

Logan College

Banjo Series: A Historical Aesthetic Response to Africa

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>> TOYIN FOX: We will begin in a few minutes. All right. We are going to start. Okay. Good morning, everyone thank you for joining us today for our black history month celebration keynote here at John A. Logan College. I am the director of diversity and inclusion here and I welcome our new president Dr. Kirk Overstreet, our keynote speaker Professor Najjar Abdul-Musawwir. February is the month dedicated to recognizing the important achievements and contributions of black people to our nation's history. In every field. And from science to the arts to politics and religion. History highlighted this month is integral to our American history year-round. Today on our campus we turned a spotlight on the arts. An historical exploration of a musical instrument that has shaped our American culture.

I really welcome all of you and I thank you, especially our guest from the community and the surrounding for joining us today despite the very beautiful weather that we have. Now we will start with a special welcome. I am delighted and honored to introduce to you our new college president, Dr. Kirk Overstreet. Dr. Overstreet joined us last month as the ninth president for John A. Logan College and we are excited to move forward on his leadership. Dr. Overstreet, I am turning it over to you.

>> DR. KIRK OVERSTREET: Good morning. Thank you for being here today it is an honor and pleasure to be here welcome you to the black history month celebration to our celebration today and our honored speaker for coming in to give us a wonderful presentation today. And yes, it is a little snow, I don't know what you guys are talking about, it is not bad out here at all. Practically had to close everything down today and I was surprised. I am used to 3 feet of snow, that being a problem.

But it is a little different down here in southern Illinois. I really wanted to take this opportunity to thank you for being here today and for joining in. This is important, and important event and important month to celebrate the diversity and the importance of the contributions that our citizens of all our cities have given to us but particularly our black citizens.

I am a history teacher. For those of you who do not know my master's is in history. Global history and world history, 14 years at Lewis University, as an adjunct. I loved teaching history that I loved teaching culture and civilization and that is what I taught. I was always really thrilled to explain all of the contributions, not just here in the United

States that people of color around the world have given to us but in reality to every aspect of what we do, from the numbers we use and the letters we use to our language to our culture to our music, to our dance, to everything that we do is so interrelated.

I think it is wonderful to then really focus on --particularly this month -- the importance of the culturally inclusive things that have happened through music, through literature, through influence through science and education, that our black colleagues in this country have given to us.

I am really happy to introduce, and I would massacre your name, I am not good with names, I am terrible with names, so our eye was on our distinguished guests today, Najjar Abdul-Musawwir, and if you give me a brief pronunciation of your name I will try it.

>> NAJJAR ABDUL-MUSAWWIR: Najjar.

>> DR. KIRK OVERSTREET: I studied German and I'm good with the guttural languages I can still count into my alphabet in German, I probably couldn't have a long conversation but I'm good with that but I tanked French and Spanish and I couldn't do the "r's" and soft languages.

>> NAJJAR ABDUL-MUSAWWIR: It is wonderful to have your today and thank you, Toyin, for putting this together and I hope everyone enjoys it and I hope we can celebrate and have this event today. It is wonderful we can do this online because otherwise, with the weather we would've had to postpone it. So enjoy the day and enjoy the presentation and thank you for being here.

>> TOYIN FOX: Thank you. I want to also introduce to you Miss Kimberly our interpreter and our captioner from Caption Access, Karen O'Hara, we appreciate you joining us today thank you. We have come to the main item of the agenda and will now turn this to Desande R, our keynote speaker. I have moved she is in artist point in Chicago and resides in Carbondale. She has been teaching here at John A. Logan College as term faculty for over 18 years.

>> DESANDE R: It is a pleasure to introduce Professor Najjar Abdul-Musawwir pretty has an internationally, he is an internationally acknowledged artist exhibiting in the US, Africa, Asia and Europe and has been the host of the PBS show Expressions. His work is drawn from African American culture, Islamic philosophy and the upbringing and Americans institutional racism pretty has received extinguished college months including artist in residency in South Africa, South River residency at Smithsonian

Museum of African Art. Artist in residence exhibit for the contemporary Art Museum of Detroit, Michigan. Artist in residency in Malaysia. The fine art gallery in Turkey, the Illinois Museum of science and industry and the cultural art center and many more. Professor Najjar Abdul-Musawwir is currently at the Carbondale Southern Illinois University. If you ask how he is doing he will always say, peaceful. Please let us welcome Professor Najjar Abdul-Musawwir.

>> NAJJAR ABDUL-MUSAWWIR: Thank you very much and I appreciate such an intense introduction I would like to thank John A. Logan College and the diversity and inclusion department to bring this about. We had to cancel this last year because of COVID 19. And some other things happening but she made it happen and wanted this to move forward. And I appreciate someone who actually shows commitment to their profession. John A. Logan College is an institution that can be respected for their work ethic. No, I want to thank all of you for taking the opportunity to hear this presentation. The title of my presentation is Banjo: A Historical Aesthetic Response to Africa. importance of knowing oneself is timeless. And it is all about the fact that one may ask themselves, why the banjo? And I am hoping that as I get my presentation, you will be able to see the significance of this particular object in American history.

The deeper the roots, the taller the tree, the more you know about history the more you can see into the future. -Dr. Johnnette B. Cole I was introduced to her when I did my residency in 2016, she had given me a book she had written and I thought it was a very powerful statement because it is very universal. The roots of any society like a tree, give us wood, oxygen, when we look at it in this context we realize how important history is in that metaphor.

Why do we value the artifacts or creative objects of the past? Why do we value the artifacts or the creative objects of the past in our culture and in any culture? Is it that artifacts provide evidence of our purpose to our human contribution? What does the past tell us about the present mindset? How does visual language convey what we do or do you not understand? These are some of the questions raised for university student's discussion on Tanner's painting The Banjo Lesson painted 1893. Our discussion focuses on how the banjo facilitated a learning moment for the young boy and the old man. The image also revealed a learning moment for us, the viewers as well. Which we will see the image as we continue in this presentation. My interest in the banjo as an object of symbolizing Africa's presence in America was stimulated in the spring semester of 2000 during a discussion with my students in my African American history course, when I asked my students about the banjo depicted in this famous 19th-century painting by Tanner, the reply was, it is a southern white hillbilly musical instrument.

What is interesting is that when I grew up, as I was growing up, the only time I saw the banjo was in cartoons where they would show a hillbilly with no shoes on wearing a straw hat with straw in his mouth playing the banjo. Or a program called Hee Haw, that showed white hillbilly's history.

At this pivotal point, I realized in a more profound way that the banjo was an object of historical importance, identifying this instrument is one of Africa's major contributions to American culture. I shared this with my students -- I shared with my students what Thomas Jefferson, former president wrote in 1781 and what Joseph E. Holloway and Winnifred K. Vass discussed in *The African Heritage of American English* more than 200 years later after Jefferson wrote in his diary that the banjo is one of them greatest contributions to America. Joseph went on to say and I quote, " The instrument proper to them.[African Americans] is the banjo, brought from Africa and which is the form of the guitar, it's cords being precisely the four lower courts of the guitar."

The banjo, I want to talk about the banjo as it relates to the period of American history when Africans were forced into slavery. And one of the things I'm impressed with is that the banjo it actually appeared in a watercolor painting that was done by an artist, a white artist who owned a plantation, a folk artist, John Rose, he did this painting called *The Old Plantation* in the late 1700s, and in this painting you will see the banjo, the African string instrument played by one of the characters. In this painting.

It looks like it is a ceremony because they look like they are dancing, there is a drummer to the right, then you have the women holding these clothes which may have rocks or beads in them that make a sound. So we know that the banjo or the string instrument, which was made by Africans forced into slavery, use them for celebration, maybe a child had been born or a wedding was going on, something special that they chose to engage in.

It is interesting that the watercolor painting done by this white artist who was a folk artist for the most part, captured them in a very respectful manner in terms of their attire and they do not look like, you do not see any other white people in the painting, it is just Africans who are actually engaging in some kind of social activity and they are dressed well. This really says a lot about his documentation of what happened and what was going on during that period. In this painting provides a very powerful reference.

Going back to what I was saying earlier about the banjo lesson, Henry O. Tanner, in 1893, this particular painting can be said to be a very powerful image. As a matter of

fact he's most famous for this painting above all other paintings. Thomas Akins of the Philadelphia Museum of Art fine arts and what he was studying with him, Akins was a well-respected painter and artist in American history, and Tanner was one of his favorite pupils. Tanner, creating this particular painting of the banjo, shows the banjo was part of the early African culture in America.

It became a symbol of something that connected us with Africa. Connecting us with our children, connecting us with our community. And it is interesting because after looking at the John Rose painting and looking at this particular painting, it is interesting that we see, we are seeing relationships bonded by this particular instrument. This object is not only for playing music but it is also part of a lifestyle that says something to the old and the young.

The thing I love about Tanner is the beautiful use of his pigment and color. He always stated as his favorite or one of his favorite artists was Rembrandt.

Being inspired by Tanner and by my students in my African American art history class, they asked me one time and they said you talk about the banjo, have you ever done anything in your artwork with the banjo? And I felt I was wow, no, I just talked about it. because they raise the question to me I went back to my studio and I looked and I said wow, I started looking at these old bandages at the Smithsonian now most of them looked like it was wood and deteriorating, they were aging and so forth.

I thought wow, then I said I need to look at some African string instruments as well as I looked at African string instruments and looked at earlier banjos in American history, I looked at the relationship between the banjo made in America and African string instruments mostly from the West African coast. In my studio I started to look at ways to construct pieces of wood and try to decide, how can I create these forms? These forms really have this connection between Africa and America.

This is me in my studio working and I had to climb up to get a decent visual before I could construct them together as a piece of art.

The first ones that I did, if you notice in this particular slide, these are two of the benches I had constructed and I painted, I created texture, I used acrylic and latex, and I took different types of wood and I created these interesting forms, these particular two banjos, I responded to them as a painter and I started looking, I created them as a surface to paint on and these particular pieces were exhibited in a solo exhibition titled Voice from a Creative Soul exhibition at the African International House in Chicago.

What was really interesting, even though this was well received at the exhibition, I found it very interesting that when I went back to my studio and I opened the door and saw all these banjos that I had constructed on the wall -- started realizing that to paint on them was defeating the whole purpose of what I was trying to achieve. I wanted to keep the connection of rawness that we see the banjos are made by Africans forced into slavery in early America and I wanted to reflect that as well as the African aestheticism that I see in African masks and textiles etc.

As a result, in order to get a sense of, am I moving in the right direction? -- And as many artists do, we invite curators and directors of museums to come into the studio to see what their thoughts are about what you are working on. Well, I asked Rusty Freeman from the Cedar Hearst Center for the arts in Mount Vernon, Illinois, to visit my studio.

When he came into the studio, these five wooden pieces that you see on the wall with these five guitars, which are signature guitars, Mick Jagger, BB King, Sting, these are signature guitars, and he invited me to allow him to take five of my pieces from my studio to put into an exhibition at the Museum in collaboration with this particular collector and his signature guitars.

When Rusty went into the studio he looked and he said wow, he said you shouldn't put more paint on them but I didn't say anything to him. I showed him one that put paint on. He said I think you're doing the right thing by not painting these -- because it is all about the form and it is also the evidence, one of the things that I felt was very important as I worked in my studio, that I wanted to keep the evidence of sustainability. That I didn't just use cherrywood or oak wood or what we consider finer wood at I used compressed wood, raw wood, any pieces of wood that I thought could.

The aesthetics of what I was working on at the time. As a result, a lot of the wood that I collected was discarded. And this wood that was discarded, this was a shame. I created these boxes and I continued to work in the studio and make sense of this material and as the material spoke to me and I felt what it was doing for those Africans when they were making their pieces, I felt it was a call and response in terms of creating a particular object that speaks to the Aesthetic qualities of the past. Another director of the museum was invited to my studio and he looked at what I was working on.

I looked at this wall and I thought I cannot paint on these. So he --is a matter of fact he looked at the wall and the works and he said we have to have a show. He automatically wanted to have an exhibition but he said let's talk and out of all the people that visited my studio we talked the longest, we talked almost 2.5 hours if not

longer, about the history of the banjo. The techniques and process in which I was working. And how this work would be presented but

He visited me for two years, two years later, he gave me an exhibition at the Crisp Museum. This is Peter.

it became important that I had to talk about the banjo from the Atlantic slave trade to the present. And so I was wondering, how would I have this dialogue visually? And so what I did was I decided to create these large paintings. And these paintings that symbolically represent four particular periods in African history in America. And that is the Atlantic slave trade, the plantation and slavery. The revolt, the uprising, the emancipation proclamation and then freedom from chattel slavery.

And so as a result, looking at these four moments, I decided to create four large paintings in which I would mount some of these constructed symbolic banjos onto the Canvas as a part of my visual dialogue.

Because I felt like I needed to know more about African string instruments I made a decision to go to the Smithsonian during my sabbatical in 2016, and for those who are not familiar with sabbaticals, being a professor at a university you are given some time off with pay to focus and dive into your research wholeheartedly. It is one of the best things that could ever happen to someone who is into academic research.

I met Janet Stanley, who was the leading librarian at the Warren M. Robbins library at the Smithsonian, and she was -- she was surprised I would say because she said most of the people that come there are art historians who are actually looking to write books and articles etc., she said if my memory serves, it she said she didn't get anyone who is actually a visual artist looking for information to create visual objects. As a result, she was instrumental in assisting me in looking at various objects and forms.

One of the things that I loved about the African Art Museum was the library and all the information I was able to find that only in literature but videos, films and I became attracted to Gambia because Gambia makes these African stringed instruments but they also have a scientific approach in terms of how they construct them and make them. I am using that to create some prints, I'm doing the research now to respond to this interesting scientific approach to construct a musical string instrument that relates to the human anatomy and the human spirit.

This is me looking and reading through all kinds of materials. I think one of the things I found most interesting in the research at the African Art Museum at the Warren

Robbins library was I found an ad, this ad was about white businessmen deciding to market the banjo as a more elevated instrument. That the image of a banjo or the idea of the banjo had to be elevated. So they said they are creating something better, they are not creating this crude and un-elevated African banjo. We are creating a fine art form.

As a result, they printed this advertisement showing the African banjo looking like it is week and then these really beautiful banjos, which they said now has metal on them and you talk about the quality of the craftsmanship. And something about the ad bothered me at some levels because they used the ad to de-appreciate the African string instrument that was created and elevate their image, as though they did not stand on the shoulders of the African string instruments to get to where they were in terms of the banjos we see today. So that was an interesting ad.

While I was in Washington DC at the time I was visiting the American Islamic heritage Museum and I was blown away with this image here of a banjo. Which interested me because it has this -- it has a human form in terms of the smiley face. But at the bottom it has accrescent and a star and the moon and it looked like it may have come from Gambia and West Africa. I have no knowledge of its date but it was a wonderful find because I was doing this research on African banjo. And I want to share that with you.

Now I want to look at the pieces I created and the timeframe in which they were created. I do not know if you can see clearly -- in this particular painting I have a banjo that looks almost like a slave ship. And it is moving across the Atlantic Ocean. If you look really close you see burlap. Little strings of burlap throughout the piece. Little strings of burlap represent bodies, African bodies that were thrown into the ocean as they were making the trip throughout the diaspora and as a result, I thought it was important to show that many Africans did not make it from Africa to America for the Atlantic slave trade but this banjo survived the Atlantic slave trade. There were Africans who were involved in craftsmanship and involved in musical instruments and brought it to America and African Americans continue to nurture it and shared with white Americans and early American history.

Plantation Banjo Planted in America. what is interesting is I chose to respond to the string instruments I was seeing in Africa, the large piece on the right on the green service responses to the Cora, which is a longnecked instrument and sometimes the African string instruments have one string up to 21 strings. In this case I was trying to respond to not only this idea of the Cora and that the base of it, this type of closed area in which it reminded me of the African fetish pieces of the Congo and trying to



incorporate those two ideas into this particular form.

The piece in the center of the Canvas has an African mask face and has this traditional headdress with something sitting on top of the heads as they danced but using those type of African aesthetics to bring into these particular forms and trying to contextualize the discussion of what is an African string instrument, aesthetically, and relation to the overall culture like the mask -- the African art forms were functional, they were not just a place in the museum as we are doing here.

Revolt: Banjo Spiritual Fire. What is interesting is the banjo was an instrument that was taught also to or white individuals on the plantation. We find interesting about the idea is that Africans forced into slavery did play the banjo, but they were also teaching poor whites to play the banjo and the banjo became this interesting way of communicating the emotional feelings of what they were going through.

What is also interesting is that I put this small banjo if you see at the top of the painting, it is a small one, meaning the history of the venture was still there but it was not something that a lot of people focused on. It started moving away from the African musician amongst the small communities and it became a part of some whites who were doing minstrel shows, they were doing blackface, and as a result of them during the blackface they played the banjo, they were making money performing and there were whites willing to pay money for them to blacken their face and play the instrument but they would not there pay a black person to play the African string instrument.

What is also interesting in terms of the banjo as it relates to early white America was the banjo became associated with the minstrel show but also the businessmen started giving banjos to wealthy families and to women to play the banjo at social gatherings and they treated the banjo as elevated to the level of the violent or serious musical instruments and there's a lot of information -- not only that there was an artist Mary Cassatt banjo lesson at the same time others were and so there must've been a great movement, lots of concentration must've been made on the banjo during this period considering a white woman artist who painted these will to do well-dressed women with children playing the banjo, and then Henry Tanner during the banjo within the black African Americans setting, at the same time.

The idea of the Revolt is the idea that as we move through time the banjo started moving away from the African experience in America moving to white American experience. when we look at the Emancipation Proclamation and African started moving from the south to the north, I raise the question, why did they, why was this not a movement to take the banjo forward but when I was at the Smithsonian I realized the

banjo was, the banjo, the African banjo was treated with so much disrespect and Africans were trying to survive and get out of slavery, this whole idea of white didn't they take the banjo with them -- but when we look at the history of the blues in America we know that many of those individuals picked up the guitar.

This is a detailed shot. Again burlap used in this particular piece. The burlap was used in these particular pieces as a means of textualizes the surface and the bodies in the water or in the green, it looks like the fields where they are harvesting and this shows rough edges in the idea of blood and fire and energy. So the burlap becomes a metaphor for something that is very powerful and very passionate.

In the fourth one, the last one of this particular large painting series, is Freedom Standing in the Sun --the idea is the banjo nowadays has been involved in bluegrass movement. The bluegrass movement, even though a lot of people look at it as being a white art form with the banjo and the music, it is actually a black and white involvement in terms of that instrument in relationship to bluegrass. It is not just a white thing, people will argue about it but the reality is they African Americans involved in bluegrass as well as using the banjo and other forms.

One of my favorite contemporaries is trained professional musicians who actually study music from, study music at the universities. They study classical music. They repopulated the banjo in contemporary music today -- every song using the banjo.

I started noticing that more and more young people and young group start to invest in this idea of the banjo. And so I felt I wanted to do something to show this unification. pick these type of communities and the spirit that is going on with the banjo today.

Using the burlap, it looks like birds flying through the sky.

I will go through a few of the banjo images. I am not going to say anything. I will just go through the images and then I have three more that I want to reference and then I will open up for questions and answer. So .[ Showing banjo images]

Take Me with You this particular piece referenced to the whole idea of the banjo and the idea of take me with you to the north or take me around the world, the history beyond the South. I created a piece and I put a banjo piece inside an old trunk to show that this aging process of history associated with it and this idea of reaching out to the world and being more connected to the world about this object that has great importance, not only within the African culture but American culture. As Africans bring an event their objects as a result of being brought here in early America.

Rediscovery. This piece relates to the idea of rediscovering the idea of the banjo and reconceptualizing what it is all about. It is important as it relates to what is going on today and what happened yesterday. And so the idea of rediscovery I think is very important, the whole idea of really looking at something that may not seem significant, but has such a powerful reasoning for us to be able to know that we were contributing despite the depredation we experienced in early America.

The last piece Laila (Beautiful Night). with that I can open it for questions and answers. I hope I did not go too fast.

>> TOYIN FOX: Not at all. That was great. Very enriching that was great. Beautiful pictures too.

>> NAJJAR ABDUL-MUSAWWIR: Thank you. I'm very honored to be able to present. This is something I have been working on for a long time, you saw the dates. 2012 -- to now. I still believe there's more to be investigated and it is just something, people ask if I will still work on it or are you going to do drums? If we look at my earlier work, like the painting behind me, this is a direct response to my time at the African Slave Castles in Ghana, Africa and 1999 and early 2000 I created these paintings related to the idea of freedom. It picked me, I did not pick it.

>> TOYIN FOX: Awesome. Questions? Or comments.

>> NAJJAR ABDUL-MUSAWWIR: Don't be shy. This may be the last time you get to ask me any questions.[Laughter].

>> TOYIN FOX: [Laughter] Hopefully not. somebody asked a question about -- about the name of the person that did the banjo lesson?

>> NAJJAR ABDUL-MUSAWWIR: Mary Cassatt. She was a brilliant artist. Very well-respected artist of her time. I thought it was so interesting that she did painting of a woman with a child with a banjo and Tanner did a painting of a man, a boy, and they both did it in Pennsylvania, they both did it in 1893. It makes me wonder, did they have a conversation? It makes me wonder, what type of conversation may have they had? I am sure they knew of each other because they were both well respected practicing artists. Made me wonder -- I may even write a story do a movie about what is the relationship between Tanner and Mary? Was there -- was that a relationship is professional artists? Was the relationship as lovers? I'm not saying they were doing that. It makes you wonder how did they embrace a particular image

and a particular topic that was so identical? And so I find it fascinating. Both did an excellent job and they were both well respected. the banjo lesson.

>> TOYIN FOX: Thank you.

>> DESANDE R: I have a question.

>> TOYIN FOX: Go ahead, DeSande.

>> DESANDE R: Professor Najjar, we talked about your banjo series and you mentioned where you got the pieces of wood from. Can you tell us?

>> NAJJAR ABDUL-MUSAWWIR: I believe in the idea of sustainability and art today, even some of my contemporaries are involved in this idea of sustainability, where -- where water hoses were taken into interesting art forms and it references the idea how water hoses were used in the 1950s and 60s and sprayed on protesters. So the idea of using something that was discarded and given it another purpose I would take scraps of wood that people would discard and I would collect all this wood and it is already precut at very little of it I had to change the form. I look at it and find a place for it. It is almost like if you hired me to work for you, let me -- I know black women have issues with people who want to change their hairstyle, no, it cannot be me and be a part of the differences of this world.

But it was interesting I felt the same way about the wood I was using but I did not want to break it or molded -- I wanted to tell me where it should be in that form as it relates to what I consider to be of Afrocentrism. And I went to Chicago and I brought wood from Chicago, brought wood from Detroit. I collect wood at the University from people throwing it away. And it has been a valuable source for sustainability, I think we really need to think about that. Especially with water bottles in terms of pollution. I think the art community is doing a great part in terms of assisting the idea of a cleaner environment.

Someone mentioned about me dealing with this type of history and how it could be overwhelming. Not as much as at first. When I first did it I was reading this information at the Smithsonian and as I was going through various books I was reading in looking at the history, it was frustrating. Because wow, the dialogue about the banjo very little was mentioned about where the banjo actually came from in terms of its origin and because the origin of something is the truth of that thing. So as I continued my research I felt a sense of liberation, my spirit felt liberated and I was able to keep peacefulness as I continue to work. And not become like one of my professors

told me one time he said, you are Muslim, African American, I know you are frustrated, why don't you start making paintings and punch holes in them. I would be like, what?

I thought it could be interesting we should find a way to intellectually check our emotions so we can think clearly about what we are looking at and what we are hearing. Because if we let emotions dominate us anger has never been guided by reason and it seeks a course of its own.

>> JODIE: I took David Cochran's African American experience class about four or five years ago and it literally changed my life. he introduced me to Rhianna Gibbons and she has continued the work that they had been doing with the origins of the banjo. And now the banjo has become an obsession to me. So when you mentioned there was a female artist and a female representation, that goes so well with the movement that she is trying to create with our native daughters to reclaim the banjo for the black community.

So it all came together for me and it was amazing.

>> NAJJAR ABDUL-MUSAWWIR: Well-articulated. Thank you for sharing that. I appreciate that.

>> TOYIN FOX: Thank you. We have a few minutes left. So I think we will probably wrap up. I would like to express my special thank you to our keynote speaker, Professor Najjar Abdul-Musawwir. Thank you for a very enriching presentation. It was wonderful. We really appreciate the knowledge that imparted in us. And the beauty of it. It is amazing. Thank you so much. And I also want to thank all the facilitators, cofacilitators, I would like to call you. DeSande, thank you so much for coming, Kimberly and Karen, that we cannot see, are captioner. Everyone, all of our guests, students, faculty and staff. And community members that joined us today. And I would like to remind you to go to our website and when you get on the website go to the diversity and inclusion, you will see it at the bottom right. Go to our webpage and fill out the audience feedback and we would like to hear from you how we are doing.

>> NAJJAR ABDUL-MUSAWWIR: Please do that.

>> TOYIN FOX: Yes. And I want to remind you that we are having women's history month celebration coming up in March. The date is March 24. And will be at the same time, 11 AM. 212 noon.

