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## Mr. Edward Loper

[0:00:00]

Mr. Loper: *[inaudible]* [0:00:00] without art. All right, in Delaware, when the art project got started, there were people on that project who later became fairly I guess important in Delaware as art.

Now, Eddie Grant was always around there. I never knew whether he was on that art project or not, Walter Pyle who was Howard Pyle nephew. David William *[phonetic]* [0:00:26] who had studied at under *[inaudible]* [0:00:29], Gordon Salter who did the most to develop the index of design because when Russell Park came from Washington, he put Gordon to help us all learn how to do this plate. And he did a terrific of job of teaching us to do this. He later became a restore for *[inaudible]* [0:00:50].

Sam Simon who had been at Pennsylvania academy and he worked on the art project and at the same time, he was commuting to New York twice a week to become an interior decorator which he later became.

Andrew Dora had been to academy at Pennsylvania academy as a student there and he did painting. There was a older man that used to do some sort of drawings, his name was De Valinger and his son became something about Historical Society of Delaware or the State Archive or something of that sort of thing. He was there.

And then there were some younger fellows, Bayard Berndt who eventually became bought an art to *[inaudible]* [0:01:46] which became Hard Castle, which was Hard Castle; he was, you know, he bought it.

A girl Caroline Smith who was working on murals at the same time that Bayard was working on murals. Frances Jennings who did real half of decent mural for this project and later became a non-objective painter in Philadelphia.

Liss Macklin *[phonetic]* [0:02:10] who was a musician, they had musician at that time, his mother was all of that because he wasn't playing classic music and he was a painter. And he – I saw him some years later. He was involved in selling events; his knowledge was able to be used then.

Johnny *[inaudible]* [0:02:35] who was one of the index. And he did – he could work well with his hands in wood work and such. And he did off a

lot and became part of the archeologist in the State of Delaware. Let me see. And there were many other fellows and girls who had worked there. Some would come and disappear and some stayed on for quite awhile.

In Delaware the Women's in Academy of art were some of the fellows had gone. And then this is where I first learned something about how to paint in color. There was Liss Macklin *[phonetic]* **[0:03:30]**, Frances Jennings and I went out to the – the Delaware art center had just been built where it is now *[inaudible]* **[0:03:39]**. And they didn't have a art school building where the building is. They had an art school underneath the museum. And they had this fellow that come down some province town who give a demonstration on painting. And he did a painting of a girl and we went out to watch him. And he didn't do the kind of painting that we were used to seeing in Delaware. He simply put color after the drawing is done. And made one color next to another color and just put colors down.

And when he finished, we thought it was probably the most beautiful painting we ever seen done. And then Liss went up that following year to study under him. And he came back very disappointed because this fellow would go up to the stage where he is painted. And then from there on, he got more and more and more academic and literal. But the beginning of his paintings and the use of colors was the tremendous influence on learning how to paint.

And this of course was based on something that we had no knowledge off and that was *[inaudible]* **[0:04:54]**. So whatever you learned is based on a tradition...

**[0:04:59]**

...because these all are based on some tradition that precede. And except that after he cared, this saves onto tradition to a certain stage and he divested by splitting it off into picture making, instead of carrying it on sober into painting and less into the making of pretty pictures.

They did have in Wilmington. And the first time I got interested in really painting, wanting to be an artist. They had a art week in the city of Wilmington, every year. And in the stores they would have paintings in the window of stores on Market Street and King Street.

And I was walking down King Street at 9th and King, in the window I think – I don't know, I think it was Van Skiver that was at that corner at that time. I'm not so sure at 9th and King. But in the window, they had

two paintings and there were buy into Wyeth. One was some seagull coming down to eat while a man was cleaning some fish. And the other was the man down in the boat with deep nets, dipping up a little tiny fish. And I thought that this was art. This was the great art of the world I thought. And that really what made me become interested in paintings for real.

And in the stores, they had paintings by all the different artists who lived in Wilmington in all the different windows. And it was quite a nice thing. It was much nicer than what they had today for art, you know, in the city going on.

And then I looked at some of the pictures. And I said – to my wife I said, "I can't paint as good as that." I probably couldn't. And thank – I'm sure I couldn't but I didn't know anything about what painting was about. But at least I thought I could. So that's how I started.

And this sort of thing went one day well until later they moved it to an outdoor show in Rodney Square. And they used to have it showed there, which was still quite nice. And then one time it rained and they moved it inside the city hall because they didn't want the pictures to get wet. And from then on it went downhill until lately it's not too much.

But that was quite a nice time in the showing of paintings in Delaware. Of course I guess it's because the wealthier women and the women of importance wanted to showing the pictures at that time and therefore it was really made to show them.

Interviewer: Uh huh. Uh huh. Some go again, in the art project a quite some glomeration of different nationality, different people from different places, studying some different places.

Mr. Loper: Yeah. It seemed that there was more activity I think in art around at that time, more activity. And I don't – I don't say that was better painting. I don't think the painting today is any better or any worst, you know. It should be better today I supposed I demand more of it today. But I don't suppose – I don't supposed as any different. It's just different kind of painting today, you know.

Yeah. I don't have much more to say about the art project.

Interviewer: Wyeth I had spoke with, I happened to *[inaudible]* [0:08:52] is over time the writers project under Janet Aikman. And she said, there were a lot of guys in there who didn't know how to put two words together.

Mr. Loper: Yeah. That's probably true. But you see the thing that's important is they did turn out have done a good book, you see? Even though they were not, you know, good and it did do a lot to help people to live whereas it hadn't happened before. Nobody gave us corn where you live. And if more people are living a little bit better, this is worth it. To me it's worth that.

So you don't expect too much really creative work or to come out of anything. Example, they took all the young fellows who wanted to and they send them to what they call the CCC camp. You heard – have they talked to you about that?

Interviewer: Yeah.

Mr. Loper: Well, the CCC camp did a darn good job.

**[0:10:01]**

I mean, a lot of the things that we still are using in the west to conservation is easy, you know, like – we today we are stripping the land all on the East Coast, stripping the land, building the housing development and so, every time there's a big rain, we get big flood, you know. Well, we had done this before in the West. We strip the land of all the trees, and then every time there was every rain, the Mississippi was a big flood. Everything was flooding all over the place.

Well, they've learned, they do something to help it. We don't have those floods I don't think in the Mississippi anymore. You don't hear any floods in the Mississippi, the flood is over anymore because some of the work was done by the WPA, you know.

So regardless of – it doesn't matter too much. 500 years from now, who the devil cares about most of the people who are living? How many people are going to be heard about 500 years from now, you know? I mean, even people who think they are pretty, darn it's not important. I'm not going to – even their name is going to disappear. Nobody will ever have heard of them.

And that include many people extremely high in government and in art, then when their names will be notice. So what really does matter is that human beings live a little bit better while they're here. That's all that really matters and that they enjoy living. And the money doesn't seem to make a dime because they're different. It doesn't seem to matter at all.

So human beings are more important than the money or anything else. So you can make it a little better for all human beings to live for 50 years – what the heck, what's it matter?

Interviewer: Do you think the federal government today it could *[phonetic]* [0:11:58] would be able to fund to something like the Oz *[phonetic]* [0:12:01] project and give it a free...

Mr. Loper: Yes. Yes. Yes. They could do it. But you see, what you going to have to do – everything got to make a profit in the United States and that's the problem. If it doesn't make a profit, it's no good. And this I think is extremely stupid.

Include back the other day, some kids were going by while we were having class. And they were going up to steal a whole crowd of must been a 100 and some kids went by where we were painting. So we stop them, what's this all about? And they said, "Oh, we're from no disillusion and we're travelling around the country." And they're going to live in Quebec City; they're going to live in the homes of a Frank's family, each child.

In Ontario, they live somewhere else with it. This is what they're doing. And so, who pays for this? And they said, the government, you know, their government doesn't have the same amount of money of that our government and yet it's doing things like that, you know. The kids are learning something about their own country, they're able – if we send a kid over somewhere, he's going to make a profit, you know?

So WPA – I mean, so a project that would be exactly the same as what's going on before, if they have it today, you're going to get some darn good artist out of it. You're going to get a lot of bump. So what? It's important that we turn out what few good ones there are will be worth it. And it could be done today and it should be done today. Of course since they got a bunch of kids only with long hair, it's going to upset a lot of these people who are going to hire the same thing they hire when we were on it.

They are a bunch of lazy bumps. And this is all they can see. Their mentality doesn't go any further than lazy bump. And some of those people who are saying they're a bunch of lazy bump, their grandfather's where those lazy bumps of the WPA. They don't know. They don't seem to remember this, that their grandparents were these lazy bumps. And they're going to be hauling it now because they happen to be a little bit

higher on the hole. I think it would be a wonderful thing. It would work well but it would have to be done the same way it was done before. If the artists are going to paint pictures, you're expected to turn in so many pictures every so often. But no rule that you must do this and you must do that because as soon as you do that, you get the same thing that happened where we always brag, we don't want a communist government but we insist on the communist technique, you know, where everybody is told what to do.

So if they have artist they're going to want to tell them what to do, then it's no good.

**[0:15:00]**

Interviewer: That's what I meant by asking you.

Mr. Loper: Yeah. But the thing is you just can't have a government that tells people what to do if you're going to have the works of art. Some of it is going to be junk. So some of that WPA stuff turned out to be junk but some of it is valuable today.

So some of it would be valued 200 years from now if the kids do it, you know, they do it now. This is all that count.

Interviewer: Like when I was at the – some of my traditional questions.

Mr. Loper: Okay.

Interviewer: Well, one thing still with the all surprise did you have contact with the federal theatre probably?

Mr. Loper: No, we moved from 14th Street, 14th and Market, that's right, 14th and Market and then they move to 10th and West at the left hand corner. Let me see. The Southwest corner of 10th and West, I'm right, 10th and West, yeah. The Southwest corner 10th of West, it's a parking lot now. There was an old – there was an old building there that was I think it was the art building.

Now, in that building, they had the musician work in the same room that we work. They would practice and we would work. We had all our desk down at the bottom windows, down the side. The musician practice over there, they had to work *[inaudible]* **[0:16:39]** today.

Now, on the next floor *[inaudible]* **[0:16:43]**, there was a writer. And then under that there was something on the bottom floor, I don't remember what it was but I remember that Mr. De Valinger was there and Andy Dore, they worked down there on some photo plaque.

So on sort of a one thing I think was sort of a mural – not a mural a picture of Delaware, the State Delaware and had all the different points of interest on it, you know, one of those photo were lay out.

Now, the actors, I think work in the same building. I'm not sure about that. I remember founding El Thompson *[phonetic]* **[0:17:26]** and few other fellows there, who were Delaware actors, who weren't making a \$2, you know. But once in awhile, I see one of the fellows around town. Now, he's an old man but he's interesting. I wasn't connected too much with the actors.

Interviewer: You get to get see them, their performance?

Mr. Loper: Yeah. I saw – I don't remember when I saw – I remember seeing him one. But I remember everybody at that time was taking about Black Macbeth but they didn't do that here. I was in New York. I think *[inaudible]* **[0:17:57]** wasn't it?

Interviewer: I'm not sure.

Mr. Loper: I think it was *[inaudible]* **[0:18:01]** that did that in New York. But it turned out some worthwhile actors in the world.

Interviewer: They did Julia Cesar Modern Jack *[phonetic]* **[0:18:10]**...

Mr. Loper: Here they did that. That's the one Julia Cesar Modern Jack *[phonetic]* **[0:18:15]**. Yeah. I wasn't – I don't know much about the actor requirement. But...

Interviewer: Did you – did you ever get to see any movies there in New Jersey?

Mr. Loper: Yeah. Well, yeah, but what the heck did I see? I don't remember what I was seeing. Movies I would – was – I don't know what year. That's what I'm thinking about. I don't know what year. The first one I saw was *[inaudible]* **[0:18:49]** Valentino at the end of – when – before he was over. But let me think. I don't know what's the – Wavering Height *[phonetic]* **[0:19:03]** was that an authority?

Interviewer: I think it was in the late '30s, the very year before it.



Mr. Loper: Yeah. Great area *[phonetic]* **[0:19:09]**?

Interviewer: Yeah.

Mr. Loper: That I saw early when it first came out. I don't remember movies that...

Interviewer: Were there separate theatres for the last...

Mr. Loper: Yeah. There was – there was a colored theatre on the French Street. And it was owned by a man named Hopkins. And then there was only one you could go to. It's interesting isn't it when people was going to go to the mix theatres here, everybody was all upset that it's going to be horrible and they were all going to have put some troubled problem. I guess now people wonder what the heck the problem was about. It was like eating in the city of Wilmington, you know?

**[0:19:59]**

We could only – we couldn't eat anywhere. There were only couple of colored restaurant on the East side but nowhere. And then later they made a very nice – they would let you stand at the counter on – in the five and dine at 9th and Market, we used to stand and eat there. That was a – that was up to you *[inaudible]* **[0:20:16]** that is the big break through.

And then everybody just worried about all the Black people rushing into the hotel of DuPont to eat after that, they didn't let them eat there. I don't know what happened to that hall. What happened? They were upset about it. They were all upset.

Interviewer: I think they're upset about something else.

Mr. Loper: Yeah. They'll be upset about that.

Interviewer: Did you – I'm really – I'm very interested in popular culture. Did you listen to the radio?

Mr. Loper: Oh, yeah. Radio, I heard the – I heard the Earth and Wealth, where the world *[phonetic]* **[0:20:50]** but I didn't know it was the – I didn't know it was in – what you call it? That it was a play. I don't understand why other people didn't know it. This was sort of a shock to us and we heard about it, you know, people had been upset with it. Well, I knew it was because he said so. It's started up, you know, town with the – it was exciting. But

of course I listen to the shadow who was exciting because you could see him going along the wall. And then when he came on TV, it was no good. He couldn't – it wasn't – it wasn't the shadow any longer.

Let's see, what did I listen to him? Eddie Counter *[phonetic]* **[0:21:34]** Red Island, my favorite. I listened very little to Adrian *[phonetic]* **[0:21:41]**, *[inaudible]* **[0:21:44]** that was pretty much the – I listen to that.

Interviewer: I'm curious about one thing. Especially a lot of people and mostly why – in fact there are all White, too bad. And you have mentioned *[inaudible]* **[0:22:02]** and currently there's a big, you know, they want you rewrite things...

**[Laughter]**

Mr. Loper: I like Amie and Andy but the White people liked it. So that made it possible to be good. It's like everything else. The best thing here in the world is Frank Sinatra when he quit, he says that Tony Ben is the best thing in the world. I know a lot of guys who can sing, you know? And never done anywhere around such as *[inaudible]* **[0:22:33]** Williams and a lot of other good guys that can sing. But, you know, they're not included *[inaudible]* **[0:22:39]** price act, you know. It's – they decide what's good. And when we hear it, gees, he's good, you know, like the King of Swing was Benny Goodman. We thought this was about as crazy as you can get, you know? After all the music was *[inaudible]* **[0:22:57]** when he was really good with the best group of musicians he ever had, *[inaudible]* **[0:23:03]** and the whole gang.

I hear these people in our town *[inaudible]* **[0:23:06]** Benny Goodman is the King of Swing, **[Laughter]** we laughed. We were – we spent more time laughing at White attitude than they ever realize because they were telling us who's good. And we knew that, you know, Benny Goodman wasn't anywhere near Karen Daisy *[phonetic]* **[0:23:26]** at that time. Or the *[inaudible]* **[0:23:30]** with the better band than the guy they told us who's the kind of – king of Jazz; some of bull headed guy was the king of Jazz. Paul Whiteman was the king jazz. He is the king of jazz and jazz is a Black music *[inaudible]* **[0:23:45]** playing it better than anybody else *[inaudible]* **[0:23:47]**, you know, it sounds like – you wonder what goes on, you know?

I think it *[inaudible]* **[0:23:54]** interesting to me even now, if you listen to the radio and you watch television or whatever, you'll see a whole bunch of Black women who are doing things, *[inaudible]* **[0:24:07]** they call her,

you know, her voice is *[inaudible]* **[0:24:11]** there is this and Ella and Diana and Diane Carol and all these Black women, they're all over the place. Sex symbol, I guess some of them are.

Okay, how many Black men do you hear about spoken as often as these women?

And on top of that if these women are so dog on talented, why are the men are so untalented? What happened? What makes this that this goes on this way? I wonder. These men are not talented and the women are? Come on, somebody put me on. It's interesting.

**[0:25:00]**

There must be a reason. Are Black women more acceptable than Black men? You see an appointment made by the government for high position and with the Black – she was a Black woman, why? Black men are not as intelligent? Why did the black women always the one? Black men don't count, must be...

Interviewer: But Roosevelt top *[inaudible]* **[0:25:31]** adviser was Mr. Gutierrez.

Mr. Loper: That's right. It wasn't a Black man. And they appointed a woman to Switzerland, Sweden and they appoint a woman first. And in Delaware, who did the governor appoint to a high positive first in Delaware? Arber Jackson *[phonetic]* **[0:25:51]**. No men, men just don't have anything on the ball, I wonder why?

We're not as intelligent as the women? Yet when it comes to intelligence, White men are always more intelligent than White woman. Now, you mean to tell me that there's some reversal to this on the account? It's fun.

But you see, we got a different attitude about things than White people do. And they can't understand why we see it differently. We see it differently because we see little tricks that are done. And, you know, we all say, "We'll say something, White people say it's not true." Then later White people say, "Oh, this is the way things are such as the dope." We were screaming about dope a long while ago.

Demy Holliday *[phonetic]* **[0:26:48]**, what she went through? We were screaming. They wouldn't let her in the city of New York. She wasn't allowed in the city. She was a horrible person.

Now, it's covered all over the place. Now, they make laws that say, "It's not so bad," you know? But we see this going on in all kinds of social things, day in and day out. And they don't understand why we think it differently.

I just read an article about Police Department. We see a police from the beginning, they say, "Police are nice guy, who kind of they protect us, they will help us." We say whole different system of police, you know, reaction in the system.

So therefore, when we see it, we say differently, they look at us and say, "Oh, you're crazy." They can't understand. And the depression, we saw it differently. These people who said it wasn't so bad, they're liars to us. But to them it wasn't bad, you know. They had to do their own cooking, you know. Unless they were extra rich like the man my grandmother worked for. And he's going to have her to do his cooking, you know, from 7:00 O'clock in the morning to 7:00 O'clock at night.

Interviewer: It's kind of – it's kind of like my wife *[inaudible]* **[0:28:05]** pointing out how they go to church I do and men do than whole women.

Mr. Loper: Oh, sure. They're obvious, yeah. And she can easy see it.

Interviewer: Yeah. Not so obvious to men.

Mr. Loper: No, because this is the way it's supposed to be. Isn't this how it always is? And you don't see that you're doing these things to them. And see, I can see it being done to the women because I'm looking at it somewhat at different point than what White men are. I see what's going to happen to the women. I see the dirt – I mean, not dirt. I mean, I see the unfairness of it, you know, because I'm seeing it from my knowing about unfairness being happening. Lady system she got it based. She says, well, I wouldn't hurt anybody, my husband wouldn't hurt anybody and she wasn't, her husband wasn't, you know?

And yet who the heck is it that hurt them? A colored guy, who is causing this guy not to get a fair shake? This woman's husband isn't doing it, you know, and yet he is, he is. And but he wouldn't know he's doing it, I couldn't see his doing it.

I'm getting to the stage now, that I don't give a darn what happens to the world one way or another by what people are doing, you understand?

Interviewer: Uh huh.

Mr. Loper:

Because I know it's going to change. It's changing. It gets keeps changing all the time. I saw one Black guy the other day, he's telling about how he gets angry about what goes on and how bad things are, you know, because you haven't seen it bad at all. I said, the first job I got, the first job I ever had before I got to – before I used – one day I went out to the coal yard, it was Walker Schneider Coal Company on – no, Diamond Ice Coal Company on Pennsylvania Avenue at the railroad there.

**[0:30:11]**

So with that – with the winter and then you carry coal on your back in a – in a thing on your back and you dump in people cellar. Well, my first day on that job. So I got a plenty of coal, they told me to unload it, I got up in the attic for claw bar and break the coal lose from the ice, you know. I got it out and then we put into the shaft.

And in those days whenever a Black guy got the coal in the truck, he got up on top of the coal and road to the place and then dump the coal. Well, being younger, I thought I might be – oh, hell that's stupid, you know. So I got inside in the cab and road to the place. And the poor guy sitting there, he was shock up with me sitting there, well, they fired me.

**[Laughter]**

So, you know, this sort of thing – if you have a background to that, you can see little things happen all your life. You see things happen that other people don't see what's going on. And they wonder why do you say such thing. I say, "Well, I'm not doing any harm, you know, I don't hurt people, I want things better." We were right about the present. I say, all right, vote the same way you've been voting and you'll keep the same thing gone.

I go to Quebec every year and wonder *[inaudible]* **[0:31:39]**, I like the freedom that you get there not just that I'm past the stage now, where I worry about personal freedom to be able to come and go. But in Quebec, if I want to walk the street 1:00 O'clock in the morning, I can walk the street without worrying.

People are out in the street walking, up and down the street, having a nice time all over the place. We can't do that here. We would be able to do that here if our social condition was to change. And it's not going to change as long as people insist that the way they have it is the way they like it.

They, you know, you can't say I like when I'm living here and I want have it this way and I want to have it that. You want to have to give up something. And they don't want to give up anything unless they give up something it's not going to get better. It may get worse.

And yet everybody I know Black and White would love that freedom of walking the street at night and living free and relaxed. And yet they're not going to get it. No matter how much they wish for it. How much they say more for this? How much they say this for that? It's not going to happen.

And it won't happen until all of us are willing to give up a little bit of something. And nobody is going to; they're going to grab another president who's going to give them hell, going to make it our way, not going to do it. And I love to go to Quebec because I can do that fun.

I – your age group to flip me in Quebec, I just can't look and go – I just say God, what a ball they have. And it could be here but it's not going to be. And I'm not going to live to see it be. You might live to see it but it's going to be awful lot of hard work from you all. Not to your parent, they're done. They'll never – they can't – they can't visualize the vision.

Interviewer:

Were there any real changes for Black people during the '30s?

Mr. Loper:

Delaware is complicated. When I was very little, there was sort of an – you live over there, I live over here but we'll all live together and make out all right. When I was very little, I can – from what I gather, what I felt, what I remember – not felt. Felt no good. What I remember, okay?

I remember my mother and my grandmother and my grandfather associate with White. But there was some sort of association and I'm not sure of whether it was a come down relation by the White to them or what it was. I don't know. But I remember White being around getting along.

And then most of the people like our family all believed and used to hangout the flag, you know, we were good Americans, they felt.

**[0:35:01]**

And then in my neighborhood everybody got to try to get along. And then there was people came from the south and them the Black in the south loaded stuff like this and my family felt superior, you know. And then – and then they were worried like curse words where men if they were

you, men would go to fight in all of them. Those same words the day you call your friend would...

**[Laughter]**

...when you call your friend and you're talking, you never know you said it. In other words they take in this thing out of the mother of what you call it, you know. It doesn't – it has no fight in that word anymore. That was the fight word before. Maybe that's good that they've made it, you know.

But it was more or less sort of a acceptance of how things were by Blacks. I remember writing in the 4th of July, parade in the city of Wilmington, in a truck waving little flags. I was one of the little Black things waving flags, you know. And some part in family has fought in the civil war for the North, you know.

So we were acceptable for the parade, you know, belong to the sons of American veterans, all kinds of stuff. And then everything sort of went along, you got along more or less with White and Blacks in the area. We played football together. We fought against each other. We played baseball, mixed baseball teams with our neighborhood, you know. And we play the different games together, all right.

Then after the Second World War, all these nice people who love each other so much, they started moving and they would stay there – best thing they would say was, "Well, Ed, I'm not really moving because I want to get away from the neighborhood, I'm moving so my children will have a better school. But everybody was moving for their kid would have a better school, you know, moving from the old neighborhood so their kid would have a better school.

I remember some of the fellows from my neighborhood moved in this neighborhood so their kids would have better school. And they moved in little houses over there. And then when I moved here and over there, when I moved here and built this house, I had been here awhile. And then barely move their first and I had been here awhile. And then to isolate and they keep the Black people confined Black on all this area around here.

To keep them confined, the street used to go through on where it supposed to go through. They built a little houses right across it to keep the niggers in this neighborhood.

And then some guy on the corner there got mad. And him and **[inaudible] [0:38:17]** White used to fight a lot, you know. And the neighbors hated him. So when he got mad **[Laughter]** could kill a guy. And then everybody walks away and try to go move to a better neighborhood to get better school.

**[Laughter]**

It's fun. It's fun to watch if you, you know, just for watching and not getting upset about it. You just know what's going on, you laugh. And they still **[inaudible] [0:38:48]**, we're trying to keep our schools better. No, it's not. It's the same thing they did when they moved from the old neighborhood; they just want to get away from those Black people. With the family of Black has got worst to them after money became a little more available to White and not as available to Black.

When I built this house, I had – the house was supposed to be built for \$14,000. I had \$7,500 and the property. I couldn't get a loan from the bank because I was a bad risk. Black people were bad risk. I got to loan to a Jewish organization because a decent who is Jewish, you know, and I had worked with Jewish people a lot.

But the good White people who – they couldn't lend me money to build a house. When I had \$7,000 and the – they wouldn't let me had the risk. I was a bad risk. So I don't forget it. I mean, you know...

**[0:40:00]**

...I still realize they have changed. I go in the bank now and shock that people in there are Black working in the bank. It's a shock to me. I'm not used to – I'm not used to expecting it. It's a sort of surprise. It happened so fast that I wasn't expecting it. And this is how thing happens that why I say, I give up, I'm not **[inaudible] [0:40:23]**. I'm not going to worry about it one way or the other **[inaudible] [0:40:28]** and he came just so darn fast and nobody knows it came.

I think Nixon is a horrible president for Black people are concerned, by turning White people against Black with that fairly – with that phony thing he used about to us. And the forgotten men, what kind of man, what did he say that he brought up are the style in the majority. That was simply saying Black people against White or, you know, White people against Black. All right, I don't care. He'll die, you know. And another guy comes along and he will change it a little bit.



And another guy come along it will change. It's continues to changed. I remember when I used to deliver newspapers that every time I look in newspaper, if some colored guy being hang for being link or hang for rape, it doesn't happen, you know. Even some guy in Alabama today, he's running on a party of – a White people's party, he is the only man running and he's going to put those niggers in their place. That thing in, you know, this morning's paper. And everybody in Alabama calling him a thief because he's doing it, heck, this was the way we did it before. I mean, you know, guy like Allan is one of this guy. This is how those guys got in. I'm glad his dead, you know.

But it doesn't mean anything to me that he's dead, you know. But it just another – I mean, out of the way. The world is going to keep changing. It gets better all the time. I have women in class coming in United States going down; I think it's going to be a great country. I think it's going to be better than it was. It's only one way forward to go and that's better based on my point of vision. It's better now **[inaudible] [0:42:16]**.

First time for them, it's not as good because they had somebody calling the White the way they try to explore, they're nothing. You see? So they're fewer pink in this **[phonetic] [0:42:28]** but I don't.

We have a whole – we have a different basis to project things. And I think the country's is going to be a wonderful country because it point's to being a wonderful country. It doesn't point downwards to me. I see it's getting better. I fight with young Black guys when I tell them I think it's getting better.

I'm old man now. So when I see **[inaudible] [0:42:53]** many changes that you don't know have changed. I mean, today, instead of – instead of listen to Black guy, a police would shot one which comes out the same thing. But even that is not condone as well as the Lincoln was condoned before. I remember a guy said, he had a some colored guy was linked over here somewhere, I think at Prices Corner or somewhere like that. And the guy told me – the guy told me he had his cow in his pocket. He has paid his **[inaudible] [0:43:32]**.

I remember a White guy saying to me **[inaudible] [0:43:38]** all right, you just as good as I am. And this guy would be a bump, you know. I mean, why no, you know, and he's a, you know, you may be just as good as I am. Thank God. [Laughter]

Interviewer:

Is there – I'm sorry.

Mr. Loper: Go ahead, I'll answer.

Interviewer: Is there – well, you know, going along with your feeling about the country, is there any lessons that the depression thought the country?

Mr. Loper: No, no, because the lesson that the depression thought the country, they just turned their back and act like they never existed. And it did teach them some good lessons. It caught them something about developing the land. They stop it. They've – so everything try to make a profit. If it doesn't make a profit, it's no good.

You know women in class only thing their husband stay about the war is. Well, if the Vietnamese get their way, we're not going to get those natural resources that we have a right to. That to me was a shock when I heard the man say it.

He said, these people up here complaining about that war that if those people have it their way they want, we're not going to be able to get our share of the natural resources that we have a right to. As if they belong to us.

**[0:45:07]**

We haven't learned. No, I don't think depression thought us anything.

Interviewer: I mean, change is as good *[inaudible]* **[0:45:19]** without people, you know why?

Mr. Loper: Yes. The change goes on in spite of the people. No matter what the people want, the change come. I – just example, in your time, do you hear when they were fighting about *[inaudible]* **[0:45:33]**?

Interviewer: No, I've been to Europe *[phonetic]* **[0:45:37]**.

Mr. Loper: Well, this was in Wilmington about – I don't know couldn't be more than seven or eight years ago. They was *[inaudible]* **[0:45:43]** about eating in restaurant in the City of Wilmington or anywhere else around the City of Wilmington. A Black person couldn't come in.

We had, you know, you were not allowed to do these things and that sort of thing. You do them all now. Nobody even knows that the other system existed. Who, let's say 10 years old and if you would to tell some child that's 8 or 10 years old, in fact I know – okay, a friend of mine, a former judge in Wilmington lives next door to one of my student, he's Jewish.

He – the judge's wife died not too long ago. But they were talking about having seen this thing on television about in the south when the race thing first got started out not able to *[inaudible] [0:46:41]* and not able to eat in places. And so, she was telling her kids about they couldn't go and eat there. And so, when the kids, they weekly meet with aunt *[inaudible] [0:46:51]*. I said, why? They couldn't understand why, why do they have to sit in the back? Why did they have to? Why couldn't they all eat together, you know, the kids can't – can't even visualize it. So guess what do you think kids 100 years from now will think about the this stupid stuff, you know?

They will have no – they will have no tradition at it, it's gone. Just as like in Quebec, a fellow asked me, he's selling newspaper *[inaudible] [0:47:22]*, he say if he – the only thing going on today is that all these guys people, only these *[inaudible] [0:47:28]* want to pick all the White women. So I was telling my friend in Quebec, he asked me what would have the real problem behind the race in America. I said, "It's because White men think the Black men *[inaudible] [0:47:41]* White women." He said, "Well, that's stupid." I said, why did you say it's stupid? He say, "Well, here in Quebec, we like *[inaudible] [0:47:50]*." I said, why? He said, because it's beautiful.

And this year I saw about – I saw about five or six Black kids, they are beautiful. They were just pretty. One little girl I said, I was – we were working and he came by and she stop with her mother, and I turned around, I looked at her I said, my God, I said, where did you come from? I said, "You are a beautiful thing." And she blushed *[inaudible] [0:48:23]*. They are.

And yet 100 years from now, nobody *[inaudible] [0:48:32]*, you see? And they wonder who the heck was that dumb? Who was this idiot that even worried about such problems? Well, that's why I want to believe in the country to be better. The talent in this country, *[inaudible] [0:48:47]*.

The challenge in this country when it got started were done by brilliant White *[inaudible] [0:48:54]*. They were brilliant. They started this country. And they did a super good job at what they started on doing. Okay. After those men died, the creativity of the White angle faction *[phonetic] [0:49:12]* has been leased. How many White *[inaudible] [0:49:15]* are really talented today? How many do you read about who are really talented? *[inaudible] [0:49:24]* Black.

The *[inaudible]* **[0:49:31]** talent has been many. They're the least talented people there are today, yet they control the banks which is good. That's keep them in power but they are not talented. But just think what's going to happen when all the talented people, talents are able to become real. The country is just starting. It just beginning to become a country. After this other people's talents will be utilized but they're not going to be utilized for awhile, when they will be then the county going to become tremendous.

**[0:50:05]**

I got good arguments to it.

Interviewer: Some of the youth *[phonetic]* **[0:50:11]** I wonder about that...

Mr. Loper: No, there's – if you're seeing it only from a 30-year or 20-year view point, well, I say a 20-year view point, you can't wonder about it because you've seen with not quite on what the tradition was before. You see? But if you see what the tradition was before and having seen it in action, not just by reading it by some guy who writes the book, who probably didn't have to go through much of it. But if you can see it in some point where you were a part of it and see how much change happened and how much a better country today than it was before, even though, you know, you don't like hell thing.

When you can see that much of a change, the betterment for most people, not just a one group, I mean, most of the people are better off today than they ever were. You know all these people who are screaming about my practice of being *[inaudible]* **[0:51:15]** they didn't have *[inaudible]* **[0:51:17]** their mother and father didn't pay any taxes, they didn't have anything to pay it *[inaudible]* **[0:51:21]**, you know. So they're victim about paying taxes when, you know, they are going to be happy to paying them because they are darn better than they are paying *[inaudible]* **[0:51:30]** financially. And they *[inaudible]* **[0:51:33]** any better completely living better, you know, cutting wood and burning *[inaudible]* **[0:51:37]** in the morning wasn't – and smoke *[inaudible]* **[0:51:41]** before you get the forest going dead. That wasn't so good.

Those ones are good days, you know, if somebody can remember how it was nice with the cherry that they fire burning in the forest, it wasn't so darn, how come we're burning on the side to side the coal, you know. It wasn't so good.

And a lot of us lived not only Black; a lot of us lived like that. Go up stairs – and you got up in the morning if you're living in a real house, Black, White, Purple, Green when you get up in the morning, it was cold up there because you couldn't to keep that fire burning hot enough up stairs once you close up stairs doors. And it was cold. And on the window was frost, you know, a pretty decorative like feather is all over the window, beautiful to look at. But you rush down stairs *[inaudible]* **[0:52:33]** by the fire.

So, you know, when you can see the difference then go ahead, it's not so bad. And I don't blame you for being *[inaudible]* **[0:52:46]** it's not good, you know. But what's basically going it's not good if it could be, what is ought to do *[phonetic]* **[0:52:54]**. That's what they're fighting about. Not only *[inaudible]* **[0:52:57]**, I'm still fighting about that too. Then the country is going to be all right, when we get – when all *[inaudible]* **[0:53:05]** die, I hate to go.

**[Laughter]**

When they're all dead and maybe your group is gone, there it starts to getting better. It's not a horrible thing to look forward to. That's why I like to stay.

**[Laughter]**

Interviewer: ...right away.

**[Laughter]**

Mr. Loper: *[inaudible]* **[0:53:29]** I like this day, I don't know.

**[0:53:36]** **End of Audio**