted, right? Police came back, fathers that were all of the very humble people who were only Spanish speaking, uh, were prosecuted and convicted of conspiracy against the school system for standing up against the schools because the judge, the, the police, the judge, the jury, all of them were growers.

00:53:50:00 - 00:54:17:02

Speaker 1

Um, so Mr. McDaniel runs ceremoniously every year for the school board. He's yet to win an election. And on the right he is depicted as sort of one of my heroes in the piece. But I have to say something funny because you're heroes almost like sand, because the moment I finished the portrait of Mr. McDaniel, he left his wife and five kids for a younger woman.

00:54:17:05 - 00:54:38:23

Speaker 1

Filipinos in the fields brought me pictures here. The old harvest technique on the left. On the right, you see the new harvest techniques in which the machines go through the fields. The packing occurs right on the site so that they're cutting and putting on the conveyor belts and putting into the boxes and going directly to the grocery store on the left there.

00:54:38:26 - 00:55:14:20

Speaker 1

Here's lettuce being harvested, put into these crates, sent into packing plants, frozen, cleaned and sent to your packing, sent to your markets. Uh, a whole segment. The population has been limited as labor,

so it's a quite a different process now. On the left is a grower and on the right there who are having a conversation with about um, who's incidentally, despite the fact that this man aspires to very sort of medieval ideas about people who are small and short made to be in the fields, um, and you know about him was maybe brown dirt connected?

00:55:14:20 - 00:55:35:16

Speaker 1

I don't know. On the right he has a housing that is existent housing for these people in this region. This there are three families that live here. There is no running water. There is no electricity. Um, this man served as an activist in Los Angeles who I looked up very interesting guy. And on the right, I mean, he's a he's he's dealing in social service.

00:55:35:19 - 00:56:01:05

Speaker 1

On the right is a housing that I think is probably the same housing you're seeing here in the twenties in a Filipino sitting in front of it and the right existent in housing today people in their Sunday best uh and on the right a cockfight which was a Sunday celebration. Uh, I had a tremendous support from the Filipino community who, who really had documented and had wonderful documents.

00:56:01:07 - 00:56:24:10

Speaker 1

This is the farmworkers piece exemplifying what I heard the stories of the farm workers from the position of the woman who was packing in with the machines you saw, um, and looking out into the fields which are typical of what would be incredibly beautiful. And above are the five issues that, um, uh, the moving the crates over her head.

00:56:24:12 - 00:56:47:06

Speaker 1

Um, talking about the painting on the right, the photograph from the left. Um, and the stories that people told me, the minutos is a kind of tongue in cheek. Uh, this is all sort of satirical, and the farmworkers really love it. They walk up and laugh, you know, because it's told from their perspective, Here is the guy. Typically he would be jumping off the train, riding the rails to come to work.

00:56:47:08 - 00:57:09:13

Speaker 1

And he looks this way. He's going to get through all these kind of verbiage because he's been on the train for days. On the right, there's the interior of the housing that you saw. Uh, from my memory. I didn't photograph in deference to the people. And here, um, at the end of is your accommodations as well, is the wages pennies for the strawberries.

00:57:09:15 - 00:57:37:06

Speaker 1

People still do make sharecropping in that region and on the right, the law of the land. Spellman is the label for the pain in the back letters. And these are painted as if they were labels of beautiful old historic labels from the crates. And, um, back injuries are probably permanent within the lowest fields. Uh, here they never Nina Villaraigosa is the dangerous fog and, um, trying to photograph them spraying in the fields.

00:57:37:06 - 00:57:59:23

Speaker 1

I stood underneath the the mission to recall helicopters, and I don't know what I thought of mean. I stood in one field waiting so I could shoot him in the other field in the form of first came out of top of me and and ruined my lens and pesticides. And of course, they move with the wind and it moves over the schoolyards and all the places.

00:57:59:25 - 00:58:21:09

Speaker 1

And on the right are you the it's to hit means foreign aid And there's some research I think that will be coming out soon that we'll talk about how more money comes from the fields in this region to support people in Mexico than the whole of American foreign aid to Mexico in the in the in the version of a money order fed moment.

00:58:21:11 - 00:58:41:24

Speaker 1

And here we are in the fields, um, with people working just incredibly, amazingly highly skilled workers. I mean I, I only work behind that two days and I must say I don't I could barely walk behind the tractor at the speed at work. And they were kind of at the same time. This is the fastest picker in the region.

00:58:41:26 - 00:59:02:06

Speaker 1

The Filipino his hands move so fast. I photographed him at high speed so couldn't keep his hands from being a blur. The future got a little bit exemplified in the final panel here you see at my studio before it's installed. All four pieces will go to an installation site in the city, which is in the park. On the right is the graveyard.

00:59:02:06 - 00:59:27:14

Speaker 1

You'll see when you come in Swiss Italian carvings from the Italian side of the marble. And as part of the process that kind of work with him and we've taken one of those Guadalupe Angels and seen it from above. And the winds have begun to flap with the dreams of the families in the community that came were given to me in the Druid Temple with all the people present.

00:59:27:17 - 00:59:53:07

Speaker 1

And what the people told us was that they wanted to preserve or at least turn the corner. They wanted housing, decent housing for their families. They wanted fresh water, which was now polluted by the pesticides. Um, and most of all, they wanted their children out of the fields. What would be okay, Final peace, and then I'll take questions.

00:59:53:07 - 01:00:21:02

Speaker 1

This is the International Peace Corps, the World War. If I could take what I learned in the neighborhoods and I could apply it to an international school working between race and working between economic difference, how could we make a global community? How could artists get back to the idea of acting as visionaries, of perhaps not being so engaged in the commodity structure, but looking at ourselves as possible healers?

01:00:21:04 - 01:00:50:12

Speaker 1

So that was what I said is my task for the World War. I assembled an international team. I went into my think tanks, as I have to do, inviting people to think with me. Here. We've conceptualized on the level yellow sheet, the idea of the World War. That's the very first image of it. And on the right, my dad is

selling the first the panels, getting it prepared so that the canvases can be portable and so that we can make a peace that can move.

01:00:50:14 - 01:01:15:16

Speaker 1

We can make a mural that will be 350 feet, the length of one section of the Great Wall that can get up and walk around the Earth. Okay, that's the idea. Here we are talking about human based technology and the right thumbnails being brought in. This is an English visiting artist who's working with us in the conceptualization. On the left is my team working on the first of the World War panels.

01:01:15:18 - 01:01:39:00

Speaker 1

And here we are with the very first installation in the invitation we had to Jones in Finland for the meeting of the Worlds. Their artists were being assembled from all over the world in performance and visual arts to create a festival at the Midnight Sun in the north of Finland to talk about the future of the world. And here's my studio on the left.

01:01:39:02 - 01:02:00:28

Speaker 1

There's the installation at right of the panels that stand with cables and poles in Johnson, Finland, where you can become the arena for an international dialog of art of figures and scientists and various other people who are coming from the Eastern bloc. We're coming from Brazil to talk about the rainforest, coming from Romania, coming from the Soviet Union.

01:02:01:00 - 01:02:37:21

Speaker 1

This was at the time in 1990, just before the coup. And as the Soviet Union was changing here, people with headsets are listening to all these speeches in nine different languages, and the entire town is filled with performers. There's 1600 reporters from all over the world. Quite amazing series. The Sun never set in during this period. And the writer, my collaborators, the Finnish team circle, Lisa Longo on the left Arrow and you have Suzuki, whose name is Mosquito, pretty great name.

01:02:37:26 - 01:03:06:18

Speaker 1

Satsuki. And here people from South Africa and Germany performance doing work inside of the World War and the Finnish have added their piece just completely when they were working in Helsinki and Putin installed it at the opening of the World Wall here on the right. And of course, the work will travel with us as we go from this point forward.

01:03:06:20 - 01:03:25:13

Speaker 1

This is from the inside of the translation booths. I developed a very healthy respect for people who work all day long translating language and on the right. And I think Americans really could learn something about how to deal with 129 languages in the school system in Los Angeles that they pay attention to how other countries recognize language difference.

01:03:25:16 - 01:04:10:00

Speaker 1

And here on the right is the Leningrad Philharmonic performing at one of the venues in Finland and my other performers and my writers, Run-D.M.C. and Singer, Um, they're in the ghetto. When and Peruvian performers who just were tuning their instruments one morning and inside of the world wall, getting ready for the big celebration on the right and the right of the lighting of the fires for midnight Sun celebration as part of this event, the Soviet organizers, who are quite there was a series of women there who did organize, and I have never seen they organized a group to travel across the border between the Soviet Union and Finland to a part of Finland.

01:04:10:00 - 01:04:38:09

Speaker 1

That was the part of the Soviet Union. That was Finland 70 years ago and was taken by the Soviets. This is a place of cold sort of violence. And on the right you can see sort of our in a time where we are the first people, first Westerners to make this trip. There are two trainloads full of us filled with people who are over 70 years old and artists, and we are making a trip across the train across the border.

01:04:38:11 - 01:04:59:00

Speaker 1

The organizers have organized passes and pieces. Everyone is very concerned that we might get in and not get out, that they might revoke the passes at the last moment. But here we are anyway, singing on our way to the Soviet Union. There we are met by 50,000 Soviets who come to participate in the the last concert of the meeting of the world.

01:04:59:03 - 01:05:56:00

Speaker 1

And they are it's amazing because they're watching African drummers and they're just standing there. They're not moving. All the rest of them are like walking. I mean, just like them. And not a momentous occasion was followed by my organizers in the Soviet Union, say, Judy, you must come forward now. There will be no other times that great.