

**Black Liberations Movement Mosaic**  
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Oral History Interview  
with  
Miss. Hilary Pandora Yam  
By Atandi Anyona  
King William's Town, South Africa  
August 12, 2008

Interview with Miss Hilary Pandora Yam

Interviewed on August 12, 2008

Location: King William's Town, Eastern Cape, South Africa

Interviewer: Atandi Anyona

Transcriber: Atandi Anyona

Language: English

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Atandi Anyona: Ok, my name is Atandi Anyona. I am from Dickinson College and I am interviewing Pandora, my host sister, and I will begin by asking, please tell me a little bit about yourself, you know, your name and what you do.

Hilary Pandora Yam: Ok, my name is Pandora, I am a scholar, Grade Ten, I live in King Williams Town, and I am sixteen.

Atandi Anyona: Ok, ah, the first question is, we can consider you the young generation, and in terms of the music you listen to, how much of liberation music do you incorporate into present day music?

Hilary Pandora Yam: A little, it's not a lot actually. 'Coz you find that nowadays its all about dancing and having a good time and having a good time, you know, celebrating and not really about the past.

Atandi Anyona: So as for you, what kind of music do you listen to?

Hilary Pandora Yam: I listen to Soul, ah, yah, RnB and a bit of hip hop.

Atandi Anyona: And do you listen to more music from outside countries than from South Africa or do you mix them both?

Hilary Pandora Yam: I would say more from outside.

Atandi Anyona: And why is that?

Hilary Pandora Yam: It's because I think that here in South Africa, musically we still got a long way to go. Because you find that even though the music maybe South African, there is still something missing for me, yah.

Atandi Anyona: Ok, now, here we are in King Williams Town (KWT) and this is regarded as one of the locations where Biko used to do his thing and how much do you know about Biko and the Black Consciousness Movement (BCM) and what does that mean to you?

Hilary Pandora Yam: Ok, um, as much as I know, it was not something that I was formally taught, it was something that I had to go find out for myself. Um, I know that he grew up here; he studied around and this is primarily where Black Consciousness (BC) was founded. And it was the home of most of the people who struggled and fought for our freedom. And what it means to me is that I have something to be proud of in a way because, I mean, this is his home and though we've got a lot to do in celebrating his legacy, I am proud of him and the fact that this is his home.

Atandi Anyona: And do you think the philosophies of BC are very applicable in present day or that was just for then?

Hilary Pandora Yam: Yes they could but we don't really ever consider them, Yap.

Atandi Anyona: And in term of, like you said, people like Biko, Mandela, and Sisulu, those are the people who should be remembered. How do you think is the best way to remember a person like Biko and what he achieved?

Hilary Pandora Yam: By practicing his philosophies; I mean not just saying, ok, today is his birthday or today is the day he died, lets just celebrate for the day. I mean, daily, living through his, through what he has done; saying that ok, I am a product of that struggle and that I should act like that. And not say that, ok fine, they fought it, they died and they won. Yes, I am free thanks to them, thank you, and you just go out and murder someone. You know, that's not how we should be doing it. We should live through it.

Atandi Anyona: And in terms of monuments, do you think more statues of people like Biko should be put around, or what do you think in terms of monuments and museums; how do you think Biko should be remembered?

Hilary Pandora Yam: Um, as you can see, we don't have enough of those here and if we do, they are probably being vandalized in some way. Honestly I think monuments, ok museums- yes that's a good idea, but monuments aren't really a good idea because you build the monument, it's gonna be there; and then everyday I walk past it and not even take a second look. I think is better if what he has been through is taught in school, you know, people talk about it, instead of just building, paying money, thousands and millions of Rand, just so that you build something that will just stay there, and someone will go and vandalize it. I think it will be better if they practically use that, not by building something. But, ok, that's just me.

Atandi Anyona: Ok, and also thinking about you, since you are the young generation, can you be able to associate with the apartheid times or is that something that only people like your parents can be able to relate to?

Hilary Pandora Yam: No, we all do because it's not over. I mean, I still struggle at my own school with predominantly black people; our teachers, you find that they will favor the lighter skin to the darker skin ones. So, it doesn't only relate to them. We are all affected in a way, whether though it's not directly sometimes, but it's there; it's not over, so we all are affected.

Atandi Anyona: Ok, as for now, would you like to give any final comments about either music or BC, or anything like that?

Hilary Pandora Yam: Um, I think if our musicians could kinda stop being all shallow, basically, and try and focus on other stuff because if I think, at the moment, music and entertainment is one of the most powerful forms of media, and if they could use it productively, then a lot would change. People would start talking about these things, you know, Yah. And Black Consciousness, people should teach, and then probably we will all be enlightened on, 'coz I know that some people don't really know. My own friends, I would be like talking to them about the BCM and they are like what's that? - but they are South African. And people coming from other countries expect everybody to know about it, but not everyone does. So, that's a shame, Yah.

Atandi Anyona: Ok, thank you very much for your information.

Hilary Pandora Yam: Pleasure.

[End of Tape]