

The Journal of Pan African Studies

Speakers Bureau

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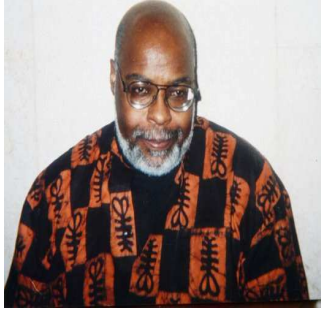
The JPAS Speakers Bureau is a service of *The Journal of Pan African Studies* (www.jpanafrican.com) designed to present a host of perspectives on the African experience in the U.S. and around the world to audiences at college, universities and community-based organizations. Proceeds from this effort go towards the JPAS Foundation endowment which funds *The Journal of Pan African Studies*, and awards scholarships and grants to people and institutions doing research and study on the history and culture of people of African heritage around the globe.

Each speaker in the JPAS Speakers Bureau donates at least 10% of their honorarium to the JPAS Foundation directed to scholarships, grants or the endowment. Hence, our speakers are independent contractors who have decided to participate in this act of giving to advance the greater good of human culture and society.



Itibari M. Zulu is the senior editor of *The Journal of Pan African Studies* (JPAS), a Ph.D. candidate in Interdisciplinary Studies at Union Institute & University, and co-founder of The Bennu Institute of Arizona. He holds undergraduate degrees in African American Studies, a M.L.S. in library science, and a Th.D. in theology. He has been an academic professional, faculty member or consultant via the Ralph J. Bunche Center for African American Studies at UCLA, the African American Museum and Library at Oakland, the Africana Studies program at California State University at Fresno, the Los Angeles Public Library, and Mesa Community College. He is also a former elected executive board member of the Black Caucus of the American Library Association, founder of the Los Angeles Black Book Expo, founder of Amen-Ra Theological Seminary, the former elected chair of the African American Studies Librarians Section of the Association of College and Research Libraries, and he is presently vice president of the African Diaspora Foundation and a life member of the National Council for Black Studies, Inc.

Consider inviting the founder of JPAS to your next event. His topics include: African-centered critical thinking, Kwanzaa, rites of passage, preparing for a first visit to Africa (he has visited six African nations), the dynamics of on-line publishing, African and African American relationships, Pan Africanism, and the African origins of library science, etc. And notwithstanding, he is also author of *Exploring the African Centered Paradigm: Discourse and Innovation in African World Community Studies* (1999), editor of *Authentic Voices: Quotations and Axioms from the African World Community* (2002), and co-editor of *Global Peace Leadership Summit 2007: Africa and the Diaspora* (2008) with Adewale Aderemi.



Dr. **Runoko Rashidi** is a historian, research specialist, writer, world traveler, and public lecturer focusing on the African foundations of world civilizations. He is particularly drawn to the African presence in Asia, Australia, and the Pacific Islands, and has coordinated numerous historic educational group tours worldwide. He is highly sought after for radio, television, and newspaper interviews, having been interviewed on hundreds of radio broadcasts and TV programs. He has made presentations at more than 125 colleges, universities, secondary schools, libraries, book stores, churches and community centers. On the international circuit he has lectured in over 50 countries. He is the author of the *Introduction to the Study of African Classical Civilizations*, *The Global African Community: The African Presence in Asia, Australia and the South Pacific* and his most recent work is titled *Black Star: The African Presence in Early Europe*. He edited, along with Ivan Van Sertima, *The African Presence in Early Asia*, considered "the most comprehensive volume on the subject yet produced". In December 2005 he released his first text in French titled *A Thousand Year History of the African Presence in Asia*. As an essayist and contributing writer, he has appeared in more than seventy-five publications (his historical essays have been featured in the *Journal of Civilizations Anthologies*, and cover the global African presence). Included among the notable African scholars that Runoko has worked with, he has also been influenced by John Henrik Clarke, John G. Jackson, Yosef ben-Jochannan, Chancellor James Williams, Charles B. Copher, Edward Vivian Scobie, Ivan Van Sertima, Asa G. Hilliard III, Karen Ann Johnson, Obadele Williams, Charles S. Finch, James E. Brunson, Wayne B. Chandler, Legrand H. Clegg II, and Jan Carew. As a traveler, Runoko has visited one hundred countries, colonies and overseas territories in a twelve year period beginning in 1999. Dr. Rashidi believes that his main mission in life is to help make Africans proud of themselves, to help change the way Africa is viewed in the world and to help reunite a family of people that has been separated far too long.



Doris Green (www.dorisgreen.org) is an ethnomusicologist, musician, dancer, certified teacher of Labanotation, creator of Greenotation, a system for writing the music of percussion instruments, and aligning it with the accompanying dance movements in a single integrated score. She was born in Brooklyn, did her undergraduate work at Brooklyn College, and her graduate studies on a doctoral fellowship at New York University. She was a faculty member at Brooklyn College, New York University, Teachers College of Columbia University, the New School for Social Research and Adelphi University. For her work in African music and dance, she received three City University of New York Faculty Research Awards which allowed her to teach and conduct research in several nations in Africa, from Tanzania to Senegal. She won the coveted Fulbright Award and spent a year teaching her system of notation in Ivory Coast and the Gambia. And later, she returned to Africa as a State Department Cultural Specialist to teach Ghanaians how to write dance on the computer at the University of Ghana at Legon. She is also the creator of *Traditions Journal*, and her autobiography *No Longer an Oral Tradition: My Journey Through Percussion Notation* was recently published, and is now available on line.



Professor **Gershom Williams** is a cultural historian, teacher, lecturer, bibliophile and community activist. For over thirty years he has conducted extensive study and research into the "pre and post" enslavement heritage of continental and Diasporan Africans. His special areas of interest and concentration have been in the African origins of humanity, the African presence and influence on Nile Valley/Egyptian and Western Civilizations and the foundational impact of ancient African people on Judeo-Christian and Islamic religions. He is currently is a professor of African American and United States history at Mesa Community College in Mesa, Arizona. He has taught for the Maricopa Community College District for 19 years, he is a founding member of the East Valley Kwanzaa Committee, and he is a co-founder of The Bennu Institute of Arizona. He attended Indiana University where he majored in African American Studies and Sociology, and he has a D.D. degree from Amen-Ra Theological Seminary. Also, he has served as president of the African American Historical and Genealogical Society in Arizona, and published essays in the *Arizona Informant* newspaper, the *Journal of African Civilizations*, *The Journal of Pan African Studies* (co-guest editor of the Antenor Firmin special edition), *Odyssey West Magazine*, and *The Desert Griot*.



Dr. **Yaba Amgborale Blay** is an educator, researcher, and scholar of Africana Studies and Women's & Gender Studies. She received a B.A. in Psychology (Cum Laude) from Salisbury State University, a M.Ed. in Counseling Psychology from the University of New Orleans, an M.A. and Ph.D. in African American Studies and a Graduate Certificate in Women's Studies from Temple University. She has been a member of the teaching faculties of Temple University, Florida International University, Lehigh University, and Lafayette College. Dr. Blay's research interests are related to Africana cultural aesthetics and aesthetic practices, the politics of embodiment and African/Black identities, issues of gender in Africa and the Diaspora, Black popular culture, and critical media literacy. Her dissertation, *Yellow Fever: Skin Bleaching and the Politics of Skin Color in Ghana*, relies upon African-centered and African feminist methodologies to investigate the social practice of skin bleaching in Ghana.

In addition to her many publications, she is an active editor, serving as a member of *The Journal of Pan African Studies* editorial board, a peer reviewer for *Jenda: A Journal of Culture and African Women's Studies*, and has edited special issues of both *Jenda* and *JPAS* focused on the socio-aesthetic practice of skin bleaching in Africa and the Diaspora. Dr. Blay is the recipient of a 2010 Leeway Foundation Art and Change Grant through which she will publish *(1)ne Drop: Shifting the Lens on Race*, a portrait documentary exploring the intersection of skin color politics and negotiations of Black identity. Dr. Blay is available to speak on such topics as global skin bleaching, skin color politics, Black hair politics, contemporary Black popular culture and media literacy, and Black/African feminisms.



Stephanie Anne Johnson (photo credit: *San Francisco Chronicle*) is an Associate Professor at California State University, Monterey Bay where she was one of the early faculty members who developed the Visual and Public Art Department when the campus opened in 1994. As an educator she has taught courses in art history, studio art, and service learning. She holds degrees in Theater (B.F.A. - Emerson College, Boston), Interdisciplinary Studies (M.A. - San Francisco State University), and Art (M.F.A. - University of California,

Berkeley). She is currently a doctoral candidate (ABD) for a PhD in Interdisciplinary Studies with an emphasis in Public Policy at Union Institute & University, Cincinnati where she is completing a dissertation on the Harlem Renaissance and the New Deal. Professor Johnson also serves as a Civic Arts Commissioner for the City of Berkeley and as a Fellow at The Wildflowers Institute in San Francisco. In these positions she advocates for systemic inclusion, on-the-ground leadership, and equitable resource distribution for Black people and youth.

Ms. Johnson is a visual artist and second-generation theater worker specializing in lighting design and Black theater history. Her design work has been seen nationally and in India, The Netherlands, Italy, France, Canada, and Belgium. She has also worked as a lighting director and electrician for films done by Alice Walker and Robert Townsend.

As a visual artist, her installations and mixed media sculptures preserve and honor the history of Africans. She has had one-person exhibitions at The African American Historical Society, San Francisco (1994) and The Sargent Johnson Gallery, San Francisco (2006). Her artwork has been exhibited nationally, most significantly in the show *Bearing Witness: Contemporary Works by African American Women Artists* at Spelman College, Atlanta (1996).

Johnson's article, "Women, Shared Leadership, and Policy: The Mano River Peace Network Case Study" appeared in *The Journal of Pan African Studies* 4:8 (2011) and her essay on teaching public art was published in *The Practice of Public Art* (2008). Ms. Johnson has done research, papers, and presentations in the areas of The Black Public Sphere, Black Public Art, and Mexico's Third (African) Root. In collaboration with the playwright Sharon Wallace, she staged two audience participatory research presentations, *Healing Transformations for Women and Men in the Academy* (2008), and *Women, International Water Issues and Theater of the Oppressed* (2009).



Agrippa O. Ezozo is the founder and president of The African Diaspora Foundation (www.theadf.com), a benefits analyst at UCLA, a conference organizer, and publisher of *The Black Church Review* magazine. He was the past executive director of the League of Patriotic Nigerians in Los Angeles, California, the former president of the UCLA Black Faculty and Staff Association and co-chair of the California delegation to the National Summit on Africa. Born in Nigeria, he graduated from Wudil Teacher's College Kano and subsequently became a teacher at Kundila Primary

School in Kano, Nigeria. In 1981 he moved to the United States to attend Los Angeles Trade Technical College in Los Angeles, California, and later attended and graduated from California State University at Dominguez Hills with a B.S. in Computer Information Systems, and in 2001 from the University of California, Los Angeles with an M.A. in African Areas Studies with emphasis in Public Policy (his thesis appeared in *The Journal of Pan African Studies*). He has spoken at local, national and international events focused on peace education and reconciliation with a particular focus on implementing a peace education program throughout the continent of Africa.



Marvin X was born May 29, 1944 in Fowler, California, nine miles south of Fresno in the central valley of California. In Fresno, his parents published the *Fresno Voice*, a Black newspaper.

Marvin attended Merritt College in Oakland, California where he encountered Black Panther Party co-founders Bobby Seale and Huey Newton who taught him Black nationalism. Marvin's first play *Flowers for the Trashman* was produced by the Drama department at San Francisco State University in 1965. Marvin X dropped out to establish his own Black Arts West Theatre in the Fillmore district of San Francisco in 1966 along with playwright Ed Bullins. Months later Marvin would co-found Black House with Eldridge Cleaver, 1967.

Marvin introduced Eldridge Cleaver to Huey Newton and Bobby Seale. Eldridge immediately joined the Black Panther Party. Huey Newton said, "Marvin X was my teacher, many of our comrades came from his Black Arts Theatre: Bobby Seale, Eldridge Cleaver, Emory Douglas and Samuel Napier."

One of the movers and shakers of the Black Arts Movement (BAM) Marvin X has published 30 books, including essays, poetry, and his autobiography *Somethin' Proper: The Life and Times of a North American African Poet*. He is also author of *Fly to Allah*, poems, *Beyond Religion, Toward Spirituality*, *Essays on Consciousness*, and *How to Recover from the Addiction to White Supremacy*, a manual based on the 12 step recovery model.

Marvin received his MA in English/Creative writing from San Francisco State University, 1975. He has taught at San Francisco State University, Fresno State University (now California State University, Fresno), the University of California at Berkeley and San Diego, Mills College, Merritt and Laney Colleges in Oakland, California, and at the University of Nevada, Reno. He lectures coast to coast at such colleges and universities as University of Arkansas, University of Houston, Morehouse and Spelman, Atlanta, University of Virginia, Howard University, University of Pennsylvania, Temple University, Medgar Evers College of the City University of New York, and the University of Massachusetts in Boston.

His latest book is the *Wisdom of Plato Negro*, parables/fables, Black Bird Press, Berkeley. He currently teaches at his Academy of da Corner, 14th and Broadway, downtown Oakland. Ishmael Reed says, “Marvin X is Plato teaching on the streets of Oakland.



Dr. Nana Adu-Pipim Boaduo FRC was born in Ghana. After graduating in 1973 as a professional certificated teacher from Offinso Teacher Training College, he taught at Methodist Primary School at Eduadin in the Ashanti Region of Ghana. From October 1974 to August 1976 he studied at the University of Cape Coast at Winneba Advanced Teacher Training College campus. From September 1976 to August 1980 he worked for the Ghana Ministry of Education at Agogo State Secondary school, Agogo. From September 1980 to December 1983, he taught at Government Girls Secondary School, Kaduna State and Uavande Girls School near Aliade in Benue State both in Nigeria. While in southern Africa, he taught in secondary and high schools in Lesotho, the former homelands of Venda and Gazankulu. He studied with the College of Preceptors in the UK (1986-1988) and obtained the ACP and LCP qualifications respectively. From 1993 to 2001, Dr. Boaduo studied with Vista University for his M.Ed. (1996) and PhD (1998) and the University of the Free State for masters in Development Studies (MDS [2001]). From March 1992 up until December 1997 Dr. Boaduo served in different capacities at Lemana College of Education as lecturer, senior lecturer and head of department. From 1998 to 2001, he was appointed Geography subject advisor in the Soutpansberg District of the Limpopo Province of South Africa. From 1999 to 2001, he was appointed as Vista University Distance Education coordinator at the Lemana College Campus, Elim in the Limpopo Province. He joined the University of Botswana from August 2004 until February 2008. He has written and published numerous articles in hard print and on line as well as presented seminar, and conference papers and organized workshops for professional teacher development. He has published eight academic textbooks with Lambert Academic Publishing, Germany in 2011 alone. Currently, he is appointed as Senior Lecturer, Faculty of Education, School of Continuing Professional Teacher Development, Walter Sisulu University at Mthatha Campus, Eastern Cape Province of South African and also serve as Affiliated Researcher: Faculty of Economic and Management Sciences, Centre for Development Support University of the Free State (Bloemfontein Campus): South Africa.

The topics of engagement for Dr. Nana Adu-Pipim Boaduo FRC involve: (1) Africa as the Colonialists Dark Continent: Introspective analysis of how dark Africa is in the new millennium, (2) African philosophies of Education: Opening up the neglected contributions of African philosophers to philosophical thoughts, (3) how long should Africa allow herself to be divided? Responding to Dr. Kwame Nkrumah's African Unity scenario, (4) has Marxist's Economic and philosophical theories any relevance to recent political events in Africa? Marxism becoming a reality in Africa, (5) training teachers for rural schools in Africa: A paradigm shift for teacher education and training in the new millennium, and (6) discussion on using Africa's Regional Development Blocks to pep up industrial and economic development: The view of an African academic.



Dr. **Oba T'Shaka** is an activist's scholar, renowned public speaker, professor, workshop leader, author, leader, organizer and visionary of exceptional influence who addresses audiences in the United States, Britain, France and Africa. Hence, he argues that African American culture is a new African culture that is grounded in African principles, which has had to be adapted to the oppressive conditions of the U.S. that is spirit-based, word centered, improvisational, freedom grounded, humanistic, inclusive, democratic, communal, rhythmical, dramatic, hieroglyphic, extended family, race conscious, and Pan Africanists in its orientation.

For thirty-eight years Dr. T'Shaka was a Professor at San Francisco State University, where he is now Professor Emeritus, and still continues to teach. He is a founder of the National Black United Front and served as its national vice chair from 1984 to 2009, he is the principal architect of the African Centered Educational Movement between 1984 and 1997 which succeeded in incorporating an African centered curriculum in public school education in the U.S., while chairing (1984-1996) the Black Studies Department at San Francisco State University, he incorporated natural sciences, (physics, chemistry, biology and mathematics) into the core discipline of Black Studies and led the move to define African philosophy as the foundation of Black Studies. T'Shaka holds a Ph.D. in Philosophy from the Western Institute for Social Research in Berkeley, California, and in addition to teaching, he is currently leading Operation We Are Family, a major global organizing drive to unify Black people and revitalize Black families in the U.S., and globally.

Retrospectively, Dr. T'Shaka has been active in the Black Freedom Movement since 1960 and in the course of his organizing and leading the San Francisco Civil Rights Movement, he was chairman of San Francisco Congress on Racial Equality, he collaborated with Malcolm X, and Martin Luther King around movement strategies. He worked with the Deacons for Self Defense in Louisiana in 1965 with their West Coast representative Chilly Willy, and in the same year he marched with the Rev. Dr. Martin Luther King, Jr. in Selma Alabama, serving as a march leader in the Selma to Montgomery march. And notwithstanding, in 1965 he organized the first coalition between Blacks and Chinese Americans and Mexican Americans under a group called Citizens United Against Poverty, which succeeded in placing the War on Poverty Program in the hands of the poor in San Francisco (the first successful effort that placed the poor in charge of

The War on Poverty program in the U.S.), and with Jim Montgomery an African American engineer, he built the 211 Marcus Garvey and Martin Luther King Cooperatives housing unit in the Fillmore district of San Francisco, where today people pay \$180 a month for four bed room units.

In 1966, T'Shaka organized the Pan African People's Organization (PAPO) that was financed by the Black community, and under his leadership in 1972 the organization created an independent Black school titled The African Children's Advanced Learning Center which continues to operate today wherein ninety eight per cent of the students graduating from the school go on to college, many with scholarships. PAPO has also served 35,000 plates of food to the poor, mobilized over 15,000 people a year between 1972 and 1979 in support of African liberation movements through the hosting of African Liberation Day, published the *African Awakener* newspaper and *Black Man Speaks* journal, and members worked in the Ujamaa villages of Tanzania in 1973. In 1974 T'Shaka had the singular honor to chair the North American Political Committee to the historic Sixth Pan African Congress in Tanzania (the largest of the Pan African Congresses and the first to be held on African soil), from 1990 to 1992 he successfully aided his colleagues in thwarting an effort by the right-wing Hoover Institute to destroy the Black Studies Department at San Francisco State University and around the U.S., in 1995 he addressed The Million Man March speaking to 950,000 Black men and provided follow-up strategy after the march. And in 2005, Dr. T'Shaka was the only African American honored to chair the plenary session on Pan Africanism in the 21st century at the ground breaking African Scholars Conference held in Senegal, a conference sponsored by the African Union, and he served as the keynote speaker in Manchester (UK) for the 60th anniversary of the historic 5th Pan African Congress.

Dr. T'Shaka is the author of five books. His first book grew out of his organizing in the Civil Rights Movement, entitled *The Political Legacy of Malcolm X*. He heard Malcolm X's wife Betty Shabazz speak in 1966 in the Hunters Point district of San Francisco, where she said that the government had pressured Alex Haley to delete key chapters from *The Autobiography of Malcolm X*. Hence, T'Shaka's book on Malcolm X covers dimensions missed by Alex Haley's autobiography, and unlike Manning Marable's book *Malcolm X, A Life of Reinvention*, which argues that Malcolm abandoned Black Nationalism, T'Shaka examines Malcolm's thoughts and shows that Malcolm remained not only a Black Nationalist, but also broadened his revolutionary philosophy, while working to radicalize the Civil Rights Movement into a human rights movement. In this analysis, T'Shaka combines activism with scholarship and allows Malcolm to speak for himself. His next volumes, *The Art of Leadership*, volume one and two are the only books on African and American leadership traditions and systems. Continuing, T'Shaka's fourth book, *Return to the African Mother Principle of Male and Female Equality* is considered classic because it is the only book to accurately define the paradigm for African and African American families, a paradigm of balance for Black and non-Black male-female relationships. T'Shaka's fifth book *The Integration Trap: The Generation Gap, Caused by a Choice Between Two Cultures*, explains what has gone wrong in Black families, communities and nations since 1968 and shows that powerful hostile forces have hit Black communities and African nations causing them to "choose between two cultures, one African American and one European American.

T'Shaka has also published articles in *Black Dialogue* magazine, *Black Man Speaks* journal, *The Journal of Black Poetry*, *Black Books Bulletin*, *Journal of Black Studies* (Department of Black Studies, San Francisco State University), *The Journal of African Civilizations*, and he also wrote 'Strategies and Tactics for Building a Mass-Based Black United Front' a 99 page position paper for the founding convention of the National Black United Front and 'Rescuing the Historical Legacy of Malcolm X' in National Black United Front educational program "The Portland BUF and the Oakland BUFFER Models", an organizing manual for The National Black United Front Afro-centric educational movement. Dr. T'Shaka has spoken at most major colleges and universities in the U.S., and he has also spoken internationally via the University of London, the University of Manchester, the University of Ghana and elsewhere. And furthermore, he has received awards from the Congress on Racial Equality, the California State Assembly; the San Francisco Board of Supervisors, the National Black United Front, the Malcolm X Grassroots Movement, and the State of California Senate.



Dr. **Tyrene Wright** is a scholar, human rights activist, producer, poet and founder of African Women for Africa, an international non-government organization. She holds a B.S. in History from Tuskegee University, a Master's of Arts in History with a concentration in Modern Africa from the City University of New York, and a Ph.D. from the Union Institute & University in Public Policy. Tyrene has held various appointments throughout the City University of New York, specifically John Jay College for Criminal Justice, City College, La Guardia Community College, and York

College. After teaching for the University of Cheikh Anta Diop (Dakar University) in Dakar, Senegal she returned to the U.S. and founded African Women for Africa, an organization designed to provide health literacy to African women throughout the African World.

A Booker T. Washington scholar, Tyrene takes a different approach to examining Washington and the Tuskegee model. Her research focuses on Booker T. Washington's role and relationship with African people and Africa which argues that Washington's role was to promote sustainable agriculture, and economic models amongst African communities worldwide. She is the author of *Booker T. Washington and Africa* (forthcoming) which is the first book of its kind, and covers two international policy cases: The Liberian Crisis, and the African Exclusion Measure, where Washington proves himself to be an adept Pan-Africanist and negotiator for African people.

Tyrene fuses her background in African history, with the study of Public Policy to focus on the impact of policies of African populations worldwide, with a special focus on Africa. A regular contributor to the *New York Page*, she translates political and policy jargon in academic and governmental realms into the people's language, hence digestible by the masses in New York City, where she resides. Her contributions focus on the advancement of African women and the social and political dynamics involved in harnessing the world's resources concentrated in Africa.

As a spoken word artist, and poet she was first published in *Words and Pictures* in 1991 and 1992; she is the author of *Words for Liberation* (forthcoming), a book of poetry which is a tribute to the three waves of the Black Arts Movement in the U.S. that echo the social and political concerns relevant to African communities in America; she is a producer/co-producer of two films, *Sepia Theater and the Black Arts Movement* and *Blood Ties: The Historical, Cultural and Political Relationship between Africans and Cuba*, and also, she produced *Sole Obsession*, a short film on New York's underground sneaker culture