WHEN YOU FINISH READING YOUR AFRO PASS IT ALONG TO A FRIEND

—Dr. King says

(Continued from Page 1)

tions of which, Dr. King was the first speaker.

During the second, Parren J. Mitchell, executive secretary of the Maryland Commission on Interracial Problems and Relations, and David Glenn, secretary of the City's Equal Opportunity Commission, discussed various problems which limited their respective organizations.

Mr. Mitchell emphasized the need for a stronger "and truly state-wide public accommodations law."

Mr. Glenn said "housing represents the real frontier in race relations", and that the city is "literally at the crossroads in race relations."

The third and final session, "The Shape of the Future," was a discussion by religious figures in the area—representing the major faiths—in a panel discussion.

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DR. KING'S thesis was that the world is in a state of change, the old order is passing away and a new is slowly, and in instances, painfully taking its place.

"We have seen the old order in America in the form of slavery," said Dr. King. During the period of slavery, colored people were considered "things."

The depersonalization of colored Americans was made more emphatic, said Dr. King, through the Dred Scott decision, which ruled that colored people had no rights of citizenship and that they had no rights that a white man was bound to respect.

"Then something happened to the colored man," said Dr. King.

The automobile, the two world wars, the great depression, the change to urban life, and the decline in illiteracy, said Dr. King, caused colored people "to take a new look at themselves" and to re-evaluate their position in society.

This re-evaluation revealed that what was important, said Dr. King, "was not the color of skin or the texture of hair, but human dignity."

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SPEAKING directly to the clergymen, Dr. King said the racial crisis brings a new and basic responsibility to religious bodies.

"Churches and synagogues must stand up and challenge the status quo, to break the mores, if necessary," he said.

"Churches have too often stood by mouthing pious and sanctimonius trivialities."

Clergymen must make "religion relevant in this hour," said Dr. King, who is scheduled to return to Birmingham Monday morning.

Dr. King suggested to the clergymen that they "challenge and make palatably clear that segregation is morally wrong and sinful."

He told the clergymen that segregation is based upon hatred, pride and falsehood; therefore, it was incompatable to Christianity.

"The underlying philosophy of segregation is diametrically opposed to the underlying philosophy of democracy and the Judeo-Christian religion" said, Dr. King.

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While in Chicago, last week, Dr. King said that he read a survey on what white people think about colored people in this nation.

"I was appalled and dismayed," said Dr. King. "that over 50 per cent of white people believe that colored people are biologically inferior.

"The church must do something about the idea of 'inferiorr' 'superior' races.

"Religious bodies must move into the arena of social action" said Dr. King.

White Christians, said Dr. King, must go out of their way to bring colored people into their churches.

waiting, Dr. King said that "the be nice, pray and in 200 hundred years the problem will work itself out" idea is a myth.

"We must help time to do right," he said.

In closing statments, Dr. King re-stated his personal philosophy.

"We must remain true to non-violence," he said. "We must protect the weapon to freedom and justice."

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—The 'Way Out Artist

(Continued from Page 1)

portrayed three bearded jazz musicians.

They are holding horns and staring straight ahead, but something in the way Sshith has depicted them, their eyes, their attitudes, shows them as very angry, very aware and very dissatisfied with the world surrounding them.

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SMITH DENIES any deeper significance about his trio of horn players. He said "I just got to thinking about various cats I know, on the music scene, and this is the way it came out."

The hidden anger of painting was remarked upon. He admitted this might be so. "I guess you could say these guys don't go for anything, that they are saying "we're black, what are you going to do about it," that that could be in this painting but in the beginning I was just trying to put on canvas the spirit of guys I've run into on the jazz scene."

When not painting, artist Smith likes to listen to jazz, to talk with people he finds stimulating (his wife says "if Cliff is around people with nothing to say about anything he can politely tune them out and keep on with his work") and have an occasional beer with the boys.

His approach to art is uncomplicated and direct. "I paint for enjoyment. If I sell my paintings that's fine. I want people to like my paintings."

• • •

WHERE CLIFF Smith goes about his painting calmly and relaxedly, another young painter James E. Jones an instructor of art education at Morgan State College, is all energy and tension.

Jim Jones, 26, married and with two children, is a dazling conversationalist when he gets warmed up on the subject of art. He is also a dazzling painter.

One of his student artists at Morgan said of him recently: "Mr. Jones may be the first painter on the moon he's so far out."

Where most painters are still struggling along with oils or casein and trying to create fantastic shapes and colors on canvas, Jaspen Jones, a restless experimenter, is fantastic to begin with.

He has used melted plastic, brick, cement in his efforts to break with traditional methods of painting.

Artists term this approach "hard-edge" painting. But let Jim Jones explain why he would use masons' mortar to "paint" with.

"At the University of Pennsylvania I began to work with collage (using paper and other materials pasted on, a surface to form a design or picture) My collages were raised off the surface and this carried over into my painting. Rather than paint flat on the canvas I began to raise the surface, instead of pasting down paper, I began to use cement and cardboard.

"I'm still working on the canvas," he explains, but the shapes he builds stand off the canvas something in the manner of a raised - relief map showing mountains and valleys.

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JIM JONES was not always this revolutionary. A native of Newark, N. J., he received his first art training at that city's High School of Industry and Art. "This is a very unusual high school," he pointed out, "similar to only one or two others in the nation, in that a student can major in either art or music."

In 1954, his first painting, "Bus Stop," won him student honors. It was a "representational" painting, that contains realistic elements, a painting that you can understand because it "represents" something people are already familiar with.

Jones recalls that all of his painting up until 1961 was "representational." "I was very much interested in figure composition in relation to everyday situations, jazz, nightlife, music, the city."

He studied at the Philadelphia Museum College of Art, won his bachelor of fine arts, worked as an illustrator - designer, and then in graduate study at the University of Pennsylvania, completed his master of fine arts. Upon graduation he received the Thornton Oakley award for creative art.

• • •

WITH ALL THIS training, by 1961 Jones had come increasingly under the influence of advanced artists like the British relief painter Ben Nicholson and Arshil Gorky, the Armenian print - maker.

An accomplished print - maker he did his first ultra - modern work with prints, then "as a result of abstraction in my prints, I began to work on abstractions in my painting."

Thus as has many another skilled artist, Jones made the break with art as public is used to seeing it and began to develop a style that leaves all but the most scholarly able to see what it is he has created. Several of his paintings are no on exhibit at the Calvert Savings Bank, 6800 block Loch Raven Blvd.

Jim Jones feels he has about exhausted the "plastic" or "relief" approaches to painting.

"I've gone back to the earth, 'he now says. "It is my basic belief that most art is not immediate enough, only organic forms have a universal meaning. Anyone from Africa to Mississippi even can respond to a tree, or pebbles on the beach."

• • •

HE IS NOW busy studying such things as rock formations, the structure of soil, bees' nests, and hopes that the shapes and colors of nature will stimulate him to come up with something dramatic, universal and with meaning for everyone, art-minded or not.

"Art can have no meaning unless it has some relation to the real world," is his opinion now. Which means this articulate young painter is about to explore another facet of this confusion we call life.

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—Burglary

(Continued from Page 1)

rived at the scene they searched the neighborhood for a truck, like the one described by Mrs. Hall, but to no avail.

• • •

THE VICTIMS, Mr. and Mrs. Ernest (Elizabeth) Matthews, of 3317 Alto Rd., both employees of the Department of Education, were working at the time.

Mrs. Matthews told the AFRO, "I'm just so sick over it, that I want to forget all about it as if it never happened, but I know I'll never forget it."

"When I got there, the house was a mess," recalled Mrs. Matthews. "Our book cases were pulled from the wall and all the books scattered around the floor."

She said that the burglars had placed a chain on the front door to prevent an unexpected interruption.

• • •

A CASHIER at Carver Vocational High School, and employed by the Department of Education for more than 23 years, Mrs. Matthews said:

"They even took my husband's underclothing and three transistor radios I had carefully hidden in a window sill behind venetian blinds."

"The men must have known the house," she theorized "because they got to every room and took whatever they considered of value."

Also missing were a console television set and stereo set, a table radio, and a mink stole. The total value of these items were estimated at $1,140.

Mr. Matthews is the custodial - engineer, at Public School No. 206. He has been with the school system for about 24 years.

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Fleet filly tops Laurel stake list

LAUREL, Md., — Edgehill Farms's Busy Jill, impressive winner of the colleen Stakes this summer, tops 24 nominations to the Maryland Futurity, opening day feature next Wednesday at Laurel Race Course's international meeting.

The two - year - old filly, trained by H. J. "Jimmy" Pitt, won the first two races of her career in Maryland, including one race at Laurel. Her July 4 Monmouth Park victory in the Colleen was at five and one-half furlongs, while the $23,000 added Maryland Futurity will be run at six furlongs.

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Life membership pushed in NAACP annual campaign

NAACP LIFE MEMBERSHIP down payment on behalf of Radio Station WEBB, is made by Samuel E. Feldman, executive vice president. Mrs. Elizabeth M. Phillips of the NAACP Life Membership Committee accepts the $250 check. Looking on is Kenneth Wilson, AFRO vice president in charge of advertising. Baltimore NAACP is emphasizing life memberships in its current drive. $500 buys a full life membership. (AFRO Photo by Otha Mackay)

The Baltimore Branch of the NAACP has again used its principal area of involvement, the churches, in its program to tell the story of Life Memberships, during its current membership drive.

Many Baltimore pastors have made available their pulpits and meeting areas in order that William C. Jones, life membership representative from the National Office, may inform their congregations as to the vital need for increased participation and the critical job that must be done in Baltimore and all over these United States.

Almost 2 million dollars was expended by the NAACP alone last year in the fight for freedom. Much money is spent in support of other civil rights organizations and programs.

Thousands of dollars were spent in bail money to release jailed freedom fighters in order that they may continue the fight.

IT HAS BEEN pointed out that a life membership costs $500. It may also be subscribed at $50 per year—or $1 per week—or 15 cents per day. This is a small price to pay for underwriting the cause of freedom and puts the program within the reach of everyone.

Upon completion of the membership, the person or organization publicly receives a walnut plaque testifying as to their stand for freedom, an identifying lapel pin, a laminated wallet card and a continuous subscription to the Crisis, the NAACP's journal of progress. In addition, the Life Member's name is inscribed in honor on a gigantic bronze wall tablet at the National Office.

THE PROGRAM for Life Memberships is being expanded all over Baltimore.

These are persons and organizations who have contributed during this drive to the Life Membership program:

Doctors Richard Hunt, Julius H. Taylor, Therman B. O'Daniel, Raymond A. C. Young, the Rev. Howard L. Cornish, Mesdames Iva Jones Sawyer, Regina Goff Henry, Ladies Auxiliary to Md. Dental Society, West Baltimore Agency Club, N. C. Mutual Life Ins. Co., In Memoriam: David Jenkins, Municipal Employees Association, Inc., Union Temple Baptist Church, Trinity Baptist Church, Chi Delta Mu Wives, The Meridians, Professional Beauticians and Klotzman's Pharmacy.

The following workers have reported ten memberships or more for the period of Oct. 12 through Oct. 20.

Misses: Elaine Thornes, Ruth Boyd, Pamela Hill, Regina Smith.

Mesdames: Dorothy Little, Frances Brookes, Louise Tilghman, Della Wright, Ethel Walker, Carrie Adams, Vernita Elam, Margaret Dyer, Margaret Hall, Laura Montgomery, Julia Stevenson, Ida E. F. Simms, Odell Felder, Mattie Gwatney, Daisey Hartz, Florzella Clark, Jessie Mitchell, Mary McGuire, Leanna Branford, Lilla Barnum, Dora Caldwell, Mary Manokey, Ida Russell, Odessa Dyson, Dr. Dollie Walker, Dorothy Matthews.

Messrs: Solomon L. Garner, Charles Jones, Addison Warren, Willie Hubbard, Joshua Faulcon, Thomas Smith, William Hydes, Hayes Buchanan, Ernest Dennis, John Widgeon, Charles Thomas, Clarence Wycoff.

The high producers for the period covered by this report are: Mrs. Louise Tilghman, 100; Addison Warren, 89; Willie Hubbard, 80; Mrs. Flozella Clark, 60, and Mrs. Ida Russell, 51.

Dr. Griffith to be heard in first of lecture series

Dr. Ernest S. Griffith, dean of the School of International Service, American University, will be the speaker Sunday evening, Nov. 10, in the first of a series of lectures on "Forces That Influence Our Modern Lives."

The lectures, sponsored by the Methodist Commission of Christian Social Concerns, will be held at 8 o'clock at Providence Methodist Church which is one mile north of Beltway Exit 28 on Providence Rd.

Dr. Griffith will address himself to the international relations phase of the central theme.

The lectures to be given the second Sunday evening of each month for five months, are to feature prominent personalities to deal with different facets of the main topic.

The public is invited.

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PAYMENT MADE — The Rev. C. H. Churn, pastor of Union Temple Baptist Church, North and Madison, is presenting a $250 check to William C. Jones, NAACP life membership executive, as payment on a life membership.

Two streets to be made one way

Transit - Traffic Commissioner James L. Foley Jr., today announced that major changes in the downtown traffic pattern — including creation of Baltimore and Fayette Sts. as one-way arteries — will become effective on Saturday, Nov. 9 at 2 a.m.

Mr. Foley said the Baltimore Transit Company has assured him that the Nos. 8 and 15 trolley lines, now operating in both directions on Fayette, will be fully converted to bus operation by that time.

Fayette will become westbound from Holiday St. to Payson St., and Baltimore will be eastbound between Monroe St. and Central Ave.

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OCT. 25 James Aronson, author and newspaperman, will discuss the 'American Press and the Cold War." Oct. 25, at 8:30 p.m., at the College Club, 601 W. 40th St. There is a charged admission.

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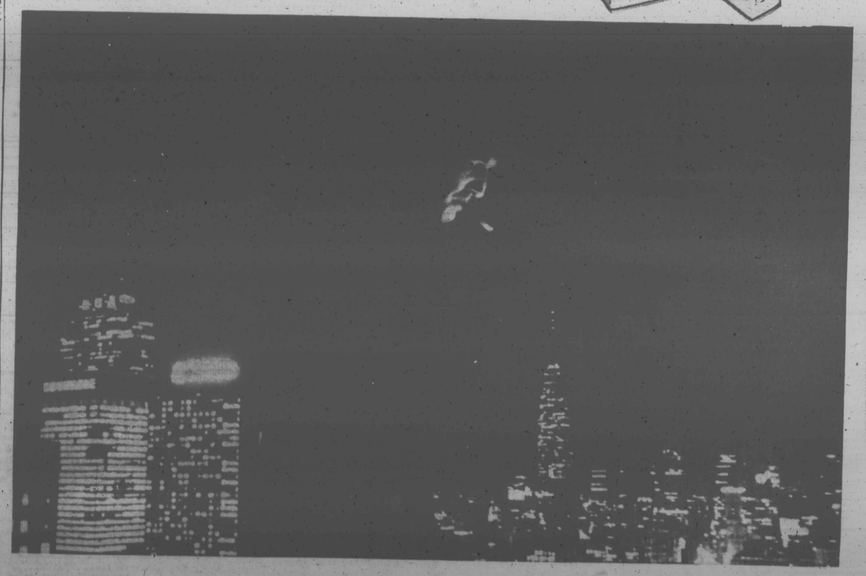
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