

MAAFA

— 2025 —

Psalms in the Key of Life

Gospel • R&B • Jazz • Hip Hop



W E E K O N E

“MAKE ME WANNA HOLLER”

LEGENDS FROM THE MOTHERLAND • SOCIAL JUSTICE IN MUSIC, PROSE & POETRY
VOICES OF CHANGE: BOOKS • SOCIAL JUSTICE JOURNALISM AND ADVOCACY ORGANIZATIONS
RECIPES FROM THE DIASPORA



A WORD FROM THE PASTOR

“
and you will
know the
truth, and
the truth
will set you

John
free.”

Beloved,

The poet Langston Hughes speaks with clarity of the necessity of why our children need MAAFA!

Let America Be America Again

*Let America be America again.
Let it be the dream it used to be.
Let it be the pioneer on the plain
Seeking a home where he himself is free.*

(America never was America to me.)

*Let America be the dream the dreamers dreamed—
Let it be that great strong land of love
Where never kings connive nor tyrants scheme
That any man be crushed by one above.*

(It never was America to me.)

*O, let my land be a land where Liberty
Is crowned with no false patriotic wreath,
But opportunity is real, and life is free,
Equality is in the air we breathe.*

*(There's never been equality for me,
Nor freedom in this "homeland of the free.")*

*Say, who are you that mumbles in the dark?
And who are you that draws your veil across the stars?*

*I am the poor white, fooled and pushed apart,
I am the Negro bearing slavery's scars.
I am the red man driven from the land,
I am the immigrant clutching the hope I seek—*

continued on p. 4

*And finding only the same old stupid plan
Of dog eat dog, of mighty crush the weak.*

*I am the young man, full of strength and hope,
Tangled in that ancient endless chain
Of profit, power, gain, of grab the land!
Of grab the gold! Of grab the ways of satisfying need!
Of work the men! Of take the pay!
Of owning everything for one's own greed!*

*I am the farmer, bondsman to the soil.
I am the worker sold to the machine.
I am the Negro, servant to you all.
I am the people, humble, hungry, mean—
Hungry yet today despite the dream.
Beaten yet today—O, Pioneers!
I am the man who never got ahead,
The poorest worker bartered through the years.*

*Yet I'm the one who dreamt our basic dream
In the Old World while still a serf of kings,
Who dreamt a dream so strong, so brave, so true,
That even yet its mighty daring sings
In every brick and stone, in every furrow turned
That's made America the land it has become.
O, I'm the man who sailed those early seas
In search of what I meant to be my home—
For I'm the one who left dark Ireland's shore,
And Poland's plain, and England's grassy lea,
And torn from Black Africa's strand I came
To build a "homeland of the free."*

The free?

*Who said the free? Not me?
Surely not me? The millions on relief today?
The millions shot down when we strike?
The millions who have nothing for our pay?
For all the dreams we've dreamed
And all the songs we've sung
And all the hopes we've held
And all the flags we've hung,
The millions who have nothing for our pay—
Except the dream that's almost dead today.*

*O, let America be America again—
The land that never has been yet—
And yet must be—the land where every man is free.
The land that's mine—the poor man's, Indian's,
Negro's, ME—*

*Who made America, whose sweat and blood, whose
faith and pain,
Whose hand at the foundry, whose plow in the rain,
Must bring back our mighty dream again.*

*Sure, call me any ugly name you choose—
The steel of freedom does not stain.
From those who live like leeches on the people's lives,
We must take back our land again, America!*

*O, yes,
I say it plain,
America never was America to me,
And yet I swear this oath—
America will be!*

*Out of the rack and ruin of our gangster death,
The rape and rot of graft, and stealth, and lies,
We, the people, must redeem
The land, the mines, the plants, the rivers.
The mountains and the endless plain—
All, all the stretch of these great green states—
And make America again!*

From *The Collected Poems of Langston Hughes*,
published by Alfred A. Knopf, Inc. Copyright ©1994.

*"...and you will know the truth, and the truth will set
you free."
John 8:32 ESV*

Asking you to Imagine...

Rev. Dr. Otis Moss, III

Rev. Dr. Otis Moss III



The great poet Langston Hughes

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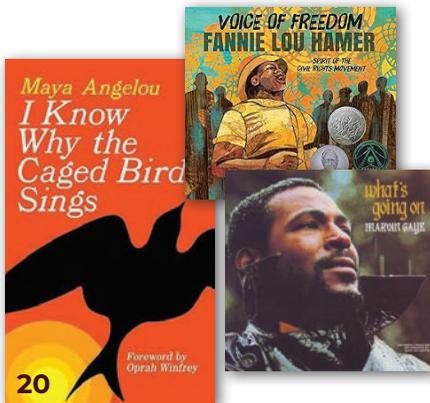
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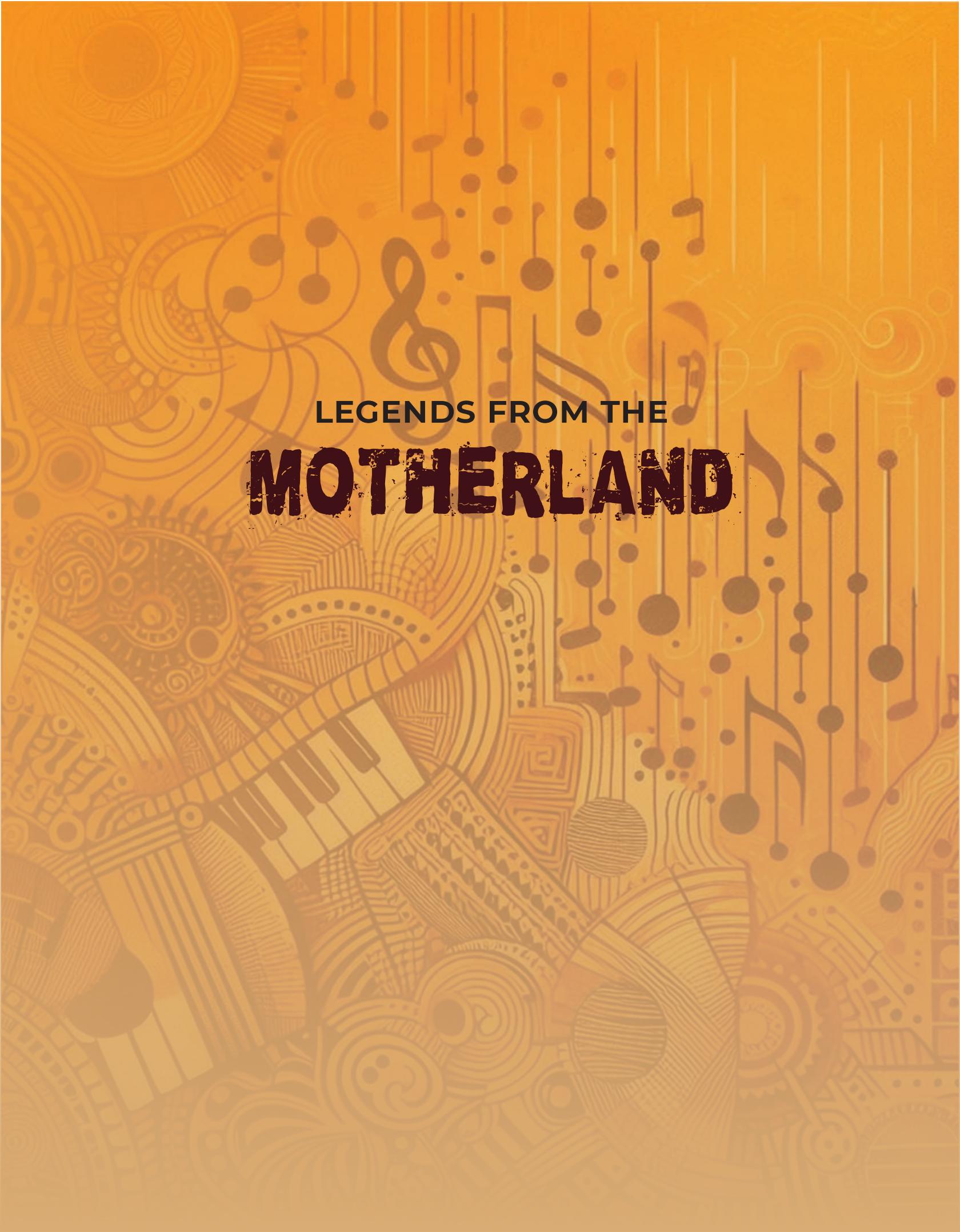
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LEGENDS FROM THE
MOTHERLAND

LEGENDS FROM THE MOTHERLAND



MANSA MUSA

A Legacy of Wealth

MANSA MUSA, also known as Musa I of Mali, was the ninth ruler of the Mali Empire, reigning from approximately 1312 to 1337 CE. Born around 1280, he ascended to the throne following the disappearance of his predecessor, Abu Bakr II, who is believed to have embarked on an expedition across the Atlantic Ocean and never returned.

Under Mansa Musa's leadership, the Mali Empire expanded significantly, encompassing present-day Mali, Senegal, Gambia, Guinea, Niger, Nigeria, Chad, and Mauritania. His reign is often regarded as the zenith of Mali's power and prestige.

In 1324, Mansa Musa undertook a pilgrimage to Mecca, known as the Hajj, which significantly elevated his and Mali's prominence. He traveled with a vast entourage, including thousands of attendants and camels laden with gold. His generous distribution of gold during the journey reportedly caused a devaluation of the metal in regions he traversed, such as Egypt, highlighting his immense wealth.

Beyond his wealth, Mansa Musa was a devout Muslim who fostered the spread of Islam and education within his empire. He commissioned the construction of grand mosques and madrasas, notably in Timbuktu, which became a renowned center of Islamic learning. His efforts in promoting education and religion left a lasting cultural legacy in West Africa.

Mansa Musa's legacy endures as a symbol of prosperity and cultural richness in African history. His reign not only showcased the wealth of the Mali Empire but also its contributions to education, architecture, and the spread of Islam in West Africa.

Sources: Britannica.com, Study.com, Illustration by Tim O'Brian



MANSA MUSA'S LEGACY

- ◇ A firm administrator and strategist who ruled and expanded a dominant, "pure African Empire
- ◇ The construction of the Mosque of Sankore in Timbuktu, which would later become the University of Sankore, the center of Islamic scholarship
- ◇ Architectural innovations in Gao, Timbuktu
- ◇ Expanding trade in Timbuktu
- ◇ A pious and devout Muslim who walked the talk, impacting the culture long after his death
- ◇ A lavish pilgrimage to Mecca on which he spent so much gold (nearly \$5 million worth) that it took the market more than 12 years to recover, as the value of gold declined considerably after his spending spree
- ◇ The richest man to ever live

VOICES OF FREEDOM

*The Social Justice Legacies of
Miriam Makeba, Fela Kuti, and Hugh Masekela*

ZENZILLE MIRIAM MAKEBA

“Mama Africa”

ZENZILLE MIRIAM MAKEBA

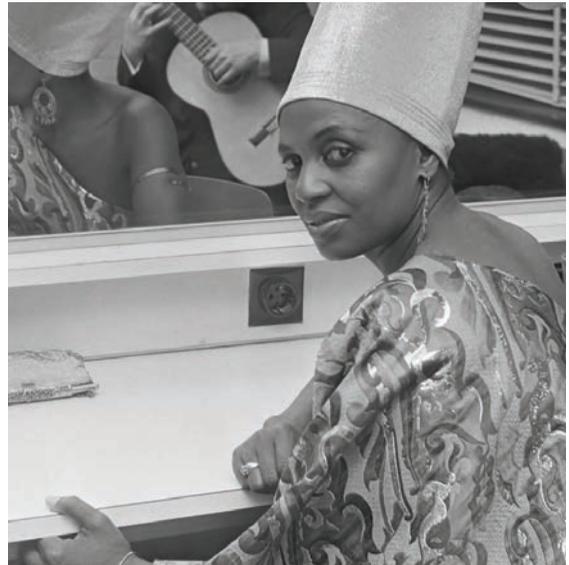
(March 4, 1932 – November 9, 2008), affectionately known as “Mama Africa,” was a South African singer and civil rights activist whose life and career were deeply intertwined with the struggle against apartheid. Makeba, the first African artist to globally popularize African music, faced adversity from an early age. At just 18 days old, she and her mother were imprisoned because her mother was caught brewing homemade beer, an act prohibited for black South Africans at the time. This early encounter with systemic injustice foreshadowed the challenges and activism that would define her life.

Makeba’s musical journey began in the 1950s when she started singing professionally with the Manhattan Brothers and later the Skylarks, blending jazz with Traditional African melodies. She made her U.S. debut on November 1, 1959 on The Steve Allen Show. While traveling to London she met Harry Belafonte who helped her gain entry into the U.S. as well as fame there. Makeba attempted to return to South Africa in 1960 but discovered that her passport was cancelled, making her an exile. Later that year she signed with RCA Victor and released *Miriam Makeba*, her first U.S. studio album.

Her role in the anti-apartheid film *Come Back, Africa* (1959) garnered international attention, leading to performances in Europe and the United States. In 1965, Makeba and Harry Belafonte won a Grammy Award for Best Folk Recording for their album *An Evening with Belafonte/Makeba*.

Throughout the 1960s she spoke out against apartheid in South Africa. In 1968 she met and married prominent civil rights leader and Black Panther, Stokely Carmichael, who she would go on to divorce in 1973. Makeba continued on in her activism and music career and in 1990 she would return to her home country of South Africa on a French passport after much persuasion by Nelson Mandela.

Makeba’s rising fame coincided with her outspoken criticism of apartheid. After testifying against the South



I do not sing politics. I merely sing the truth.
~Miriam Makeba

African government at the United Nations, the regime revoked her citizenship and right to return, rendering her stateless. Undeterred, Makeba continued to use her music as a platform for activism. Her 1967 hit song, “Pata Pata,” brought African music to a global audience. While “Pata Pata” is primarily a dance song, its cultural and historical backdrop makes it more than just entertainment. It represents the vibrancy of African music, the resilience of Black South Africans under apartheid, and Miriam Makeba’s role in bringing African sounds to the world stage.

In 1968, Makeba married Stokely Carmichael, a prominent figure in the Black Panther Party. The union attracted significant attention and led to political pressures, resulting in her relocation to Guinea. There, she continued her advocacy, performing at numerous African independence celebrations and serving as a cultural ambassador. After the end of apartheid in 1990, Makeba returned to South Africa, resuming her career and humanitarian efforts until her passing in 2008.

Miriam Makeba’s legacy transcends her musical contributions; she remains a symbol of resilience and the enduring fight for justice. Her life’s work not only entertained but also educated and inspired, leaving an indelible mark on the world.

Sources: sahistory.org.za; archives.gov; Britannica.com

FELA KUTI

Father of Afrobeats

FELA ANÍKULAPO KUTI (October 15, 1938 - August 2, 1997) born Olufela Olusegun Oludotun Ransome-Kuti in Abeokuta, Nigeria, was a pioneering musician and political activist renowned for creating the Afrobeat genre. This innovative style fused traditional West African rhythms with American jazz and funk, resulting in a sound that was both unique and influential.

In 1970, Kuti established the Kalakuta Republic, a communal compound that declared itself independent from Nigerian military rule. This act of defiance led to a 1978 raid that destroyed the commune and resulted in injuries to Kuti and his mother. Despite such challenges, he remained steadfast in his activism, using his music to critique governmental corruption and societal issues.

In 1963, Kuti formed a band called Koola Lobitos. He would later change the band's name to Afrika 70, and again to Egypt 80. Beginning in the 1960s, Kuti pioneered and popularized his own unique style of music called "Afrobeat." Afrobeat is a combination of funk, jazz, salsa, Calypso and traditional Nigerian Yoruba music. In addition to their distinctive mixed-genre style, Kuti's songs were considered unique in comparison to more commercially popular songs due to their length—ranging anywhere from 15 minutes to an hour long. Kuti sang in a combination of Pidgin English and Yoruba.

In the 1970s and '80s, Kuti's rebellious song lyrics established him as political dissident. As a result, Afrobeat has come to be associated with making political, social and cultural statements about greed and corruption. One of Kuti's songs, "Zombie," questions Nigerian soldiers' blind obedience to carrying out orders. Another, "V.I.P." (Vagabonds in Power), seeks to empower the disenfranchised masses to rise up against the government.

In 1989, three years after touring the United States, Kuti released an album called *Beasts of No Nation*. The album cover portrays world leaders Margaret Thatcher and Ronald Reagan (among others) as cartoon vampires baring bloody fangs.

Rebelling against oppressive regimes through his music came at a heavy cost to Kuti, who was arrested by the Nigerian government 200 times, and was subject to numerous beatings

that left him with lifelong scars. Rather than abandon his cause, however, Kuti used these experiences as inspiration to write more lyrics. He produced roughly 50 albums over the course of his musical career, including songs for Les Negresses under the pseudonym Sodi in 1992.

This statement, "The secret of life is to have no fear," encapsulates Kuti's fearless approach to life and his unwavering commitment to speaking out against political corruption and social injustices, despite facing significant personal risks. His courage and resilience continue to inspire many around the world.

Kuti's legacy endures through his extensive discography and the continued influence of Afrobeat on global music. His sons, Femi and Seun Kuti, have carried forward his musical and activist spirit, ensuring that his contributions to music and social justice are remembered and celebrated.

Source: *Britannica.com; biography.com*, Photo Source: <https://www.facebook.com/felakuti/photos>



“The secret of life is to have no fear . . .”

HUGH MASEKELA

Father of South African Jazz

HUGH MASEKELA (April 4, 1939 – January 23, 2018) was a renowned South African trumpeter, flugelhornist, composer, and anti-apartheid activist, often referred to as “the father of South African jazz.” Born in Emalahleni (formerly Witbank), South Africa, he began his musical journey at a young age, initially playing the piano before switching to the trumpet. His early exposure to jazz and African musical traditions profoundly influenced his distinctive sound.

In 1968, Masekela achieved international acclaim with his instrumental hit “Grazing in the Grass,” which topped the U.S. pop charts. Throughout his career, he released numerous albums that showcased his versatility and commitment to blending various musical styles. His compositions often addressed social and political issues, with songs like “Soweto Blues” and “Bring Him Back Home” becoming anthems of the anti-apartheid movement.

Masekela’s influence extended beyond his music; he was a prominent figure in the fight against apartheid, using his art to raise awareness and inspire change. His legacy continues to inspire musicians and activists worldwide.

Hugh Masekela was not only a celebrated musician but also a fervent advocate for social justice and civil rights, particularly in the fight against apartheid in South Africa. His music and activism were deeply intertwined, using his art as a platform to challenge systemic oppression and inspire change.

Exile and Musical Activism

Facing increasing persecution due to his outspoken opposition to apartheid, Masekela went into exile in the early 1960s. During this period, he used his music to raise global awareness about the injustices occurring in South Africa. His performances and compositions became powerful tools for protest, conveying the struggles and aspirations of his people to international audiences.

Protest Anthems

Masekela’s discography includes several protest songs that became anthems for the anti-apartheid movement. Notably, “Bring Him Back Home (Nelson Mandela),” written in 1987, demanded the release of Nelson Mandela and envisioned

his return to the streets of South Africa. This song resonated deeply within the movement and was banned in South Africa due to its potent message.

Another significant composition, “Soweto Blues,” performed by Miriam Makeba, addressed the 1976 Soweto uprising, where hundreds of students protesting the enforcement of Afrikaans as the medium of instruction were killed by police. The song mourned the tragedy and highlighted the brutality of the apartheid regime.

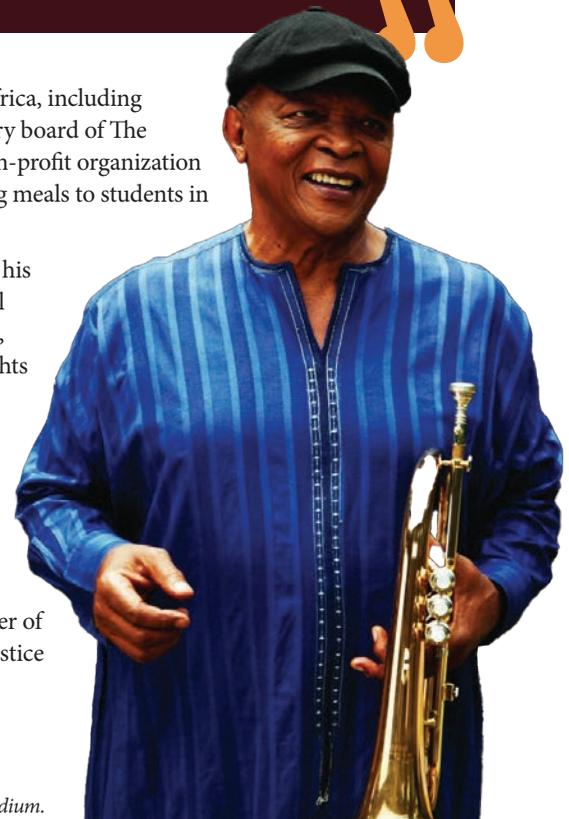
Global Advocacy and Recognition

Throughout his career, Masekela collaborated with international artists and participated in global concerts aimed at combating apartheid and promoting civil rights. His efforts extended beyond music; he was involved in various social

“My biggest obsession is to show Africans and the world who the people of Africa really are”
~Hugh Masekela

initiatives in South Africa, including serving on the advisory board of The Lunchbox Fund, a non-profit organization dedicated to providing meals to students in township schools.

In recognition of his contributions to social justice and civil rights, the National Civil Rights Museum honored Masekela with a Freedom Award in 2017. Hugh Masekela’s legacy as a musician and activist remains influential, exemplifying the power of art in the pursuit of justice and equality.



Sources: *Britannica.com*; *civilrightsmuseum.org*; *medium.com*; *sahistory.org.za*, Photo Source: <https://www.facebook.com/groups/62898387888/media>

ECHOES

AFRICA



THE INFLUENCE OF TRADITIONAL INSTRUMENTS ON AFRICAN AMERICAN MUSIC

African musical instruments have had a profound influence on the development of many instruments used in Black music genres such as R&B, jazz, gospel, blues, and hip-hop. Several traditional African instruments laid the groundwork for modern guitars, drums, and percussion, shaping the sound and structure of Black music. From the Ngoni's transformation into the banjo to the polyrhythmic influence of the djembe on modern drumming, these instruments have shaped the foundation of blues, jazz, R&B, gospel, and hip-hop.

Stringed Instruments: Influence on the Guitar and Banjo

- **Ngoni:** A West African stringed instrument, the ngoni is considered a predecessor to the banjo. It features a skin-covered body and a long neck, much like the modern banjo. Enslaved Africans in the Americas adapted this design, which evolved into the banjo, a key instrument in early blues and jazz.
- **Kora:** The kora, a 21-stringed West African harp-lute, has influenced the melodic phrasing and improvisational style found in jazz and blues guitar playing. Its cascading arpeggios and call-and-response phrasing mirror the

intricate fingerpicking styles in these genres.

- **Xalam:** Another stringed instrument from West Africa, the xalam (or khalam) is a lute-like instrument played by griots (oral historians and musicians). Its playing techniques, including plucking and bending notes, contributed to the expressiveness found in blues and early jazz guitar.

Percussion Instruments: Influence on Drums and Rhythm

- **Djembe:** One of the most widely recognized African drums, the djembe produces a range of tones that resemble the snare and bass drums in modern drum kits. Its

polyrhythmic patterns and hand drumming techniques influenced jazz drumming, funk, and hip-hop beats.

- **Talking Drum (Dundun):** The talking drum, which can mimic the tones of human speech, has influenced call-and-response structures in gospel and R&B. Its bending pitch techniques are echoed in blues and rock guitar styles, where musicians manipulate pitch with slides and bends.
- **Bata Drums:** Originally from Yoruba culture, bata drums are used in religious and social ceremonies. Their polyrhythms were foundational to Afro-Cuban music and indirectly influenced jazz and R&B drumming.
- **Balafon:** The balafon, an African wooden xylophone, contributed to syncopation and melodic patterns found in jazz piano and vibraphone playing.

Wind Instruments: Influence on Brass and Woodwinds

- **Algaita and Kakaki:** These African horns, used in ceremonial music, influenced the brass arrangements in jazz and gospel. Their call-and-response patterns are reflected in jazz improvisation.
- **Flutes and Whistles:** Many African cultures use carved wooden flutes, which influenced the use of wind instruments in jazz, funk, and soul.

African musical traditions continue to thrive in contemporary Black music, ensuring that their rhythms, techniques, and innovations remain central to modern musical expression.

Sources: si.edu; exploringafrica.matrix.msu.edu; moma.org; adamhudson.org; jamplay.com

INSTRUMENTS ON DISPLAY



The polyrhythms of the **bata drums** were foundational to Afro-Cuban music and indirectly influenced jazz and R&B drumming.

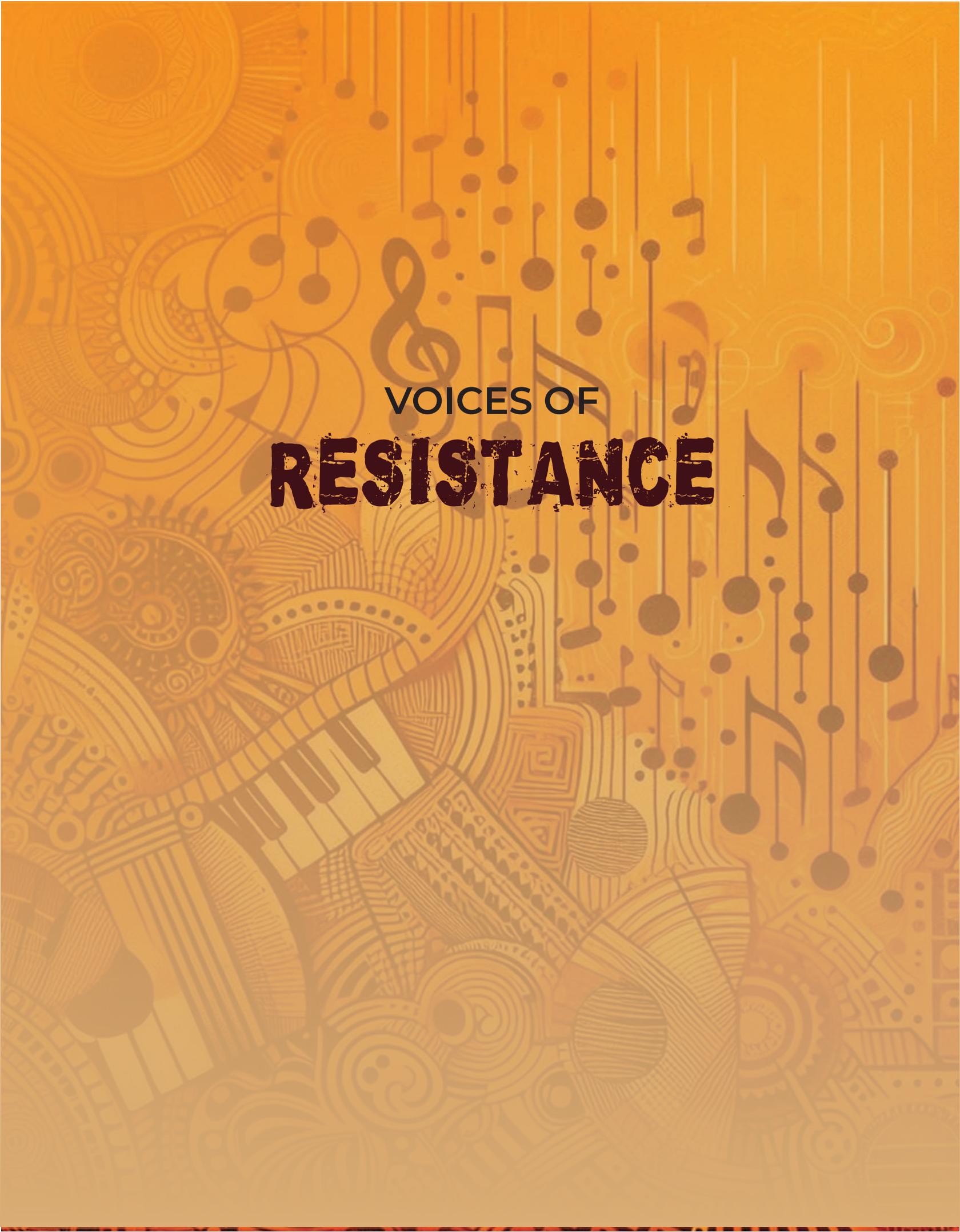
Carved wooden **flutes** influenced the use of wind instruments in jazz, funk, and soul.



The **djembe** produces a range of tones that resemble the snare and bass drums in modern drum kits.

A West African stringed instrument, the **ngoni** is considered a predecessor to the banjo.





VOICES OF
RESISTANCE

THE POWER OF SOCIAL JUSTICE IN MUSIC, PROSE, AND POETRY



W E E K O N E

“MAKE ME WANNA HOLLER”

The social justice music and artistry of Marvin Gaye, Quincy Jones, Nikki Giovanni, Maya Angelou, Curtis Mayfield, and Stevie Wonder have left an indelible mark on the cultural and political landscape. Marvin Gaye’s “What’s Going On” became an anthem for peace and environmental awareness, while Curtis Mayfield’s “People Get Ready” and “Superfly” soundtracks spoke to the struggles and resilience of Black communities. Stevie Wonder used his platform to promote racial harmony and advocate for Martin Luther King Jr. Day as a national holiday, blending soul and activism in unforgettable tracks like “Living for the City.” Quincy Jones, as a legendary composer and producer, elevated stories of struggle and triumph through music that transcended genres and audiences. Meanwhile, the poetic brilliance of Nikki Giovanni and Maya Angelou combined the power of words with the rhythm of social change, offering profound reflections on identity, inequality, and hope. Together, these artists not only shaped the sound of their eras but also used their art to challenge injustice, inspire activism, and envision a more equitable world.

BIOGRAPHY

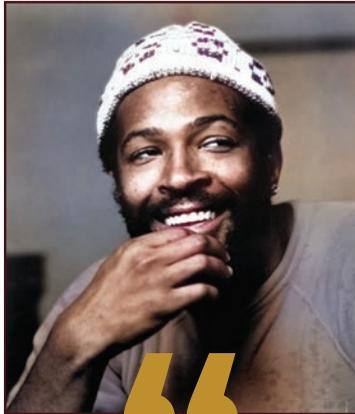
MARVIN GAYE

April 2, 1939 - April 1, 1984

Marvin Gaye was an influential American singer, songwriter, and producer who played a pivotal role in shaping the soul of Motown in the 1960s and 1970s. His contributions earned him the titles “Prince of Motown” and “Prince of Soul.”

Early Life and Career

Gaye’s musical journey began in his father’s church, where he sang and learned to play the piano and drums. After a stint in the U.S. Air Force, he joined the vocal group The Moonglows in the late 1950s. Following the group’s dissolution, Gaye moved to Detroit and became a session drummer for Motown Records, working with artists like Smokey Robinson and the Miracles.



Social Justice Artistic Evolution

In 1971, Gaye released the groundbreaking album “What’s Going On,” which addressed pressing social issues like war, drug addiction, and environmental concerns. This album marked a departure from Motown’s traditional focus, showcasing Gaye’s depth as an artist.

Marvin Gaye’s music often addressed pressing social issues, reflecting his deep concern for humanity. In his song “What’s Going On,” he poignantly asks, “Picket lines and picket signs / Don’t punish me with brutality.” This line underscores his plea for understanding and peace amidst societal unrest. Additionally, Gaye believed in the transformative power of art, stating, “An artist, if he is truly an artist, is only interested in one thing and that is to wake up the minds of men.” This sentiment reflects his commitment to using music as a vehicle for social change. Through his work, Gaye sought to inspire reflection and action, addressing themes of love, peace, and social justice.

Contributions to Social Justice

Marvin Gaye’s contributions to social justice were deeply embedded in his music, particularly through his groundbreaking album *What’s Going On* (1971). His work addressed themes of war, poverty, environmental issues, racial injustice, and police brutality, making him one of the most socially conscious artists of his time.

What’s Going On – A Protest Album

- What’s Going On was inspired by letters Gaye received from his brother Frankie, who served in the Vietnam War. The title track reflects a soldier’s perspective returning home to find a country torn by racial strife and political turmoil.
- The song directly calls out police brutality with the lines: “Picket lines and picket signs / Don’t punish me with brutality.”
- The album also addressed issues like urban decay (*Inner City Blues*), drug addiction (*Flyin’ High*), and environmental destruction (*Mercy Mercy Me (The Ecology)*).
- Advocacy for Peace and Civil Rights
- Gaye’s music became anthems for the Civil Rights Movement, with *What’s Going On* being played at rallies and protests.
- He openly criticized America’s involvement in the Vietnam War, becoming one of the first mainstream Black artists to do so.

“An artist, if he is truly an artist, is only interested in one thing and that is to wake up the minds of men.”
~Marvin Gaye

Environmental Awareness

- “Mercy Mercy Me (The Ecology)” was one of the first major pop songs to address environmental concerns, highlighting pollution and its impact on future generations.
- Lyrics like “Oil wasted on the oceans and upon our seas, fish full of mercury” showed Gaye’s concern for the planet, decades before climate activism became a mainstream movement.

Financial and Charitable Contributions

- Gaye supported organizations like the Southern Christian Leadership Conference (SCLC) and worked with Rev. Martin

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BIOGRAPHY

QUINCY JONES

March 14, 1933 - November 3, 2024

Quincy Delight Jones, Jr. was a renowned American record producer, composer, arranger, and musician whose career spanned over seven decades.

Early Life and Musical Beginnings

Quincy Jones developed a passion for music at an early age. He began playing the trumpet and singing in a gospel choir at 12. As a teenager, he formed a band with his friend Ray Charles, marking the beginning of a lifelong journey in music.

Career Highlights

Throughout his illustrious career, Jones collaborated with a multitude of legendary artists, including Frank Sinatra, Michael Jackson, Aretha Franklin, and Celine Dion. He produced Michael Jackson's iconic albums *Off the Wall*, *Thriller*, and *Bad*, solidifying his status as a pivotal figure in the music industry.

Social Justice and Civil Rights Advocacy

Beyond his musical achievements, Jones was a dedicated advocate for social justice and civil rights. His activism was ignited during the Civil Rights Movement, and he used his platform to promote racial equity and social justice globally. Jones served as a longtime board member of the NAACP Legal Defense Fund (LDF), playing a significant role in advancing several of the organization's initiatives. In a 1998 interview, Jones reflected on the economic underpinnings of racism, stating, "I found this out over the years, that racism is a thinly veiled disguise over economics and money."

Quincy Jones's legacy extends beyond his musical genius; he is remembered as a tireless advocate for human and civil rights. His contributions to both the arts and social justice have left an enduring impact on society. Jones's illustrious career not only showcases his musical genius but also his deep commitment to social justice and civil rights. Through his compositions, productions, and collaborations, Jones addressed pressing societal issues and advocated for change.

Notable Works Reflecting Social Justice and Civil Rights Themes

"We Are the World" (1985): As the producer of this iconic charity single, Jones brought together 46

renowned artists to raise funds for famine relief in Africa. The song emphasized global unity and compassion, and became a cultural milestone in humanitarian efforts.

"In the Heat of the Night" Soundtrack (1967): Jones composed the score for this groundbreaking film, which tackled themes of racism and justice in the American South. The music complemented the film's narrative, underscoring the tension and urgency of the civil rights issues portrayed.

"Roots" Miniseries Soundtrack (1977): Collaborating on the score for this groundbreaking television miniseries, Jones's compositions traced the harrowing journey from Africa to America, highlighting the struggles and resilience of enslaved Africans and their descendants. The music played a crucial role in conveying the emotional depth and historical significance of the narrative.

Jones often emphasized the transformative power of music in promoting unity and healing societal divisions. He stated, "Music has the power to heal wounds, bridge divides, and bring people together. Use it wisely." Reflecting on systemic issues, Jones remarked, "I found this out over the years, that racism is a thinly veiled disguise over economics and money. It really is." These statements underscore Jones's belief in the role of music as a unifying force and his recognition of the deep-rooted economic factors underlying social injustices.

Over the years, Jones wrote several best-selling books offering a deep dive into his life, philosophies, and the creative processes that have defined his illustrious career: *The Autobiography of Quincy Jones*, *12 Notes: On Life and Creativity*, *The Complete Quincy Jones: My Journey and Passions*. Jones's broader contributions to music and culture consistently reflected his dedication to social justice. His efforts have left an indelible mark on the industry and will continue to inspire discussions on equality and human rights for many years to come.

Sources: Britannica.com; pbs.com; biography.com; amazon.com; grammy.com; denverurbanspectrum.com



I found this out over the years, that racism is a thinly veiled disguise over economics and money.
~Quincy Jones

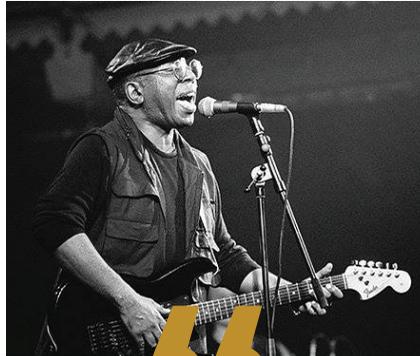
BIOGRAPHY

CURTIS MAYFIELD

June 3, 1942 - December 26, 1999

Curtis Mayfield was a pioneering American singer, songwriter, guitarist, and record producer, renowned for his profound contributions to soul, funk, and rhythm and blues music.

Born in Chicago, Illinois, Mayfield spent his formative years in the Cabrini-Green public housing projects, experiences that shaped his perspective and artistry. Mayfield's Chicago upbringing deeply influenced his music, leading him to create songs that resonated with the struggles and aspirations of the African American community.



Notable Songs and Impact

Curtis Mayfield's music transcended entertainment; it served as a powerful tool for social commentary and change. His ability to infuse soulful melodies with messages of empowerment and resilience left an indelible mark on American culture and the global fight for civil rights.

Early Life and Musical Beginnings

In 1968, Mayfield founded Curtom Records in Chicago, providing a platform for his work and that of other artists addressing social issues. His commitment to the

city was further exemplified in 1973 with the release of the live album "Curtis in Chicago," capturing a performance that celebrated his musical roots and the vibrant Chicago soul scene.

Mayfield's musical talents emerged early; he began singing in a gospel choir and taught himself to play guitar. In 1958, he joined The Impressions, a group that would become instrumental in blending music with messages of social change.

Advocacy Through Music

Throughout the 1960s and 1970s, Mayfield used his music as a platform to address civil rights and social issues. His compositions became anthems for the Civil Rights Movement, inspiring activists and providing a soundtrack for the struggle for equality. Through his music and words, Mayfield consistently emphasized the importance of striving for equality and justice for all: "Being a young black man, observing and sensing the need for race equality and women's rights, I wrote about what was important to me."

Being a young Black man, observing and sensing the need for race equality and women's rights, I wrote about what was important to me
~Curtis Mayfield

"People Get Ready" (1965):

This song, performed with The Impressions, became an unofficial anthem of the Civil Rights Movement. Its message of hope and unity resonated deeply, with Dr. Martin Luther King Jr., often playing it before speeches and

marches.

"Keep On Pushing" (1964): Another empowering track by The Impressions, it was widely adopted during the Freedom Rides and other protests, motivating participants to persevere in their fight for justice.

"We're a Winner" (1967): This song celebrated Black pride and achievement, breaking new ground as one of the first commercial hits centered on such themes during the civil rights era.

"Super Fly" Soundtrack (1972): As a solo artist, Mayfield wrote and produced the soundtrack for the film "Super Fly," offering a nuanced critique of the drug culture and its impact on urban communities.

Curtis Mayfield's legacy continues to be celebrated in Chicago and beyond, reflecting his enduring impact on music and social justice.

Sources: curtisamayfield.com; npr.org; blackpast.com; americansongwriter.com

BIOGRAPHY

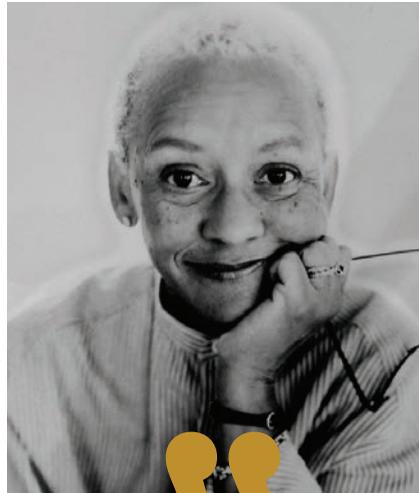
NIKKI GIOVANNI

June 7, 1943 - December 9, 2024

Nikki Giovanni was a renowned poet, writer, activist, and educator who profoundly impacted contemporary literature and social justice movements with her signature truth-telling style.

“If we don’t like the world we’re living in, change it. And if we can’t change it, we change ourselves. We can do something,” Nikki Giovanni once said. And do something she did.

Giovanni was born in Knoxville, Tennessee, and grew up in a vibrant cultural environment that shaped her understanding of race and social issues. Giovanni’s early experiences, coupled with the Civil Rights Movement, inspired her to use her powerful, poetic voice to advocate for justice, equality, and love.



Leading Through Teaching

Giovanni inspired countless students as a professor at Virginia Tech, where she taught English and mentored countless emerging writers for 35 years before retiring in 2022.

Recognition

Giovanni’s literary contributions garnered numerous accolades, including multiple NAACP Image Awards, the Langston Hughes Medal, and the Maya Angelou Lifetime Achievement Award. She also received a Grammy nomination for her spoken-word album, *The Nikki Giovanni Poetry Collection*.

Early Life and Career

It’s fair to say Giovanni did not seek or need validation from the powers that be to know people needed to hear what she had to say. From the beginning of her journey as a published poet, she championed the causes of the most marginalized race in America. In 1968, she self-published her first two collections of poetry. *Black Feeling*, *Black Talk*, and *Black Judgement* captured the struggles and resilience of the Black community, blending revolutionary fervor with poignant introspection. Over six decades, Giovanni published more than 30 books of poetry, essays, and children’s literature. Works like *Cotton Candy on a Rainy Day* (1978) and *Love Poems* (1997) reflect her versatility, exploring themes of love, family, and social justice. Her writing resonates with authenticity, offering profound insights into the complexities of human experience.

We are not free until they are free.
~Nikki Giovanni

Nikki Giovanni has left an indelible mark on literature and society through her passionate words and unwavering dedication to progress, inspiring countless individuals to challenge injustice and embrace their authentic selves. Her enduring legacy lies not only in her literary achievements but also in her tireless advocacy for justice, love, and self-expression. Though she is no longer with us, through her works, Nikki Giovanni remains a beacon of courage, creativity, and compassion in both the literary world and the broader fight for equality. For a deeper look into the life of Nikki Giovanni, check out *Going to Mars: The Nikki Giovanni Project* on HBO.

Source: <https://nikki-giovanni.com/>

Social Activism

As an openly gay woman, Giovanni was a fierce advocate for LGBTQ+ rights, promoting inclusivity through her work and activism. She often spoke out about LGBTQ+ rights, frequently highlighting the intersections of race, gender, and sexuality. Her poem “Ego Tripping” celebrates the multifaceted nature of identity, including aspects of queerness and femininity, making her a powerful ally and voice for LGBTQ+ rights.

BIOGRAPHY

MAYA ANGELOU

April 4, 1928 - May 28, 2014

Maya Angelou was a poet, memoirist, and civil rights activist whose work gave a voice to the marginalized and oppressed.

Through powerful storytelling and poetry, Maya Angelou captured the struggles of African Americans, women, and the underprivileged, offering them dignity and representation in a world that often silenced them.

Early Life and Career

Born in St. Louis, Missouri, Angelou entered this world a beautiful baby girl named Marguerite Annie Johnson. However, her early years were marred by violence. Angelou faced immense hardships, including racism, sexual abuse, and poverty. Because of her traumatic childhood, she stopped speaking for nearly five years. However, she found her voice in high school after discovering dance and drama. She transformed her silence into a powerful literary voice that would heal countless others.

Becoming Maya Angelou

Shortly after becoming a mother at 16, Angelou got married and started singing in nightclubs. That's when she took on the name she's best known as—Maya Angelou. Her marriage was short-lived, but her life as a writer soared. She moved to New York, where she joined the Harlem Writers Guild, a group of young Black writers who were at the forefront of the Harlem Renaissance and connected to the Civil Rights Movement.

Contributions to Social Justice

Angelou's gift took her to Ghana, as more and more, her prose reflected her bent toward political activism. When she returned to the States in 1964, she worked with Rev. Dr.



Martin Luther King until his assassination in 1968. Her writings were effective tools in the civil rights movement, inspiring and empowering many.

Notable Works

I Know Why the Caged Bird Sings—Angelou's most famous work is her first autobiography, published in 1969. It details the painful passage of sexual trauma, as well as the race-driving trials and tribulations of growing up Black and female in the South. It was adapted into a movie in 1979 starring Esther Rolle, Diahann Carroll, and Constance Good as a young Maya Angelou.

Angelou co-wrote the screenplay.

Still I Rise—One of Angelou's most well-known poems, "Still I Rise" embodies resilience and hope, one's ability to cope with adversity and "rise" from the most complex and painful situations. It's also the title poem of *And Still I Rise* (1978), her third poetry collection.

Phenomenal Woman—a national anthem of sorts for Black women, "Phenomenal Woman" was written for all women, particularly for everyday women who don't necessarily meet society's standard for beauty. The poem celebrates a woman's strength, character, natural beauty, and determination.

Angelou rose above her struggles, becoming one of the most influential voices in American history. She proved that pain could be transformed into art, and silence into a movement. Through her work, Maya Angelou not only told her own story but also gave a voice to countless others, ensuring their struggles and triumphs would never be forgotten. Her work continues to resonate with us, connecting us to the struggles and triumphs of those who came before us.

Source: <https://www.hilbert.edu/social-justice-activists/maya-angelou>

“Prejudice is a burden that confuses the past, threatens the future and renders the present inaccessible

~Maya Angelou

BIOGRAPHY

STEVIE WONDER

May 30, 1950 -

Stevie Wonder, born Stevland Hardaway Judkins on May 13, 1950, in Saginaw, Michigan, is one of the most influential and celebrated musicians of all time.

Michael Jackson once called Stevie Wonder a “musical prophet” because of Wonder’s prolific writing ability. “He’s way ahead of us [musically],” Jackson said. Although Wonder has been blind since infancy due to complications from his premature birth, his extraordinary talent transcended his disability and transformed the music industry.



Stevie Wonder received the Presidential Medal of Freedom, the highest civilian honor, in 2014.

Social Justice Highlights

In addition to helping MLK Day become a nationally recognized holiday, Stevie Wonder can add to his credit the following accomplishments for social justice in the United States and abroad:

- **Apartheid**—Wonder campaigned against apartheid in South Africa. He participated in and was arrested during an anti-apartheid protest in Washington, DC.
- **Humanitarian aid**—he helped produce “We Are the World” (1985) and “That’s What Friends Are For” (1988), songs written to raise money for humanitarian aid in Africa and AIDS charities respectively.
- **Disability rights**—Wonder served on the President’s Committee on Employment of People with Disabilities. He also launched the Wonder Vision Awards to promote equality for people with disabilities, a global initiative that has raised awareness and inspired action for disability rights around the world.

Early Life and Career

A prodigious musician, Stevie Wonder signed with Motown Records at just 11 years old. His early hits, such as “Fingertips,” showcased his harmonica, keyboard, and vocal skills, earning him the nickname “Little Stevie Wonder.” However, it was during the 1970s that he truly revolutionized music. Albums like *Innervisions* (1973), *Songs in the Key of Life* (1976), and *Talking Book* (1972) blended soul, funk, R&B, and pop with socially conscious lyrics. Hits such as “Superstition,” “Sir Duke,” “As,” and “Isn’t She Lovely” remain timeless classics.

A passionate advocate for social justice, on October 21, 1974, he lent his voice and musical talents to support the desegregation of Boston schools, an ordeal that lasted nearly 15 years. His most notable contribution was in 1980 when he successfully campaigned for Martin Luther King Jr. Day to become a federal holiday with his “Happy Birthday” song, written to honor the civil rights icon. He continues to champion causes like racial equality and disability rights, challenging others to walk the talk. “To those who say they care, move more than your mouth,” Wonder says.

Recognition

Stevie Wonder’s commitment to social justice hasn’t gone unnoticed. In 2014, President Barack Obama honored him with the Presidential Medal of Freedom. He is also a recipient of the Nelson Mandela Courage Award in and the Legal Defense Fund’s Icon Award.

Stevie Wonder has consistently used his platform to advocate for equality and make a lasting impact on society. Through his music and commitment to service, Stevie Wonder continues to inspire generations to fight for justice and unity. His legacy is one of artistic brilliance, resilience, and a commitment to making the world a better place through music and activism. His work continues to inspire millions around the globe.

“To those who say they care,
move more than your mouth.

~Stevie Wonder

“MAKE ME WANNA HOLLER”

Songs of Protest and Resistance



“PEOPLE GET READY” – The Impressions (1965): This song became an unofficial anthem of the Civil Rights Movement. Its message of hope and unity resonated deeply, with Dr. Martin Luther King Jr. often playing it before speeches and marches.



“LIVING FOR THE CITY” – Stevie Wonder (1973) - A powerful song about systemic racism and struggles in urban communities.



“RIOT” – Hugh Masekela – Addresses the struggles and injustices faced by Black South Africans under apartheid, capturing the tension and unrest of the era.



“WHAT’S GOING ON” – Marvin Gaye (1971) - A socially conscious song addressing war, poverty, and injustice.



“FIGHT THE POWER” – The Isley Brothers (1975) / Public Enemy (1989) - Both versions are strong calls for resistance against oppression.



“MEADOWLANDS” – Miriam Makeba. Originally composed by Strike Vilakazi, Makeba’s rendition of this song became an anthem against apartheid, highlighting the forced relocation of black South Africans from Sophiatown to Meadowlands.

“INNER CITY BLUES (MAKE ME WANNA HOLLER)” – Marvin Gaye (1971) - Highlights economic and racial inequalities in America.



“BRING HIM BACK HOME (NELSON MANDELA)” – Hugh Masekela - Written in 1987, this song became an anthem for the anti-apartheid movement, expressing the longing for Nelson Mandela’s release from prison.



“THE REVOLUTION WILL NOT BE TELEVISED” – Gil Scott-Heron (1970) - A spoken-word critique of systemic oppression.



“NDODEMNYAMA WE VERWOERD” – Miriam Makeba. This song criticizes Hendrik Verwoerd, one of the main architects of apartheid, and was part of the Grammy-winning album *An Evening with Belafonte/Makeba*.

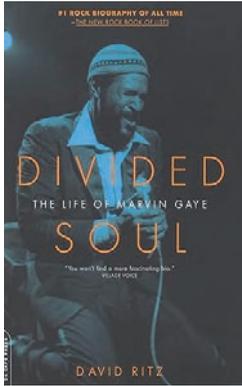
Hip Hop group Public Enemy produced an equally powerful version of “Fight the Power,” a song first recorded by the Isley Brothers. Right: Chuck D and Flavor Flav of Public Enemy performing at Belgrade Calling festival on June 27, 2012, in Belgrade, Serbia.



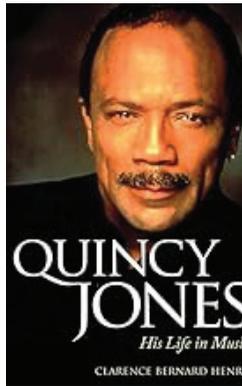
MAAFA BOOKSHELF

“VOICES OF CHANGE”

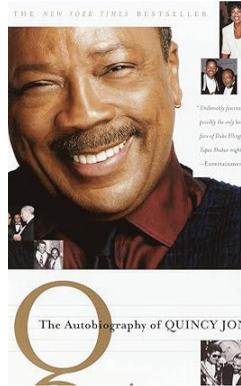
Books by and About Social Justice Figures, Musicians, and Writers



DIVIDED SOUL: THE LIFE OF MARVIN GAYE
by David Ritz



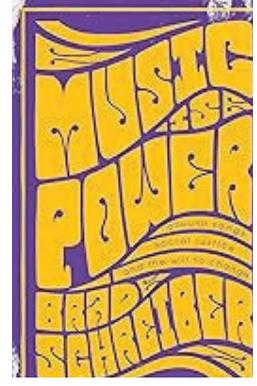
QUINCY JONES: HIS LIFE IN MUSIC
by Clarence Bernard Henry



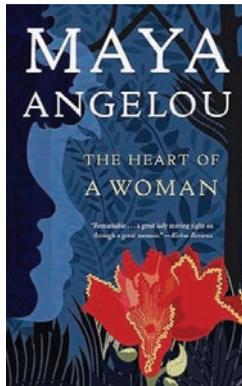
Q: AUTOBIOGRAPHY OF QUINCY JONES
by Quincy Jones



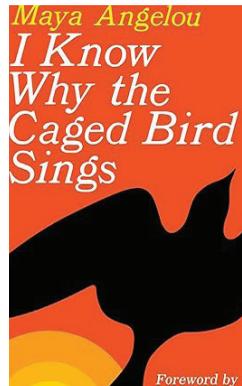
TRAVELING SOUL: THE LIFE OF CURTIS MAYFIELD
by Quincy Jones



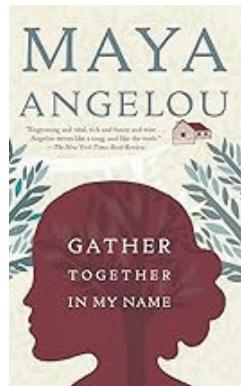
MUSIC IS POWER: POPULAR SONGS, SOCIAL JUSTICE, AND THE WILL TO CHANGE
by Brad Schreiber



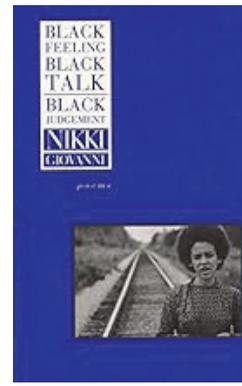
THE HEART OF A WOMAN
by Maya Angelou



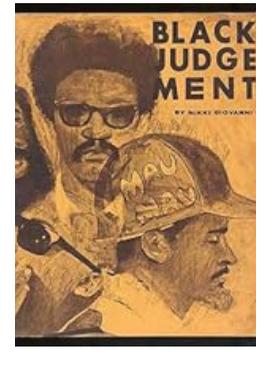
I KNOW WHY THE CAGED BIRD SINGS
by Maya Angelou



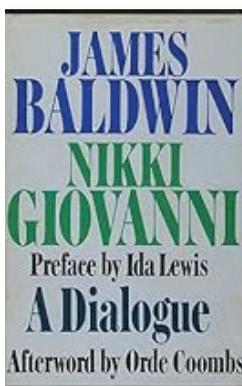
GATHER TOGETHER IN MY NAME
by Maya Angelou



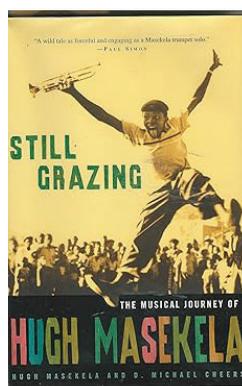
BLACK FEELING, BLACK TALK, BLACK JUDGEMENT
by Nikki Giovanni



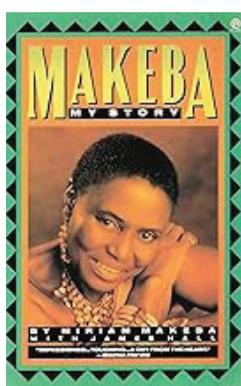
BLACK JUDGEMENT
by Nikki Giovanni



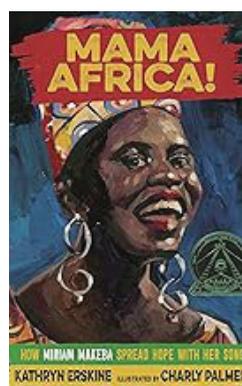
A DIALOGUE
by James Baldwin & Nikki Giovanni



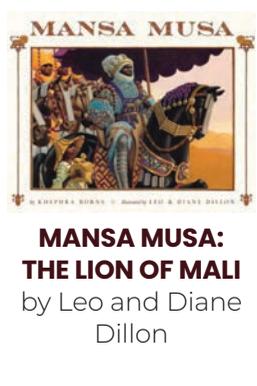
STILL GRAZING: THE MUSICAL JOURNEY OF HUGH MASEKELA
by Hugh Masekela & D. Michael Cheers



MAKEBA: MY STORY
by Miriam Makeba & James Hall



MAMA AFRICA: HOW MIRIAM MAKEBA SPREAD HOPE WITH HER SONG
by Kathryn Erskine



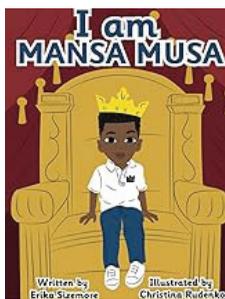
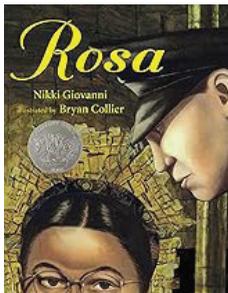
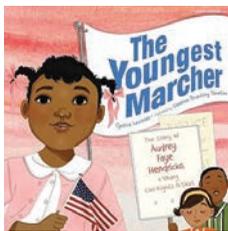
MANSA MUSA: THE LION OF MALI
by Leo and Diane Dillon

CHILDREN'S BOOKS

On Social Justice and Civil Rights

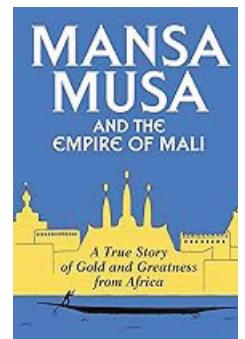
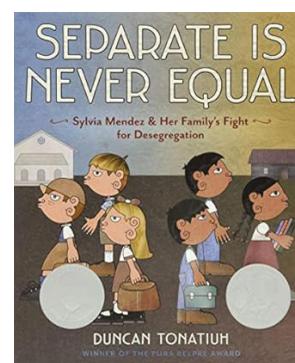
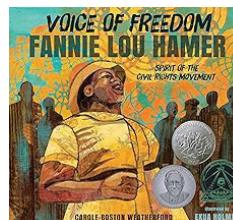
Picture Books

Ages 4-8



Early Readers & Middle School

Ages 8-12



PICTURE BOOKS (AGES 4-8)

The Youngest Marcher: The Story of Audrey Faye Hendricks, a Young Civil Rights Activist

by Cynthia Levinson.

Rosa

by Nikki Giovanni

Let the Children March

by Monica Clark-Robinson.

I am Mansa Musa

by Erika Sizemore and Christina Rudenko

EARLY READERS & MIDDLE GRADE (AGES 8-12)

Voice of Freedom: Fannie Lou Hamer

by Carole Boston Weatherford.

Separate is Never Equal: Sylvia Mendez and Her Family's Fight for Desegregation

by Duncan Tonatiuh

Mansa Musa and the Empire of Mali

by P. James Oliver

YOUNG ADULT (AGES 12+)

Stamped: Racism, Antiracism, and You

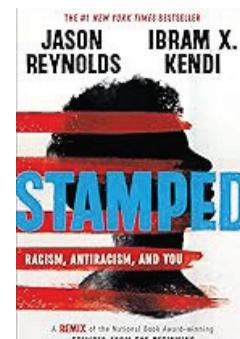
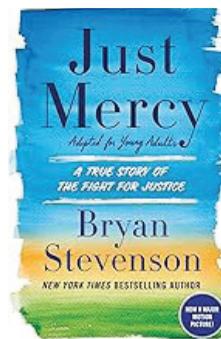
by Jason Reynolds and Ibram X. Kendi

Just Mercy (Adapted for Young Adults)

by Bryan Stevenson

Young Adults

Ages 12+



CHAMPIONING CHANGE

Three Social Justice Journalism & Advocacy Organizations Making a Difference

CHICAGO DEFENDER CHARITIES

The Chicago Defender Charities, established in 1945 by John H. Sengstacke, publisher of the Chicago Defender newspaper, is dedicated to enhancing the quality of life for African Americans through educational, cultural, and social programs.



Key Initiatives:

- **Bud Billiken® Parade:** Inaugurated in 1929, this annual event is the largest African American parade in the United States. The parade celebrates community and education, marking the back-to-school season with enthusiasm.
- **Bronzeville Life:** A publication by the Chicago Defender Charities, Bronzeville Life builds upon nearly 120 years of highlighting and encouraging Black excellence, continuing the legacy of the Chicago Defender newspaper.

Through these initiatives, the Chicago Defender Charities remains committed to celebrating African American culture and connecting the community to resources that promote education and empowerment.

Source: chicagodefendercharities.org



Chicago Defender Charities CEO Myiti Sengstacke-Rice is leading the way in enhancing the lives of African Americans and exposing them to more opportunities. Her organization oversees the annual Bud Billiken Parade. Source: Shutterstock.com

Influence on the Great Migration

During World War I, the Defender emerged as the nation's most influential Black weekly newspaper, with more than two-thirds of its readership located outside Chicago. The paper actively encouraged African Americans in the South to migrate northward, publishing editorials, articles, and cartoons that highlighted the benefits of relocating. It provided job listings, train schedules, and declared May 15, 1917, as the date of the "Great Northern Drive." This campaign significantly contributed to the Great Migration, with at least 110,000 African Americans moving to Chicago between 1916 and 1918, nearly tripling the city's Black population.



Top: The original home of the Chicago Defender at 3435 S. Indiana Ave. Right: Robert Sengstacke Abbott. Photo Source: New York Public Library

THE CHICAGO DEFENDER

The Chicago Defender, founded on May 5, 1905, by Robert Sengstacke Abbott, is an African American newspaper that has played a pivotal role in American journalism and the advancement of civil rights. Abbott established the Defender in a small kitchen in his landlord's apartment with an initial investment of 25 cents and a press run of 300 copies. The paper began as a four-page, six-column handbill, featuring local news and clippings from other publications. Within five years, it attracted a national audience, becoming a vital source of information for African Americans across the country.

Continued on next page.

The Chicago Defender, cont'd from page 23.

Advocacy and Impact

The Defender was instrumental in advocating for civil rights, campaigning against Jim Crow-era violence, and urging Black people in the American South to settle in the North. It covered controversial events such as the Red Summer Riots of 1919, campaigned for anti-lynching legislation, and promoted the integration of sports. In 1923, the paper introduced the Bud Billiken Page, the first newspaper section dedicated to children, which led to the establishment of the annual Bud Billiken Parade, celebrating African American life and culture.

Evolution and Legacy

In 1956, under the leadership of Abbott's nephew, John H. Sengstacke, the Defender transitioned from a weekly to a daily publication, becoming the Chicago Daily Defender. Sengstacke expanded the newspaper's reach by acquiring other Black newspapers, including the Michigan Chronicle, the Tri-State Defender, and the New Pittsburgh Courier. In 2003, the paper returned to a weekly format. Today, the Chicago Defender continues to serve as a vital voice for the African American community, maintaining its commitment to reporting on issues pertinent to Black Americans and upholding its legacy of advocacy and empowerment.

LIVE FREE ILLINOIS

LIVE FREE Illinois is a faith-based organization dedicated to addressing critical issues such as gun violence, mass incarceration, and systemic injustice within the state. As the Illinois partner of LIVE FREE USA, their mission focuses on rebuilding Black communities through the influence and support of the Black Church.

Key Areas of Focus:

- **Decarceration:** LIVE FREE Illinois works to reduce mass incarceration by advocating for criminal justice reforms and supporting reentry programs for formerly incarcerated individuals.
- **Gun Violence Prevention:** The organization implements

strategies to curb gun violence, emphasizing community-based interventions and policy advocacy.

- **Police Accountability:** They strive to hold law enforcement agencies accountable, ensuring fair and just policing practices within communities.
- **Community Healing Resource Centers:** LIVE FREE Illinois establishes centers aimed at providing support and resources for community healing and resilience.
- **Organizing Trainings:** The organization offers training programs to empower community members with the skills needed for effective grassroots organizing and advocacy.

LIVE FREE Illinois also hosts events and convenings to engage with the community and promote their initiatives. Through these efforts, LIVE FREE Illinois continues to work towards creating safer and more equitable communities across the state.



Rev. Ciera Bates Chamberlain, Executive Director, Live Free Illinois

Marvin Gaye, cont'd from page 14.

- Luther King Jr.'s movement.
- He held benefit concerts and used his influence to fund initiatives supporting African American communities.

Influence on Future Activists and Artists

- Gaye's socially conscious music inspired later artists like Stevie Wonder, Tupac Shakur, Kendrick Lamar, and Common to use their platforms for activism.
- His work remains relevant today, often referenced in modern social justice movements such as Black Lives Matter.

Legacy

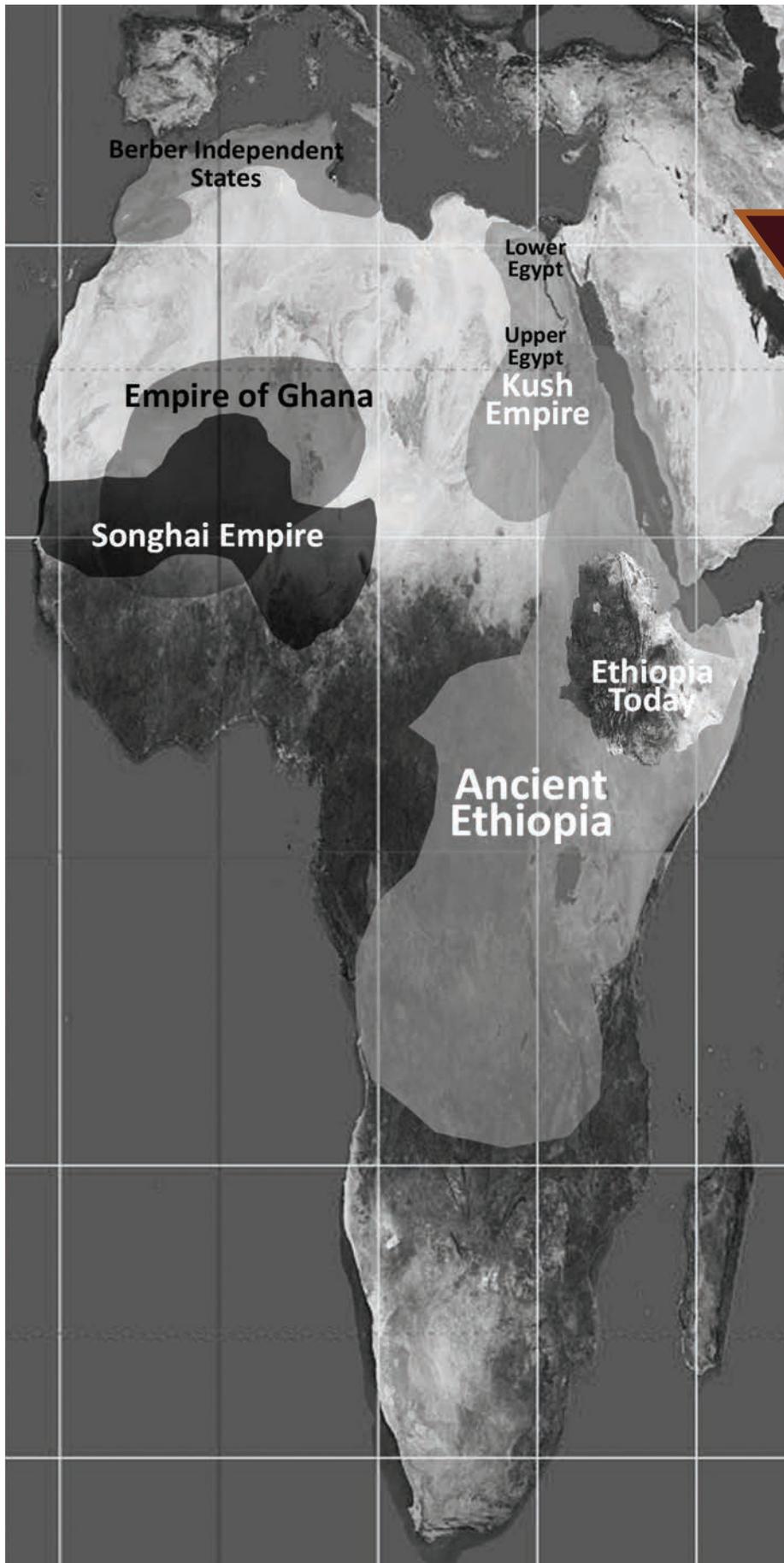
Marvin Gaye's music not only entertained but also educated and mobilized people toward social change. His ability to blend soulful melodies with hard-hitting social messages made him a pioneer of protest music. Even decades after his death, his songs continue to serve as powerful calls for justice and equality. His profound impact on music continues to resonate, influencing countless artists across genres. His work remains a testament to his talent and enduring legacy in the world of soul and R&B.

Sources: *Britannica.com; classic.motown.com; soulmusic.com*



RESOURCES

PETERS MAP OF AFRICA



WHAT IS IT?

Named for James Gall and Arno Peters, the Peters-Gall Map, or “The Peters Projection,” as it is commonly called, is an “equal-area” map that was published in 1974. Peters map is inspired by the work of James Gill, a 19th-century Scottish clergyman and astronomer James Gall. As an “equal-area” map, it more accurately scales land according to surface area, creating a far more balanced reflection of what the world really looks like.”

THE EVOLUTION OF AFRICA ON THE MAP

Although the ancient Greeks used “Libya” as the continental place name, they tended to restrict the term “Libyan” to North Africans of Berber background. They called peoples living further to the south “Ethiopians” (or Aethiopians), just as they called the lands below the Sahara “Ethiopia,” including the upper Nile Valley south of Aswan. As the only people of this region familiar to the Greeks were the Nubians of what is now northern and central Sudan, “Ethiopia” often functioned as a synonym for the Nubian kingdom of Kush (or Meroë). The country now called Ethiopia vaguely fit under the same designation, but knowledge of it was scanty at best.

RECIPES FROM THE DIASPORA



Watermelon Salad

Ingredients

Salad Dressing
 2 tablespoons extra-virgin olive oil
 3 tablespoons fresh lime juice
 ½ garlic clove, minced
 ¼ teaspoon sea salt

For the salad

5 cups cubed watermelon
 Heaping 1 cup diced English cucumber
 ¼ cup thinly sliced red onion
 ⅓ cup crumbled feta cheese
 1 avocado, cubed
 ⅓ cup torn fresh mint or basil leaves
 ½ jalapeño or serrano pepper, thinly sliced, optional
 Sea salt

Make the dressing: In a small bowl, whisk together the olive oil, lime juice, garlic and salt. Arrange the watermelon, cucumber, and red onions on a large plate or platter. Drizzle with

half the dressing. Top with the feta, avocado, mint, and serrano pepper, if using, and drizzle with remaining dressing. Season to taste and serve.

Source: <https://www.loveandlemons.com>

African-inspired Lentil Soup

Makes 8 servings

Ingredients

1 medium yellow onion, chopped
 2 carrots, peeled and chopped
 3 garlic cloves, pressed or minced
 2 teaspoon ground cumin
 1 teaspoon Bold Gold curry powder (or other mild curry)
 1 teaspoon dried thyme
 ½ teaspoon ground turmeric
 ¼ teaspoon freshly ground black pepper
 1 large can (28 ounces) diced tomatoes, lightly drained
 1 cup brown or green lentils, rinsed
 4 cups vegetable broth, low or no sodium
 2 cups water
 2 cups chopped kale, tough ribs removed
 Juice from a fresh lemon

NOTE: For a different variation, substitute 1 small piece of fresh ginger, peeled and minced, for the curry powder. For added heat, add ½ teaspoon cayenne.

Directions

Heat a large pot over medium heat. Add the chopped onion and carrot. Cook about 5 minutes, stirring often, until the onion has softened and is translucent. Add a little water if

vegetables start to stick.

Add the garlic, cumin, curry powder, thyme, turmeric, and black pepper. Cook until fragrant, stirring constantly, about 30 seconds. Add the tomatoes and cook for a few more minutes, stirring often.

Add the lentils, broth, and water. Raise heat and bring the mixture to a boil, then partially cover the pot and reduce heat to maintain an easy simmer. Cook for 30-35 minutes, or until the lentils are tender, still holding their shape.

Use an immersion blender to blend a portion of the soup. If you don't have one, put 2 cups of soup in a blender and purée until smooth. Pour the puréed soup back into the pot.

Add the chopped kale and cook for about 5 minutes, or until the greens have softened. Stir in the lemon juice.

Source: Recipe by Shauné Hayes



NEXT WEEK . . .

MAAFA WEEK 2
Strange Fruit

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