Rebirthing a Nation: Letters from the Future Pt. 2

[00:00:05] Welcome to The Seattle Public Library's podcasts of author readings and library events. Library podcasts are brought to you by The Seattle Public Library and Foundation. To learn more about our programs and podcasts, visit our web site at w w w dot SPL dot org. To learn how you can help the library foundation support The Seattle Public Library go to foundation dot SPL dot org

[00:00:33] This podcast is being presented in two parts. You are listening to part two.

[00:00:39] We're going to continue on. You guys want some more music? Is that OK? Cool. You may have heard this person, but if you haven't, you will enjoy this now a lot. OK. This is a really special performance. I'm excited to hear it. He's actually featured here twice in the summer's Seattle Public Library Art on the Plaza. And this is Ben Hunter. If you don't know who I'm talking about yet, because Ben plays the fiddle like nobody else. So when he's not doing that, he's working over at the Hillman City Collaboratory. So if you put your hands together for Ben Hunter, you should all do that right about now.

[00:01:19] When I was asked to perform tonight and and do and perform on the theme of a birth of a nation, rebirth of a nation.

[00:01:27] It's funny slip. I, I thought back to to, you know, the journey that I've been taking over the last 10 years in exploring America's folk music. And it's a really long, convoluted, valleys and hills adventure, because as we talk about with Sankofa so often, we forget all the things that have happened in this country. And a lot of times we think about that in the context of politics or or economics. And I've I've been fortunate, I think, to be able to look at it through the through the lens of music. As I was talking about today, I was I was playing some fiddle tunes and I can count, I can count on both hands the amount of black folk that play this instrument.

[00:02:25] At festivals in this country that are being, I guess, shown, you know. There's there's all there's a wealth of people that are playing this instrument. And yet me playing this instrument is is is an absurdity in the realm of like.

[00:02:42] When I carry this case around, people think I'm playing a saxophone. People think I'm playing a trumpet. And I want you guys to just think about that for a second. Some of the greatest violin players that this country's ever seen are black. Eddie South, Stuff Smith. Folks that you may never heard of, but they defined the instrument.

[00:03:02] And and all we all all I'm all I'm reminded of by people is that I should be a saxophone player, a trumpet player.

[00:03:11] That this instrument and the banjo were the two pop instruments of this country long before, we ever, long before bluegrass ever came along and and stole the limelight away from that. We forget about minstrelsy and the history of of the fact that the banjo is an African instrument and the reason that for for so long black folks didn't play the banjo because of this ugly history of minstrelsy and what that did to detach African-Americans away from this instrument that is part of their home. There's a violin in just about every country in the world. There's a very rich history of violin playing in Africa. The song that I'm going to perform is a song that I wrote after reading this incredible book called *The Black Count*.

[00:04:03] It traces the history of Thomas-Alexandre Dumas, who was Alexandre Dumas' father. An incredible story of this man who was born in Haiti to a French aristocrat and and his and his and his slave wife. Sold his wife and his two daughters to get passage back from Haiti to France right before the revolution. Thomas-Alexandre went to the best schools, rose in the French aristocracy, and rose to be the highest general in the French Revolution. Before Napoleon. This is a six foot two Haitian rose to be one of the greatest leaders of the French Revolution. None of us know about that. The French Revolution claimed to be a revolution for everybody sans women.

[00:05:00] But it was across color lines until the plantation owners convinced Napoleon that the economics of the plantations needed to be around for them to sustain this new government that Napoleon was going to form. The song is called "Mother Earth Please Forgive Us."

[00:05:20] And I I wrote it to think about all the all the all the all the times that maybe we've gotten close

[00:05:29] To at least attempting to do the right thing. And greed and lust and money and power and glory eventually take over and we forget about our humanity. And in the process, we we lose sight of the important things and the Earth suffers and all the gifts that the Earth gives us suffer and we are one of Earth's gifts.

[00:05:52] So this is a, this is that song. [MUSIC]

[00:10:23] That was beautiful. Thank you so much for sharing that with us, Ben. And just that history and reminding us how many how many times we've had the opportunity in front of us to move forward and we choose to move backward. And at the same time, that's a very, again, that's a very hopeful thing for me, that we have the opportunity to keep making that choice and to just continue to think about Sankofa, what it means to go back and seek and to grab to bring forward in our journey, which seems very fitting for what we're doing here tonight, talking about rebirthing nation. So you all ready for some more knowledge? Oh, oh, my.

[00:11:07] I am going to try that one more time, are you ready? Y'all ready for some more knowledge? Excellent. All right. Before we do that, I'm going to give you top five ways to find social justice in libraries.

[00:11:21] Ok. Are you all excited for that? Yes. Wait. I don't know if I have five on here.

[00:11:27] You can make one up. It's a quick Seattle Public Library PSA. I don't actually come to the library enough, I'm going to be honest. I should come to the library more. I think Davida is about to save me. That's what I'm talking about! Now if they got rid of them library fees I might come to the library more. I don't have a card. Great job. City of Seattle. Really moving it forward. All right. The first one is Ask a Librarian. That's a good idea. Yeah. If you don't know where to start feeling stumped, just ask. That's what librarians are here for. Do they have card catalogs? No. They have these things called computers. Sad. And, you know, you can e-mail, you can ask in person at 27 locations, you could chat online or call us at 2 0 6 3 8 6 4 6 3 6.

[00:12:15] I was waiting for the number to flash on the screen. Like an infomercial?

[00:12:20] But your second option is work the catalog, not the card catalog. But it's the same idea. It's just digitized. I'm going to skip to the next one. So we can keep it rolling. Three,

browse the stacks. You all, I love browsing. Not at stores like to buy things like I hate malls, but browsing at the library is great. You never know what you might find. So just come on in, take a walk through the stacks, see what you can find. They also have a lovely collection of DVDs if reading is not necessarily your thing.

[00:12:50] Books on DVD. Do they still have those? No, like actual movies on DVD.

[00:12:55] Oh, but I do think they have books on CD, not tape. Right? Oh! And streaming.

[00:13:06] Books on streaming. Four, find it online. Did you know the library subscribes to numerous databases that you can use in your research? These databases collects full text articles and citations from magazines, newspapers, scholarly journals and other periodicals that you can not easily access through the open internet. Now that's what's up.

[00:13:28] Can I get access to legal cases that I need information on?

[00:13:33] And I can ask a librarian. So I can get into the archive footage. All right. Yeah.

[00:13:38] Keeping it moving on to number five. Check out a resource list. Librarians at Seattle Public Library and beyond put together a curated list of books, films, websites and other resources that can help you find useful information on your topic. Like this one, right here. Guess what we have here? We have a resource list for tonight. And if as you exit you were to walk this way, you might see some books that you could peruse. What did we call that? Browse the stacks. Only the stacks were brought to you. Yeah.

[00:14:12] Browse. Awesome. Are you cool if we move on to the next presenter? Yeah. Yeah. According to Davida we are. Oh. Oh, that's not. But wait. There's more you'll read later. Yeah.

[00:14:24] All right. So our next presentation in the second half of the PechaKucha.

[00:14:29] I did say that right, correct? I get so nervous when I say that word because the first time I did a PechaKucha, I was like pecha kucha - what is that? That does that sound right. But

But it’s PechaKucha. All right, cool. So Ray Corona was nine-years-old when he came to the United States.

[00:14:45] He went through public education, feeling the stigma of how the U.S. treats undocumented people. But Ray squirmed his way through systemic bottlenecks with mentors helping. He made it to college. But, when he graduated, give it up for making it into college you all -that shit is hard. But, when he graduated thousands of miles away in Washington, D.C.. Forty-five, I will not say his name, rescinded the Deferred Action for Childhood Arrivals, also known as DACA. So Ray sets his life up to organize to make people's lives easier. He is a graduate of the University of Washington. Give it up for the Huskies. He's worked on nearly every recent immigrant related Washington policy through the Washington Dream Coalition. And that is every recent - that is a lot of work you all, and they have been doing some work. He's also founded and runs Somos Seattle, a Latinx LGBTQIA+ non-profit. Ray is busy you all. Give it up for Ray Corona. Fact.

[00:15:50] Thank you everyone. And now I feel like half of my presentation is gone with that introduction. So, good luck. I'm just playing. You all ready? Thank you. So yes, as it was mentioned before, this is me. On your left. On my left, your right. Of course, there's two things that you take away right from growing up. The smile and the body language. This is why I'm not behind the podium, I'd like to talk with my hands. And so growing up, you know, I had a very much a pretty traditional family of two older sisters. I was the first one of my family to graduate from high school and go to college. I grew up in Everett, which is 20 minutes north of Seattle. But you know, what they say to Seattle is 20 minutes away from Seattle. So close by. Definitely close by. I was the first one in my family to graduate and end up going to college, and so I graduated from Mariner High School.

[00:16:47] And I'm sure I’ll be sharing all those details with you about my life, because this is a pretty similar life to many other people. My community, the communities that I belong to that I will share a little bit more about. In just a little bit. I was a first generation college student. I went to UW. I graduated in 2013. And all through this journey of education and and just being myself and living life. I was hiding really two secrets and the first one being.

[00:17:18] That I'm undocumented.

[00:17:22] And as you know, if you know anything about undocumented people is that we've been in the U.S. for a very long time. Some of us. There's also millions of us here. So you're probably thinking to yourself, why? Why don't you just get in the back of the line to get your papers? Why don’t you just seek citizenship? And the reality is that you can't. And the second.

Not for everyone. And the second sort of big secret was that I'm that I was gay, so I was basically coming out of two closets or jumping in and out as I sort of navigated my world in my community. I came out to my parents when I was 19. And so you can imagine growing up and sort of, you know, coming out of the shadows both as undocumented and as gay. I continued to do that every single day, depending on those places that I'm in. But I knew that one of the biggest things that somebody told me, which is why, like this particular graphic that's up there. Somebody once told me, you have three strikes against you. You're undocumented, you're gay and you're poor. Right. And this was a white man that was telling me this. So you can imagine how hard my life was going to be based on those things. But I didn't let that stop me. So I got involved. And the beginning of my activism really started when I was 17 years old, the first time the Real Hope Act.

[00:18:46] Washington State Dream Act really came into play. And so that was the beginning of my journey. Later, years later, I got appointed to the Seattle LGBTQ Commission. I was the first undocumented person to ever sit in a in a city commission in the state of Washington and likely across the country. And the reason why all of these things are important for all of us is because of representation. Right. As we think about how we move forward, how we paint, pave the way for others. This is exactly the work that I, myself and many others at Somos Seattle have basically dedicated ourselves to. We want to provide representation for our Latinx and our LGBTQ community and both. And so it really set good examples for all of us. On June 15th, 2012, my life, my life really changed forever. And that was because President Barack Obama introduced DACA. Right. And that was the beginning of a new life for me and for many other youth across the country, eight hundred thousand youth across the country. But it didn't, DACA wasn't just announced because some president or somebody said somebody who's in power said, oh, that's the right thing to do, even though that was part of his speech. But, it really happened because of the activism of young people of myself, every other dreamer that you probably know or have seen on TV.

[00:20:09] And we've seen this level of activism play out here locally in our state with marriage equality, with every major social movement. We've seen activism through and through of everyday, people just like you and I. We saw it during the 1980s and 1990s with the AIDS epidemic, right? Where queer people, everybody was invisible and it wasn't until people started to organize their local communities because people were literally dying. Right? This is exactly the moment that we're in today. This is exactly the moment that we are in today where people have representation or they do not. And as we know, for immigrants, that means getting deported every single day. That means family separation for some of us, right? Or not knowing whether or not you're gonna come back to your house or get picked up at the bus stop. For others, it means being locked up in detention centers, right? Or, just ending up incarcerated for whatever reason. We know based on the jail population, that black and brown people are numerous times more likely to be incarcerated. So we need to do better at that. And of course, for our LGBTQ community, particularly our transgender community, we know you don't know if

you can actually walk out of your house and actually come back alive. Right? That's a reality that we face. That's a reality, a reality that we live in.

[00:21:43] And. I say this because again.

[00:21:48] We've come together as a community to organize for different issues and we still have long ways to go. And oftentimes for whatever the topic is, somebody will say, well, that's illegal or that's not right. And we have to remember that legality is a matter of power, not justice. Right? We've all heard that quote. We've all seen it. And so I encourage you all because I remember. Raise your hand if you were at the airport when the Muslim ban took effect. Some of us rushed down there, and maybe for you that was the first sort of engagement into activism. The first time that you did something important like that. So we've we've seen it before. We've done it before. Raise your hand if this was the first in the last two, three years under this administration, the first time that you got activated - like you went to a protest, you did something with a community organization, raise your hands high. OK. So this is my movement. This is what I'm fighting for. Right? This is a community that I have built. So I hope that as you think about again, how do we move forward to a better future, to a better world? It really includes all of us and it includes all of us being intersectional, doing work for each other, loving each other, supporting each other. Are you all ready for that? With that being said, I want to say happy pride, everyone. It's 50 years, so let's continue for another 50 years. Once again. Thank you.

[00:23:21] Word. You all give it up one more time for Ray Corona. I think one of the things that I'm really taking forward from a lot of these these talks is just remembering to always pay homage to the people who came before us and bring forward with us their knowledge and their effort in the work.

[00:23:42] And I know that, like, politicians don't change shit. Movements change things. Politicians can only do what movements achieve.

[00:23:50] So that. That's beautiful. I mean, that's why there's ORCA cards. So who's next?

[00:24:00] I'm right here with it. Oh, yeah, yeah, yeah. It's cool.

[00:24:04] It’s my turn. Sister Sister. That was a good show. Okay.

[00:24:12] Rick Reyes Seattle based and Tacoma.

[00:24:14] born researcher, organizer, creative Rick's experience includes community outreach, communications and program development. Rick is is an avid musician and writer. He finds community in performing with and recording alongside with other storytellers interested in sharing. Please put your hands together for Ricky Reyes.

[00:24:37] I'm a terrible person. Please do not hate me. Say they shouldn't give me anything.

[00:24:48] How's it going? How's it going? Nice. So my name is Ricky Reyes. I'm a Tacoma born Seattle based creative community member. And today, I'm just going be asking y'all what we want radical leisure to look like. And we're gonna get a little bit into that. But first, though, when I look behind my shoulder, I see the story of sisters who would call each other mother because their real mother, who was single and responsible for 14 kids, had to deal with the burdens that were placed on woman and mothers in particular black woman, two of which oftentimes conflicts sort of juggling life and death. And I wonder what leisure would have looked like for them had they had the time to do the things that they wanted to do rather than what they had to do. It's the story of a young man who had moved to mainland who's in the audience today, shout out, from Guam at a young age, and he would wake up before classes and work and pick fruit for just like minimum wage. And while today we sort of like praise their work ethic, I wonder from what currency we measure wealth with exhaustion and why we're so attached to it. And the power, the pain, the organizing all interconnected through my family's generational DNA. And I know that I'm not the only one who has these questions, too, who wonders what would things be like today if those before me had the power and the privilege of leisure? Just that's about to come for me. I'm popping on my Ps on this, mic.

[00:26:11] And we just hung out with some middle schoolers telling them not to do that. Anyways. When I asked this question though, and every time these countries seek to answer it through things like slavery, the Labor Relations Act, prison labor, I realized that it won't just go away. And that each year, each generation, this question is sort of redefined and morphs and shifts to breathe new life into this labor fatigue, an end to this depression and into this currency that we're taught to love and not question. I know a few of us probably have asked the question, what would it feel like if I had leisure today to do the things that I wanted to do? This is in Detroit right here. For those who did start to question, they're sort of like what questions turned into like who, what and whys. So it started turning into like, why am I so tired, how I work this many hours this week, why and some aspects of my job I'm not able to follow show up as my full self. And who's responsible for this? But almost more revolutionary, though,

people began to ask who will be responsible for changing this? And it's in my letters to the future that I find myself seeking to join hands with that lineage of revolutionary questioning. I say questioning in part because I know that the answers are all around us and we have this like brilliant human power. But I also see that we sort of our losing question, losing sight of the question at the heart of our movements. And because of that shout out this day, it was a Thursday and I was drinking and I was like –ohh.

[00:27:44] But I'll ask this time. But with a slightly different twist, what will radical leisure feel like for us? So I'm gonna make a little bit of a pivot. During the early 2000s, there were these shows that kind of glorified the idealistic like workplace drama where everybody was homies knows like, what's up? All my best friends are at work and I kind of want us to examine that a little bit because at the same time, there is this recession going on where work as a promise as we knew it was kind of being decimated. Work as a promise of like 40 hours a week, retirement benefits, security, being able to make a living wage was really being decimated and at their most accessible was being used for plot points for this TV show. I mean, I have a quote here by John Marszalek, who's a historian, and he says that, “a core belief system of capitalism, that a job satisfies our basic social needs, exposes the ideology of sacrecy and sacrifice that supports capitalism's discipline of production.” So I'm not just for throwing quotes at you all. Also, I'm gonna kind of like explain why I did that. But again, like as our assumptions would begin to be glorified through these shows. Like I said, promises of health care workweeks were being decimated. As a consequence of this lost promise, we and when I say we, I especially mean like black and brown people who have been taught that our self-worth and self-identity are wrapped in our exploitation of labor. We have gotten so lost that we have to figure out what it means to live lives de-rooted from capital and de-rooted from the idea that we are beings only built to be put on this earth to produce and consume.

[00:29:23] And I say that because I know like last night I was checking my work email at 10 o'clock and I was like, what the hell? Like, whoops, what the heck? I'm about to give a talk on leisure and I'm like, checking my work email at 10 like, what's going on? But I know at the same time, shout out to Christopher Paul Jordan for this design that if we could harness that power, it would be one of the most tide shifting moments in this country. Like, how powerful would it be to actually have time to play in the parks that we put in our communities or to talk to our neighbors on our porches if we're fortunate enough to have them? I'm here to build a society independent of the social, social world, independent of the market in the workplace. Now, this is no small task. Like, I can't turn tides on my own. I can't build kinship by myself. And playing in those parks is much more fun with other people. So it's going to take communities of people who are going to push back against the old work ethic towards a new, leisure ethic. I want us to think kind of beyond the Netflix Minimalism documentary, because it was kind of corny, but really it's going to take a community agreement that the current state of production and consumption have come at the cost of cultural, ecological and human capital,

and that by realizing that we are all we need to produce the things that capitalism says, that only it can do, that we're actually doing better for this earth and for each other.

[00:30:41] It will take production of storytelling and consumption is hearing others. Production is music and art and consumption is showing up to other people's shows. Production as the time spent building relationships and consumption as the joy that we receive from those relationships. So just as I started with family, I'm going to end with a homie who's in the crowd right now, shout out to my sister. I'm excited for the generations ahead of us who will be able to think beyond the confines of the hard work ethic that got us here, determined at the same time to break it down. The story of a young woman who's going to be going to UW. I know there is a UW alumnus last time who will be able to think beyond the confines of our parents and our grandparents. And my story, a first generation queer, mixed race black student who is able to again like do all of this on the shoulders of the hard work ethic that my parents and grandparents provided determined to deconstruct it. Because together, we're building the story of what it means to come up with new identities for ourselves and new ways of being with each other, de-rooted from capital and also possibly taking a nap along the way. Thank you. Thank you.

[00:31:51] Yes, leisure time, I'm about that life, yeah.

[00:31:58] Well, you all we are coming to our final presentation, but I do have a PSA for you, which is do not.

[00:32:08] And I repeat, this actually says report. I repeat, do not take off once this speaker finishes. We have some really important, lovely things for you afterwards. Word. That was the appropriate response when I say word. Good job. Hmm. Excellent job. All right. I'm just gonna move into this. Esmy Jimenez was born in Mexico and raised in rural Washington. Esmy Jimenez is an immigration reporter for KUOW in Seattle, Washington. You can find her talking about eating or eating while talking. I like both of those things, eating and talking, but eating while talking that is a skill. Can you all rub your hands together one more time and then give a round of applause for our next presenter.

[00:32:55] Esmy Jimenez. Yeah. There you go. Thank you for sticking with us. Really appreciate that.

[00:33:07] I'm here to share a story. It is the story of the end of Empire. It is the story of reconstruction. And it is the story of the former United States and of New America. It is a story

from the future and as was witnessed and chronicled by this reporter. Here is one of the maps that was most striking at the time. It visualizes eleven cultural and geographic sections of the U.S. and the values each held. It's from author and journalist Colin Woodard. He published The American Nations in 2011. It's a history of the eleven rival regional cultures of North America. The left coast, for example, has utopian ideals, but fiercely independent streaks, also driven by Tech and Seattle and the Bay Area. In 2024, a presidential candidate from the United States, an underdog, started to generate a buzz. Their platform, the creation of New America. The press called it radical, said it was impossible. Who was interested? Were there enough votes? Would Congress allow it? It didn't happen. The candidate lost before they ever even made it to the primaries. But in 2028, the numbers were there. California, Washington and Oregon voted secede the United States. They wanted to start over. At the time, they argued the U.S. was no longer fulfilling its core values. The following year, Colorado joined the United States at the time was also battling economic realities of no longer being at the top of the global economy.

[00:34:41] It was considered unsafe because of mass shootings and a large portion of the central U.S. had undergone large scale drought while the East Coast had massive coastal erosion. Cities like Miami, New York, Boston saw an exodus. In the chaos, a rallying cry was NUA - New United America. The four former U.S. states rallied around these lofty goals of universal health care, free college education, combating climate change. The international world watched. What would happen? Would it work? How? Would they collapse or would they be able to make it? NUA had a 10-Year plan to transition into nationhood. This included major overhauls of fundamental systems and what they said was the best of the old system. Congress was built up of three different cabinets of the Presidency, the House of Representatives and the Senate. Presidential terms were adjusted to five years, with the last year being one where two presidents would actually two presidents would work in tandem for the transition. Congress was also expected to have equitable representation of the public that men 50 percent were women and 40 percent were people of color, just like the residents of NUA. But a major shift was their understanding of land, NUA didn't legally own much land, it was leased from First Nations and Indigenous people like Miwok, Coast Salish and Yakima Tribes.

[00:36:02] The rest was owned by public cooperatives. And the cities that did remain were redesigned to garden cities. This is a picture of the new capitol Valor Nova. Each city set goals for green spaces and canopies to battle the heat effect in urban cities, improved air pollution and even improved the mental health of city residents. The city's formerly known as Los Angeles, Seattle and Portland and Denver all developed new urban, resilient forest. And when it came to climate policy, NUA vowed to tackle it head on. Cars were banned from the capital immediately. New America voted to be carbon neutral by 2045. The best scientists, policymakers and leaders were set together to create a climate plan. With the power of the Pacific Ocean, solar, geothermal and wind energy, NUA actually redesigned its power grid. But

it was not perfect. Between 2038 to 2040, there were rolling brownout and blackouts. Some residents accepted it as part of the change. Others did choose to leave. And 2042 Valor Nova scientists unveiled they had successfully found an efficient, low cost and sustainable hydrogen cell it was scalable and most importantly, they would be the production center for interested buyers. The U.N. invested an additional one billion dollars in the next five years for increased production.

[00:37:26] In 2045 new introduced its new constitution. This is the preamble.

[00:37:32] Senator Reggie George, one of the 12 people who helped craft it, pointed to how important it was to have black and indigenous leadership, as well as the specific words of active justice and equitable peace. Well, capitalism was still the infrastructure for NUA. One key change was the workweek was adjusted to twenty five hours, 10 additional hours were alloted for family and community work. They could be flex for parents to spend 10 hours at home working or with their kids or 10 hours serving in hospitals or community gardens. Domestic labor was seen as an asset to be accounted for in the new economy. And for education, NUA's system was also radically renovated. Education secretary said it for too long our curriculums have been a historical part of creating an educated and civically engaged public means teaching about our past mistakes. It also means creating space for critical thinking, allowing for arts, play and access to nature. Housing models in New America were based off mixed use, hyper dense models. This specific example of one of the new houses in NUA actually is an amphibious home. That means it actually rises with any sea water if it was at higher levels than what was expected. NUA's president also unveiled that they would not be having a military. Instead, it was a public force modeled after Costa Rica's system.

[00:38:54] It had four departments, one for immigration. Another served as peace officers that were trained at the local community level. The other two departments worked in units combating higher level crimes, but drug usage itself was decriminalized and it was set to restorative justice model. No longer having a formal Department of Defense, NUA had to purposely be diplomatic and it's international relationships. It formed alliances with a new Latin American union. It also managed to bring five former U.S. states into the new model. This is from Octavia Butler's *Parable of the Sower*, a senator from New America cited it in an argument for a new principle rewriting or rather editing the New American constitution for every 75 years. He said For New America to be a resilient, robust community, it must be adaptable. And for that, we must let it be a living, breathing document so that we may change with it and it may change with us. As for me, I'm launching this publicly funded news outlet, Media for the New America (MNA). And I'm still working on the name, but I do plan to continue coverage. NUA needs local investigations. We need to see what works, what doesn't. And more importantly, why. Reporting from NUA, I'm Esmy Jimenez.

[00:40:12] Word. Thank you. Oh no, you good. You good. Where is Davida?

[00:40:16] Where is Davida? Where she go? Yeah, that's you. Can you all show some love for Davida for making all this happen?

[00:40:24] I'm going to give you the loud mic. All right.

[00:40:29] I gave her the loud mic because she's quiet.

[00:40:32] I'm laughing because I believe that we may have something for the close. But before we get there, it's not in the slide deck. But did you enjoy tonight? May I tell you a secret? Tonight had a thesis. The thesis was that if we gave the mic to communities, that they would tell us what we should do at the library. Do you feel like you heard some things that we ought to follow up on? Yeah. What if I told you that in 2020 we're hoping to do two more of Re-birthing a Nation? What happens to the right of the colon – we will have a different subtitle. But what we are thinking about elders, we're thinking about families. Would you be willing to come? Yeah, one practical consideration is you have surveys. Please add your thoughts about what we should do for the next rebirthing nation. I also wanted to let you know that we have a program coming up this Friday called *The Stolen Ones*. It's by Dr. Marcia Tate Arunga. And it's about kidnapped Africans and a story that she learned on the continent. It's going to be from 1 to 3:30 and it'll be right here in the auditorium. We are also doing a program with Dr. Alexis Pauline Gumbs called Breathing Underwater. That will be at Langston on September 10. She is a phenomenal poet. And I really encourage you to come. I hope we see you again. Please fill out your surveys. I also believe that I will have a shout out for Wesley Roach. He's been our documentarian and we have a tradition where we normally invite our audience to come take a picture with our presenters. So if we can coordinate that at the end that would be great. I know we're getting close to ending times. I'm going to pass the mic back to Nikki. But can we give a shout out to all of our presenters and to RingSide and to Ana Pinto da Silva?

[00:42:24] Beautiful evening. I want to get off the mic. I'm going to give it back to RingSide. I love you all so much. Thank you.

[00:42:30] So RingSide is the show that Nikkita, myself and D.J. Rise do down at Red Lounge. We used to do it monthly and now we do a quarterly. We're going be there this Friday. Why do we got the lights dimming way down. Now, don't do that to me.

[00:42:44] Why you do that? Why you do that? Don't do that yet. Don't do that yet.

[00:42:48] It's gonna be this Friday. It's all ages till 10. And it's usually just about eight to 10. It's five dollars. Come through. See, see some some some nice goodness. Something similar to what is about to happen. Can I make sure that the music gets turned up, too? I was debating back and forth on actually switching what I was going to close with because it was so deep tonight. But I'm still gonna do what Davida asked me to do it and keep it light.

[00:43:13] Ish, ish, ish. I'm going to need your help, though.

[00:43:18] Ok. Good. Great. You're going to do that. This is called We All Rising Up. I wrote this for my HBCU, but I applied it to Seattle a little while ago when a friend was running for mayor.

[00:43:42] Can I get that up? [MUSIC] Oh, we all, we all rising up.

[00:43:53] And, I'm not, I'm not going to stop. We all, we all rising up. Seattle got to. I'm not, I'm not going to stop. So we're living in a world that doesn't give. If you make it they will take it. Don't let it break you. Because you can make your own way. Make your own plans. If you can, we can. Take the time out your day-to-day and make plans for the babies. Give thanks to the greats, give homage to the names, ancestors made the way. Aaron Douglas on the walls. Nikki Giovanni in the halls. If you lose some thoughts here are some holy ground props. Alphas and Omegas, Deltas and the Zetas, the Kappas and Iotas the AKAs all out give them love all. We all, we all rising up.

[00:44:47] For the C.D. And, I'm not, I'm not going to stop. Rainier Beach. We all, we all rising up.

[00:44:57] Right here Downtown. I'm not, I'm not going to stop. They are trying to take us, erase us, and make us feel like lost cases, and when you're openly racist, that's why we build up these places. A family is born. Only Seattle people know a high education is what we need, but we've got more. Looking around you and what you will see are doctor and teachers, artists and writers, music and dancers actors and fighters. We all want the same thing, so take it from me. Because it can, be a long journey. But, you will see. A legacy appearing out of me.

Because what we love is here. And, how we love matters. Because what we love is here. And, how we love matters. How we love matters. We all, we all rising up. And I'm not, I'm not going to stop. Come on Seattle. I'm not, I'm not going to stop.

[00:46:07] We all, we all rising up. And, I'm not, I'm not going to stop. Let me hear you.

[00:46:36] We all, we all rising up. I'm not, I'm not going to stop. Seattle let's keep moving, yeah?

[00:46:46] Airplane mode next time, yeah?

[00:46:49] Davida? We're just going to say we love RingSide. We love all of our presenters, we love our audience and we love the library. Come back and rock with us. Thank you. Thank you. Thank you.

[00:47:05] This podcast was presented by the Seattle Public Library and Foundation and made possible by your contributions to the Seattle Public Library Foundation. Thanks for listening.