DESCENDED FROM THE PROMISED LAND

THE LEGACY OF *Black Wall Street*

FAITH BASED DISCUSSION GUIDE

ODYSSEYIMPACT!® TRANSFORMFILMS®

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INTRODUCTION TO DOCUMENTARY STUDY GUIDE

Rev. Dr. Lee H. Butler, Jr.

Vice President of Academic Affairs and Academic Dean,
PHILLIPS THEOLOGICAL SEMINARY

Descended from The Promised Land: The Legacy of Black Wall Street takes viewers to the scene of un-checked violence against Black communities that was common following the American Reconstruction era. When Dr. W. E. B. Du Bois made his turn-of-the-century claim about the American dilemma of race, nearly 20 years before the massacre of Greenwood, no one could know his description was a prophetic analysis of the kind of violence, erasure, and destruction that would sweep through Greenwood and other Black communities. The year was 1903 when Du Bois declared the problem of the 20th century to be the color line.

With slavery and post-Civil War violence narrating the social interactions of the 19th century, the United States Supreme Court decisions punctuated American society as a nation defined by race. The Court's decisions on Dred Scott v. John Samford (1857) and Plessy v. Ferguson (1896) codified the nation's social disposition on the qualifications of citizenship and inequality under the law. Although the Declaration of Independence identified "men" to be endowed by God with certain unalienable rights, the Supreme Court interpreted that to say persons of African descent in America have no rights that a White person is obligated to respect. The Court subsequently interpreted the law to say that living separately (not unlike what the Confederacy created during slavery) was appropriate as long as equality was maintained. These two cases legalized White opinions of Black inferiority and inequity as the defining features governing American life, and they had deep consequences for the development of Black faith.

In 1921, eighteen years after Du Bois made his famed claim, he visited the famous Greenwood District of Tulsa. This premiere thinker who believed that African Americans would be led into prosperity and equality as citizens by a "talented tenth" no doubt saw Tulsa's Black Wall Street as the shining example of African American pride and self-determination. The Greenwood District was a proud, prosperous, thriving community whose existence was not dependent upon handouts from White Tulsans.

The community was separate from White Tulsa and the dollars of Black Wall Street were generated and recirculated within the Greenwood community. Greenwood was not an inferior side of town “across the railroad tracks,” rather Greenwood was a true model of “separate but equal.”

Looking back on the prominence of Black Wall Street, the role of faith within the community should not be underestimated. Just as religion is a synthetic feature of African cultures, religion has been the glue that created the narrative of African American culture. Within the approximately 40 city blocks that constituted Greenwood, there were thirteen churches, which meant at least one church existed every three blocks. Socialized within an America that held the belief that prosperity was a sign of God’s blessing and inheriting an African spirituality that held there is no separation between the sacred and the secular, the residents of Greenwood no doubt believed their success was God ordained. The Black citizens of Tulsa claimed their human dignity on Beaulah Land – the name free Blacks gave to the state of Oklahoma as God’s promised land for them. Engaging Greenwood’s prosperity as evidence of faith and conceiving the devastation as the destruction of the household of faith, shifts the gaze from the aesthetics of inanimate buildings to the stories of human lives. The traumatic end of Greenwood is the story of how easily the image of God can be distorted and destroyed.

Discussion Questions

1. In this film, we see with our own eyes and hear with our own ears the voices from a generation of Black business owners who were free, safe, and prosperous. It expands the narrative so that viewers see and hear about more than the trauma of the massacre. What is it like to hear a fuller narrative? [This question is grounded in the following segment of the film: 00:05:08 – 00:06:37. In this clip, Rev. Dr. Robert A. Turner describes Black political power and provides multiple examples of Black prosperity in Tulsa leading up to the massacre.]

2. The Historic Vernon A.M.E. Church was the only edifice left standing, and it carries the memory of prayer under fire. What has changed in the Black faith community since then, and has anything remained as a resource? [This question is grounded in the following segment of the film: 00:12:50 – 00:15:06. In this clip, Rev. Dr. Robert A. Turner, pastor of the Historic Vernon AME church, tells the story of when residents hid from the angry White mob in the church basement and critiques the myth of the American dream for Black people.]

A PRAYER FOR GOD'S PRESENCE ALONG THE JOURNEY

Rev. Dr. Robert A. Turner

Pastor,
THE HISTORIC VERNON AME CHURCH

PRAYER

Dear God, our Majestic King, we desire to live free in the land where our ancestors were brought here to be slaves.

Merciful Master, liberate us from the shackles of sin and the misery of mayhem.

Great Wise God, teach us how to love ourselves in a world which disdains our existence and appropriates our culture.

Fearless Champion, our battle axe, fight our battles against corrupt politicians and overzealous police who fear and retaliate against the Black bodies they've sworn to protect.

My all-seeing friend Jesus, please be with us when we feel alone or in the minority at work, school, or at restaurants. Help us to feel your presence and see your power in a society that seeks to isolate and exploit us.

Our Most Intelligent Creator, create more foot soldiers to wage war against enemies of peace, truth, and love. Bless us with the stamina to walk around the walls of Jericho until they fall down. Give us the grace to experience your love and know your wisdom. In Jesus name I pray.

Amen.

LITANY

Leader: We Remember you, the oppressed, neglected, and exploited.
Church: We remember the 1921 Tulsa Race Massacre,
Leader: We remember the Red Summer of 1919,
Church: We remember Rosewood, East St. Louis, and Elaine Arkansas Race Massacre and the over 52 race massacres we had throughout the country,
Leader: We remember you.
Church: We remember the churches that were burned,
Leader: We remember the bodies that were killed,
Church: We remember.
Leader: We remember the bombs that were dropped on Greenwood,
Church: We remember.
Leader: We remember the loss of wealth and resources and the residents of Greenwood who were rounded up and forced into concentration camps,
Church: We remember you.
Leader: We remember the cruel laughter of by the White lynch-mob,
Church: We remember.
Leader: We remember the schools, homes and businesses that were looted and destroyed,
Church: We remember.
Leader: We remember the mass graves, forced imprisonment, bondage, and brutal murders,
Church: We remember.
Leader: We remember survivors not receiving any insurance claims after paying their premiums every month,
Church: We remember.
Leader: When God calls us to remember,
Church: It is to join God in being both Alpha and Omega,
Leader: The Beginning and End is who God is.
Church: So God is in the past while walking with us in the present,
Leader: God is time and operates outside of our 24-hour day.
Church: So God is with Martin Luther King Jr. in the Birmingham Jail and with the little children in cages on our border.
Leader: God never leaves us in our suffering.
Church: God was here in Greenwood when she was bombed,
Leader: Just like Jesus was with the three Hebrew boys in the fiery furnace. He was with the members of the Historic Vernon AME Church who were hiding in the basement during the 1921 Tulsa Race Massacre.
Church: We remember you.
Leader: We remember George Floyd, Ahmaud Arbery, Sandra Bland, Breanna Taylor, Trayvon Martin, Eric Garner and more.
Church: Jesus never abandons us in a fight.
Leader: God always encourages us to do right.
Church: We remember.
All: We remember you Jesus and are eternally grateful for all you have done.

Discussion Questions

1. What concerns come up when we see that so much of a community's faith experience centers around historic and ongoing acts of racist violence, displacement, and erasure? What can the faith of our ancestors teach us about this? [These questions are grounded in the following segment of the film: 00:12:50 – 00:13:55.]

2. What would it be like to hold worship, sacred prayer circles, and community rituals on the very streets where Black men were gathered and marched away by White mobs? What possibilities for healing might there be, and what kind of support resources might be necessary? [These questions are grounded in the following segment of the film: 00:15:07 – 00:16:09.]

BLACK AND POSSIBLE

Rev. Dr. Stephanie M. Crumpton

Associate Professor of Practical Theology,
MCCORMICK THEOLOGICAL SEMINARY

There is a captivating picture towards the beginning of *Descended from The Promised Land: The Legacy of Black Wall Street*. This black and white photo somehow brings all of Greenwood into sharp, vibrant, and color-filled focus. It is of a tall Black man, wearing long pants that might be tucked into boots. A loose fitting, but crisp, white jacket flanks his upper half, and a buttoned dress shirt frames his neck. His neck appears extraordinarily straight, strong, and wrapped in dark skin. His fixed brown countenance is serious and intentional. He is not leaning, but posed purposefully with one hand at his side, and the other grasps the frame of his vehicle. He does not appear uneasy or out of place, nor does he appear to be "on the run somewhere." This free Negro man is at ease beside his vehicle, and this image makes me ask, "Where were they headed?" Not just him, but anybody he wanted to bring along to wherever they wanted to go because they had the extraordinary means to get there. The photo captures a deep freedom – freedom not just of the mind and body, but of his sacred spirit.

Yes, he and others bore the brunt of violent White rage during the massacre (and most likely in times before), but for just a moment, viewers behold Black possibility, hope, and striving when we see him own the very symbol of freedom – an airplane. The photo does double duty. It captures him demonstrating his freedom, and at the same time it frees Greenwood from the limits of any contemporary incapacity to fathom Black freedom, privilege, agency, and striving in 1921.

Descended from The Promised Land's portrayal of Black folks embodying freedom is a gift, even as the film deals directly with the impact of White supremacist violence, displacement, and erasure that happened in the Greenwood community of Tulsa on May 31-June 1, 1921.

The film introduces the history of Greenwood's citizenry through the eyes and ears of its descendants who do not flinch as they connect the relationship between White disdain for Black progress and violence as the method by which that disdain is made real on and against Black flesh, families, and economies.

In their recollections and testimony, they call for a deep acknowledgment of their ancestors' striving, and the awful desolation they experienced when they dared to live independent of 1920s-era White supremacist culture and capitol. The rich imagery and storytelling ask viewers to take the next step towards honoring the lives and land of Greenwood's ancestors who were twice displaced – first by the violent massacre and second by racist systemic policymaking.

The film also does the important work of correcting history. Viewers hear not the story of a race riot, but rather the story of a massacre that forced a generational change, the impact of which is documented in the film. This shift directs attention to how the narrative about Greenwood was shaped to justify the violence visited upon the community, which had deep repercussions for its ability to rebuild. It never recovered and constantly faces the ongoing threat of erasure. This threat presents well the challenge of working through the structural resistance against communities who refuse to be erased. The film points out the devastating effect of this repression on Greenwood residents whose family legacies entail profound and traumatic experiences of loss.

Throughout the film, it is clear that deep regard for self and others is the thin line that sustains connections between generations now. It was also the tie that bound and sustained members of Greenwood in the era leading up to the massacre. Part of that connection can be pinpointed to the centrality of Black church life during that time. The Historic Vernon AME Church is the only church edifice that survived the fires and bombings that night, and it stands in honor of the many congregations that burned. In the middle of the film, we hear Rev. Dr. Robert A. Turner, the contemporary pastor of the church, narrate the history of how it opened its doors to hide members of the community in the basement during the violence. When they came up out of the basement, they brought with them the faith that sustained them through that awful night.

Both they and their faith emerged deeply changed by the fear of being found, the crash of bombs, and various sounds of death that they experienced all night. It is important, yet easy to identify their faith as what kept them while they hid underground. Yet, it is hard to ignore an important, gnawing question of faith: How is it that God saw fit to save these few and this one building, and yet, 40 blocks still burned and an unknown number were killed, many of whom were dumped in mass graves? How is it, God, that in this case you chose to protect this one building from racist rage, yet you do not spare all houses of worship, and those who seek refuge from violence in their doors? Furthermore, what does it mean when generations of a people's faith is often and overwhelmingly shaped by pleas for help and salvation from racial violence and trauma? These are not easy questions to ask or answer, and the film does not attempt to do so. Rather, *Descended from The Promised Land* calls communities of faith to see, hear, and grapple with the complexities of a faith that bears the burden of witnesses to God's presence and affirms Black life as sacred in a social and historical context that does not value it as so.

Descended from The Promised Land raises awareness about the 1921 Tulsa Race Massacre, while also providing a useful resource as Black communities and other communities of color grapple similarly with reclaiming narratives and rebuilding communities following historic, contemporary, and structural forms of racial violence, displacement, and erasure.

Discussion Questions

1. If you turn off the sound, and just watch the visual images playing on the screen, what do you see in the sequence of images, what do you feel, and what does it make you desire for Black communities who are similarly impacted? [These questions are grounded in the following segment of the film: 00:03:30 – 00:06:30. In this clip, the descendants of John and Loula Williams describe the traumatic impact of the massacre, and Rev. Dr. Robert A. Turner recounts Tulsa's Black independence and wealth leading up to the massacre.]

2. In the clip, Daddo encounters a White man who had looted his mother's belongings without even knowing where his mother was and if she was dead or alive. He dared not confront the White man lest he risk being killed. What are the psychological, spiritual, and social impact on individuals and communities who, for the sake of survival, are repeatedly forced to choose silence in the face of violent and gross injustices? [These questions are grounded in the following segment of the film: 00:15:54 – 00:17:37. In this clip, Daddo describes being taken into custody and seeing a White man walk down the street with his mother's stolen fur coat and purse.]

THE PURPOSE AND PLAN OF ANCESTRAL WALKS

Dr. Itihari Toure

Director of Institutional Research, Planning, and Effectiveness,
INTERDENOMINATIONAL THEOLOGICAL CENTER

Ancestral Walks are collective spiritual experiences for remembering, reconciliation, and restoration. *Descended from The Promised Land: The Legacy of Black Wall Street* chronicles the Greenwood community's progeny as they walk the streets and recover the sacred memory of their ancestors' lives and works. In a way, the film is an Ancestral Walk of its own that re-connects the contemporary community with its ancestors' experience to name, bear witness, grieve, and celebrate Greenwood's transgenerational story.

Ancestral Walks embed the sacred memory of place in the lives of those who engage those locations on a daily basis. The act of walking the land, and re-calling the names, stories, and events of our collective ancestors makes us ready to receive a new spiritual paradigm that can frame our communal recovery and thriving.

There are central and common spiritual principles that govern our recovery in Ancestral Walks:

- Each sojourner (walk participant) shares common experiences (cultural, social, physical) although each response to those experiences is unique.
- Each sojourn (walk) is a process of questioning assisted by the presence of Spirit – the indestructible energy that enlivens and connects the visible to the invisible, which is enabled by the Divine Source of all things and is known to humanity by many names.
- Spiritual power and spiritual presence are always available.
- Immersing oneself in cultural and spiritual teaching can aid in spiritual living.

Our Ancestors, in all their different expressions, guide us on our journey home (the Divine dance of spirit, mind, and body in harmony). What is required of each of us to reach this sacred place called home is to be aware and to recognize the directives and insights of the Ancestors, for it is they who lived so each of us could reach this moment in life. Their lives are meaningful because we have intentionally acknowledged the connection between our lives and theirs. No matter what our particular circumstances, we are here because they lived.

The vicissitudes of racism, violence, false truths, and marginalization have traumatized every soul they touch, and *Descended from The Promised Land: The Legacy of Black Wall Street* shows us what that uninvited and violent touch from White supremacy did to Greenwood. It evaporated a town and its very soul. Yet healing from soul trauma can occur when physical locations are transformed from spaces of trauma into spaces of liberation and creativity. This is why so many ancestral spaces of soul trauma are marked by individuals and communities. They are marked so that those who encounter those spaces can contribute to transforming it. The healing of the soul is about walking with integrity, reparations, and justice. As Deena Metzger said, "Heal the life and the life will heal you."[1]

When we remember our own ways, call our own Ancestors' names, drum and dance the rhythms of our homelands' heartbeat, and bring these things to life at the site of ancestral memory and experience, we participate in the healing and transformation of the soul. This memory, this engagement with ancient ceremony, prayer, and ritual of our cultures of origin, ensures that our children, our grandchildren, and our grandchildren's children will not have to struggle to remember that which once was lost. Out of our remembering, they will come to know.

Ancestral Walks model the sacred work of sustaining a community. Here are a few steps you can apply to your own community.

1 Identify start and end points for the walk that align with the healing intentions of the community.

2 Enlist community griots, storytellers, to come tell the story of who and what existed at the site of ancestral memory that you wish to acknowledge. Ask them if they know anything about their ancestor's faith.

3 Bring the drum, lift songs, and offer prayers of thanksgiving and supplication. Then name the wrongs committed against your ancestors with a willingness to hear from Spirit about what reconciliation with self and others will require of everyone for the sake of current and future generations.

4 Do not just walk by the people and through the neighborhoods on the walk, but engage them with respect and regard for the lives that live at ancestral sites of memory.

5 Model creative and communal problem-solving in response to the lives impacted by legacies of violence, displacement, and erasure. Is faith a resource for this problem-solving, and if so, how does your faith hold you and others accountable to one another and God?

6 As you hear and encounter the story of the community, what personal stories and needs for repair of what hurts inside of you begin to emerge? Listen to yourself and consider how your individual healing connects to the larger communal healing at the center of the Ancestral Walk.

Discussion Questions

1. Who holds the stories in your family and communities? Connect with them and ask them to take you to the sites of memory in the community. When they speak, become curious about who or what may be missing from their stories. [These questions are grounded in the following segment of the film: 00:06:42 – 00:10:10. In this clip, the granddaughter of Leona Bell Corbett describes the various businesses her ancestor owned, the normalcy of Black ownership, and the legacy of Black female entrepreneurship.]

2. When communities suffer trauma, many cope with their pain and suffering in the best ways they can. Gather the young people in the community at sites of memory during the walk, and name the impact of trauma, while also committing to being a healing community so that they may learn different and healing ways of coping with the transgenerational legacy of trauma. [This guidance is grounded in the following segment of the film: 00:17:40 – 00:18:37. In this clip, Byron, the descendant of John and Loula Williams, characterizes his ancestors' death as "death by trauma," and issues a call to make things right for Black people.]

1 Deena Metzger, "Can the World Mend in This Body?" Dark Matter Women Witnessing 6, May 2018. *https://darkmatterwomenwitnessing.com/issues/May2018/articles/Can-the-World-Mend-in-this-Body_Deena-Metzger.html*

RECKONING WITH RESISTANCES TO REMEMBERING THE TULSA MASSACRE

Dr. Melinda McGarrah Sharp

Associate Professor of Practical Theology and Pastoral Care,
COLUMBIA THEOLOGICAL SEMINARY

Descended from The Promised Land: The Legacy of Black Wall Street documents at least two kinds of resistances at play in society when it comes to change.

First, resistance works for change. The most compelling and effective practices of this kind of resistance also have a vision of an alternative and better vision of what change could be like.

Additionally, resistance can oppose and work against change. In this sense, resistance is the conscious and unconscious reluctance human beings exhibit around needed change. It is almost guaranteed that mentioning change raises resistances against the very idea even before hearing more.

Noticing, wrestling with, and remembering mass racialized violence, erasure, and displacement, can evoke both kinds of resistances, or reactions, within people and communities. Noticing your resistances while watching and reflecting on this documentary can support restoration, reparations, and community-building.

Notice the images and sounds in the film.

What might it be like to stand in the very spaces we see and hear about in the film?

- Prosperous, safe, creative, beautiful, blossoming Black Wall Street
- Air flowing past faces in a miraculous moving motorcar
- Traumatic, fragmenting, violent, forced-marched horrors of the Tulsa Race Massacre event
- Searching miles of smoldering rubble from thriving places, homes, and belongings
- Crackling first-person accounts of traumatic loss
- Quiet, imaginative snowy expanse where family businesses once thrived
- Hearty laughter remembering community in and around grandmother's businesses
- Listening for ghosts and spirits of what used to be underneath bustling traffic today
- Great-great grandchildren singing, dancing, and playing piano while tracing traumatic generational impacts of racialized violence

As you notice, what is more and less familiar from your own past, present, and imagined future? Does any of what you see bring to mind the need for racial-justice and healing, restoration, reparations, and community-building in your daily life?

The Historic Vernon AME church was the only remaining edifice following the massacre, suggesting that God was watching over it. But what about the other churches, businesses, and homes? What tensions come up for you as you think about how God saves some, but not all, and still not some others?

WHAT HAPPENED?

Notice the spoken word "massacre" as a way of describing what happened in Tulsa by the speakers in the film. In contrast, some photographs shown in the film have the word "riot" written on them [see images at 00:04:59, 00:15:28, 00:16:14]. Riots have legal implications. Since what happened in Tulsa was officially identified as a race riot, insurance companies did not pay claims from immense damages suffered, and restoration has never happened. After statehood, legislation blocked rebuilding [00:06:50] and interaction [00:05:40], zoning laws [00:10:27] were changed and highways were directed through Greenwood. The word riot seems to justify this disruption and erasure. What words do you use to describe Black Wall Street? What words do you use to describe what happened in Tulsa? How and where do your stories intersect with stories shared with you here?

WHEN DO YOU FEEL?

Notice Leona Bell Corbett's granddaughter's comment, "If you think about it too long, it just makes you just cry" [00:10:03]. Notice as Loula Williams' great-grandson recounts her death by trauma [00:18:24]. This documentary brings up real feelings. My 12-year-old son who has walked Black Wall Street called the documentary a breathtaking way for him to see it better. What emotions are evoked for you?

LEGACY?

Notice how great-grandchildren speak truth about legacies killed and cut off [00:09:50], imagine legacies that should have been, and envision new possibilities of repair, reparation, and restoration [00:11:54]. How is the legacy of the 1921 Tulsa Race Massacre living in your family and communities of belonging today? **What could your legacy be? In what ways can faith also be something that is passed down as a sustaining spiritual legacy?**

RECKONING WITH RESISTANCES

Making deep changes to create a lasting impact is not easy. This work sparks both kinds of resistances mentioned above: a desire to make change happen on the one hand and a desire not to change anything on the other hand. Our human resistances can even move back and forth from disconnection to desire for collaborative change.

Resistances can show up as avoidance or creating distance. As a White woman viewing this powerful documentary, resistance as avoidance looks like agreeing that the massacre is an injustice but refusing to see it as part of an American history that I share with Black people. I can think, "This isn't about my family or even a place where my family lived (albeit quite nearby)." I can resist by settling into being overwhelmed or thinking I'm too small to change a massive injustice. Or the opposite: I can resist by taking over efforts for short term change, sidestepping the difficult, beautiful work of ongoing communal accountability. Resistances splinter identities (it's us versus them out there), time (this is now but that was back then), spaces (I belong here and they belong there), and future (mine is possible whereas theirs is impossible). It is tempting to divide and disconnect.

Resistances can also look like joining collaborative movements that envision shared living and thriving. As a White woman watching this documentary, resistance as movements toward change looks like believing that this history has shaped my history and vice versa. I can believe what I hear, take note of what and when I feel through all my senses, permit listening to move me. I can honor the ground that connects here to there. I can commit to listening to experiences that differ from mine. I can work in myself, my family, and communities toward dreams of change being shared freely between neighbors. I can be honest about how I block others' dreams in my imagination, daily life practices, and politics. It is possible to join resistance movements.

Resistances of holding back can help us survive, but they are so tricky. We can fall for hundreds of good-sounding reasons to opt out, not get too involved, do nothing, learn nothing, wait for all the facts of investigations that have never happened, or support status quo racism by accepting the unacceptable (see Oklahoma HB 1775 that makes anti-racist education illegal again, which passed just days before the 100th commemoration of the 1921 Tulsa Race Massacre).

Resistance movements for change are equally smart and strategic and much more powerful, more hopeful, more joyful, and more just as collective movements for healing and justice. As you engage the documentary, notice your resistances. It is time for deep reckoning with lasting impact. Let us commit to resistance movements that notice, wrestle, and remember as practices of intercultural connection that support restoration, reparations, and community building.

ACTION PLAN

Notice the call for descendants of people and communities who knowingly or unwittingly benefitted from the 1921 Tulsa Race Massacre to right the wrongs [00:18:49] by acknowledging Black women [00:09:30], advocating for an investigation [00:14:57], believing Black lives matter [00:14:28], engaging in collective trauma recovery [00:18:30], creating tangible reconciliation [00:18:58], building each other up [00:19:56], affirming full humanity everywhere it is demeaned [00:20:50], loving better [00:20:57]. What is your next step in restoration, reparations, and community-building? Who are your support and accountability partners? Are there ways that communities of faith can play a role in support and accountability, and what should that look like?

RESOURCES

- John Hope Franklin Center for Reconciliation, Tulsa, Oklahoma, https://www.jhfcenter.org/
- *The Black Wall Street Times*, https://theblackwallsttimes.com/
- Oklahoma HB 1775, Approved May 7, 2021, http://oklegislature.gov/BillInfo.aspx?Bill=HB1775
- "Open Letter to Governor Stitt, OK State Legislature, and Oklahomans" from the John Hope Franklin Center for Reconciliation Board of Directors, May 2021; https://www.jhfcenter.org/
- Kiese Laymon, "What we Owe and are Owed: Kiese Laymon on Black Revision, Repayment, and Renewal," *New York Magazine*, May 10, 2021, Accessed at: https://nymag.com/article/2021/05/what-we-owe-and-are-owed.html
- For a glimpse into present-day disparities in Tulsa neighborhoods as a direct result of the 1921 Tulsa Race Massacre of people, businesses, and churches of Black Wall Street, see *Tulsa World* photographer Mike Simons' "Street Level Projects" and "Talking with Strangers."
- Chanequa Walker-Barnes, *I Bring the Voices of My People: A Womanist Vision for Racial Reconciliation* (Grand Rapids, MI: Eerdmans, 2019)
- Patrick B. Reyes, *Nobody Cries When We Die: God, Community, and Surviving to Adulthood* (St. Louis, MO: Chalice, 2018)
- Resmaa Menakem, *My Grandmother's Hands: Racialized Trauma and the Pathway to Mending Our Hearts and Bodies* (Las Vegas, NV: Central Recovery Press, 2017)
- Resmaa Menakem, "When White Bodies Say: 'Tell Me What to Do,'" *Psychology Today*, May 25, 2021; Accessed at https://www.psychologytoday.com/us/blog/somatic-abolitionism/202105/when-white-bodies-say-tell-me-what-do
- Melinda A. McGarrah Sharp, *Creating Resistances: Pastoral Care in a Postcolonial World* (Leiden: Brill, 2019)

CREDITS

EXPERT CONTRIBUTORS

Rev. Lee H. Butler, Jr., Ph.D.
Vice President of Academic Affairs and Academic Dean,
Phillips Theological Seminary

Rev. Stephanie M. Crumpton, Th.D
Associate Professor of Practical Theology,
McCormick Theological Seminary

Melinda McGarrah Sharp, Ph.D.
Associate Professor of Practical Theology and Pastoral Care,
Columbia Theological Seminary

Itihari Toure, Ed.D.
Director of Institutional Research, Planning, and Effectiveness,
Interdenominational Theological Center

Rev. Robert A. Turner, D.Min
Pastor,
The Historic Vernon AME Church

GUIDE PRODUCERS

Rev. Stephanie M. Crumpton, Th.D
Associate Professor of Practical Theology,
McCormick Theological Seminary

Evy Constantine
Head of Social Impact,
Odyssey Impact

Anne Faustin Davis
Director of Faith-Based Coalitions,
Odyssey Impact

Jenise Ogle
Director of Diversity, Inclusion & Multicultural Impact,
Odyssey Impact

Louis Otero
Screenings and Sales Coordinator,
Odyssey Impact

CREDITS

COPY EDITOR

Rev. Jill L. Snodgrass, Ph.D.
Associate Professor, Department of Theology,
Loyola College of Arts and Sciences

DESIGN

Darian Colbert
Owner / Designer,
DARCO Creative Studio

Juliana Oelkers
Communications Coordinator,
Odyssey Impact

Thanks to those who reviewed this guide:

Ann O'Leary
Director of Strategy, Advancement, and Communications,
Odyssey Impact

CREDITS

Special thanks to members of the *Descended from The Promised Land: The Legacy of Black Wall Street* Brain Trusts, hosted by Odyssey Impact.

Chief Amusan
Real Black Wall Street Tour

Jacqueline Blocker
Descended from The Promised Land

Michelle Blocker
Descended from The Promised Land

Rev. Dr. Lee H. Butler, Jr.
Phillips Theological Seminary

Rev. Dr. Iva Carruthers
Samuel DeWitt Proctor Conference, Inc.

Byron Crenshaw
Descended from The Promised Land

Rev. Dr. Stephanie Crumpton
McCormick Theological Seminary

Dr. Tiffany Crutcher
Terence Crutcher Foundation

Dr. Joy DeGruy
Joy DeGruy Publications Inc

Jalaya Liles Dunn
Southern Poverty Law Center

Rev. Mark E. Fowler
Tanenbaum Center for Interreligious Understanding

Rev. Dr. Derrick Harkins
Odyssey Impact Board

Nailah Jefferson
Director, Descended from The Promised Land: The Legacy of Black Wall Street

Rev. Terrance McKinley
Director of Racial Justice and Mobilizing, Sojourners

DJ Mercer
Justice for Greenwood Case

Monica Rhodes
Center for the Preservation of Civil Rights

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