142nd Year

1824-1966

FATHER DONALD D. WILSON, Rector

OUR HERITAGE

St. James' Church was organized as an independent parish in the year 1824. The first service was held June 22nd of that year. The Reverend Mr. Levington founded St. James and was the first Negro priest to serve as a missionary of the church in the South.

From its inception, St. James became a guiding force in the life of both the free and bonded Negro in Baltimore. Long before the Civil War a day school was inaugurated here for people of color. The St. James Benevolent Society, designed to benefit the whole community, was established in the early 1840's. This group strived to be the point of union for colored men of every denomination in the city who had at heart the well being of the race and the preservation of the highest and best ideals. Through the years many sons of St. James' Church have gone into the priesthood to help further God's work throughout our country.

From its humble beginings the church has moved to various parts of our city. The first church to be built in the early 1830's cost $2200.00. In 1901 a new church was built at Park Avenue and Preston Street. At 4:0 o'clock Easter morning in 1932 the first service was held at our present edifice at Lafayette Square. In 1944, St. James' Parish purchased the land on which the present church property is located for $25,500.00.

The Reverend George F. Bragg, Jr. guided the destiny of St. James from 1891 to his death, March 12, 1940. The Reverend Cedric E. Mills, assumed his duties October 1, 1940. Under the guidance of Father Mills, St. James Parish became one of the outstanding churches in the diocese of Maryland. St. James continues to move forward, ever broadening its program and continuing its service to God. His people and His community.

Father Donald O. Wilson came to the Parish on the elevation of Father Mills to Bishop of the Virgin Islands. Father Wilson was instituted on Sunday, September 22, 1963, having served 12 years at St. Matthews, Wilmington, Del. and 5 years in Springfield Mass.

Since 1963, the church has been painted and new glass doors were installed in 1965 inside and out.

The Lafayette Square Community Center has grown by the promotion of St. James and its Board of Directors and is now an agency of the Community Chest.

FATHER BRAGG

BISHOP MILLS

PARISH ADULT ACTIVITIES

THE WOMAN'S COUNCIL is the core of the adult women's activities at St. James. In addition to co-ordinating the activities of the guilds the Woman's Council sponsors the annual breakfast for women and girls

THE BRAGG MISSIONARY GUILD visits the sick, donates and prepares the confirmation breakfast and serves as choir at funerals

THE PARENTS' CLASS is actively engaged in a program of religious education. They meet each Sunday morning during the church school hour. A light breakfast is served after the 9:15 A.M. family service.

THE ST. MARY'S GUILD boys and make the vestments for boys on the altar. They keep the boys' vestments in repair. This guild also serves breakfast to the rector, altar boys and acolytes on the first Sunday in each month after the 7:00 A.M. service.

THE ALTAR GUILD is responsible for all altar furnishings and vestments for the priests.

THE ST. MARTHA'S GUILD provides furnishings for the Rector's office.

THE ST. MONICA'S GUILD provides furnishings and materials for the church school. St. Monica's guild also sponsors Lenten Dinners

THE SENIOR CHOIR under the direction of the organist, Mrs. Lois Pickens, in addition to singing at the 11 A.M. service participates in other special programs and services.

THE MOTHER'S GUILD supplies vestments for the Church School Choir. They keep the vestments clean, and see to it that the children are properly dressed for services.

THE BROTHERHOOD OF ST. ANDREW is a National Organization of the Episcopal Church dedicated to prayer and service. In addition to greeting the parishioners on Sunday morning they conduct the annual Advent Breakfast and Corporate Communion for men and boys of the parish. They sponsor the Annual Family Picnic on June 26 at St. Cecil's Center. They also sponsor Young Boys' Programs and the Boy Scouts.

THE RECTOR'S GUILD sponsors miscellaneous projects suggested by the Rector. They also help promote healthy fellowship among young couples. The annual Parish Cottonball was held since June, 3, under their leadership.

ST. FAITH SOCIETY is organized to provide programs of meaning to young people beyond High School, in and out of college. They have already provided an evenings of fellowship for college students and look forward to open forums and debates among them as well as the promotion of community service.

ST. CECELIA'S GUILD sponsors the musical program, promoting music for the choirs and promoting social and classical programs for the parish and community. This year the guild presented the Hochstein Sinfonia, directed by Dr. Paul Freeman, at the Carl Murphy Auditorium at Morgan.

ST. AGNES' GUILD is organized to provide fellowship among its members; promote activities for young girls and work to accomplish projects in and out of the church. This year they will refurbish the Baptistry thereby, establishing a memorial to Mrs. Isabelle Hughes Clark.

Saratoga and North
May 31, 1827-1889

Old High St. Altar

THE SENIOR CHOIR

THE JUNIOR CHOIR

THE RECTOR LOOKS TO THE FUTURE...

The present opens doors into the future. Our times abound with new opportunities and new demands upon everyone. In a very special way, the church is called upon to be less than content with the glories of her past, and to give attention to the new challenges that confront her. The church must bear witness to her Lord in new ways that will make the Gospel meaningful to men and women in our time. To this ministry the present rector dedicates himself.

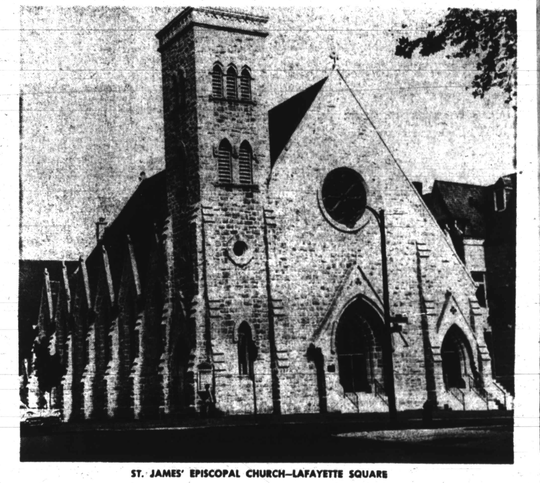
WITNESS IN LITURGY

The Liturgy represents the worship of the Church as the members of that Church pour out themselves in the workship of God. The Liturgy then must be alive since the people are alive. It must be the vehicle by which men offer themselves to God and dedicate themselves to His service in the world. If then, life today is to be offered in the Liturgy, the Liturgy must find a way to involve the people in a vigorous participation in the corporate worship, giving the best they have to give in beauty and in excellence. Thus new forms, as they developed in the learning communities in the church, will be used so that the people may receive new thrust for the life that they must live. This worship in turn pledges the very life of the worshipper to his world. Thus the witness goes into community.

COMMUNITY WITNESS

There are always physical needs to be looked after in the church buildings, but this is not the first consideration. Our first obligation is to do what we can to alleviate distressing situations all around us. St. James' Terrace Apartments will be one first answer to social needs. We hope to provide for our senior citizens the best and happiest life that can be devised for them. We hope too that by other programs we may help to alleviate poverty that surrounds us. We will be striving to lead our young to take their rightful place in society and to make real contributions to that society. Thus in that witness in community, we will educate and lift and lead. There will be physical improvement at St. James. This summer great interior changes will occur, for it is important that we keep the physical plant in good repair.

We will install new pews, new lighting, new flooring and renew the Baptistry. All of this is to bring us with enthusiasm to the renewal of ourselves for the work that is ahead for all to do in order that God's Kingdom may truly come.



ST. JAMES' EPISCOPAL CHURCH—LAFAYETTE SQUARE

VESTRY—ST. JAMES' EPISCOPAL CHURCH

THE VESTRY

Dr. Charles R. Campbell—Senior Warden
Mr. Edgar A. Smith, Sr.—Junior Warden
Mr. Mahlon Oswell—Treasurer
Miss M. Virginia Morris—Registrar
Mrs. Elaine L. Howard
Mr. T. Shelton Coles
Mr. Forrest I. Higginbotham
Mr. Franklin Beaird
Dr. Robert T. Ford
Mr. Samuel E. Jackson
Mr. John H. Murphy, III
Mr. Prentis C. Nolan

OUR GUILDS

St. Agnes' Guild—Mrs. Cordova Monroe, Warden
St. Cecelia's Guild—Mrs. Goldia Ford, Warden
Bragg Missionary Guild—Mrs. Edna F. Lane, Warden
St. Faith's Society—Mrs. Vashti Wilson, Warden
St. Mary's Guild—Mrs. Mildred Murphy, Warden
St. Martha's Guild—Mrs. Minnie Davis, Warden
St. Monica's Guild—Mrs. Margaret A. Johnson, Warden
The Rector's Guild—Mrs. Clara Bailey, Warden
The Altar Guild—Mrs. Juanita Kelson, Warden
The Mother's Guild—Mrs. Anna Dixon, Warden
The Women's Council—Miss M. Virginia Morris President
The Brotherhood of St. Andrew—Mr. Edgar A. Smith, Sr., Director

LAY READERS

Mr. Ronald David Scott
Mr. Vernon E. Raney
Mr. Crayton T. Dudley
Dr. Robert T. Ford
Mr. Orris G. Walker

YOUNG PEOPLE'S FELLOWSHIP

THE YOUNG PEOPLE'S FELLOWSHIP encourages Christian relations among youth. The growth of this organization has made it necessary to divide it into two groups. The senior group, composed of students in grades 10-12, holds weekly meetings attended by more than 35 teenagers. The program includes worship, religious study, community work, and recreation. Persons are often invited to speak on the topics being studied and on subjects of special interest to the group. Currently one of our youth, Hartshorn Murphy, is President of the Diocesan Youth Fellowship for '65-67 and Kenneth Phillips is Vice President elect for 1966-67.

The Rev. Donald O. Wilson, Rector
The Rev. Lloyd V. George, Assistant
The Rev. David H. Croll, Associate

Sunday Services

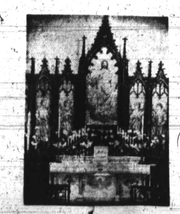
7 a.m.—Holy Eucharist
10 a.m.—Holy Eucharist and Sermon

Week-Day Prayers

Community Center Program

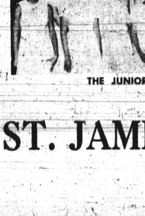
CALENDAR

HOMECOMING—2nd Sunday in Sept.
October 30, 1966—Visitation of the Right Rev. Cedric E. Mills, D.D. Bishop of the Virgin Islands
November—All Saints Day
All Soule Day
Thanksgiving Day
December—Advent
Christmastide



PARK AVE. at PRESTON
Oct. 10, 1901—March 25, 1932

BRAGG MEMORIAL ALTAR



ST. JAMES' EPISCOPAL CHURCH

LAFAYETTE SQUARE

LAFAYETTE SQUARE

1932

HOW 'PERFORMING ARTS' DEVELOPED HERE

By ADAH K. JENKINS
AFRO Music Critic

A "little pitcher with big ears," who was "seen but not heard" sat on her grandmother's footstool in the parlor, with beribboned plaits and starched dress neatly in place.

The occasion — Sunday afternoon calling, a Baltimore institution in the early 1900's.

It was then she heard from the lips of dapper William B. Hamer the story of how the violin, dubbed by good church members those days "the instrument of the devil," got into Mother Bethel AME Church.

Status Que objected, but the stalwart Mr. Hamer, a lover of "classic" music, prevailed and the first concert, with vocal and instrumental music, was a huge success.

Thus began a long and illustrious history of the sponsoring of both religious and secular concerts by the non-white churches of our city.

Barred from the concert halls of the city, many of our music lovers longed to hear and to participate in the best music. Our Protestant church auditoriums afforded the only suitable place for such events.

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PREDATING BY over a half century the momentous ecumenical decisions, Catholics and Protestants cooperated in these events and shared talent readily in presenting sacred concerts as well as music for Christmas and Easter services.

In addition to Bethel, the ardent concert goers of that generation were from St. Francis R. C., then on Calvert Street; Sharp Street Methodist in South Baltimore, North Street Baptist (now Union) in the center of the downtown area and Madison Street (Avenue) Presbyterian on Madison St.

In those days membership in a church choir was a rather strenuous activity, with two rehearsals held each week.

At Bethel where Benjamin Murphy (father of the AFRO - AMERICAN founder). wielded an authoritative baton, there was "rudiment night," devoted to reading notes, with the second practice "Anthem Night," when works for the Sunday service were rehearsed.

Absentees and late-comers were fined "six - pence!" Mr. Murphy's favorite was "Hallelujah Chorus" from "Messiah," which spiritually speaking "set the church afire."

At Easter, members who owned carnaries brought them in ornate cages to be placed around the auditorium, where their delightful trills accompanied the choir.

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AT ST Francis, Ambrose Briscoe and later his talented daughter, Mrs. Therese Stewart, guided the destinies of the choir, with Joseph Oelkerse at the organ. Since the church in those days did not restrict the music to Gregorian, the elaborate Baroque masses by Haydn and Haydn were sung on special occasions.

At one time Father Derita, the Josephite pastor, also conducted the choir.

Recognizing the need for trained instruction of our young people, St. Frances Academy, founded by the Oblate Sisters of Providence in 1829 at Forrest and Chase Sts., included courses in piano and violin.

One of the core courses of study, dated 1876, stated that "studies and works by the best composers were selected ... aiming for refined expression and interpretation." Annually gold and silver medals were awarded for improved progress in music.

Among their students were Misses Mammie and Marjorie Hurst, who became the early organists at St. Mary's Episcopal Church (St. Mary's Street) and at St. Monica's R. C. Church in South Baltimore.

Mrs. Olla Burkett Holland, an excellent soprano, established a singing class at her home.

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WITH THE passing of the years, the churches sought locations farther up town, and Trinity AME Church, an off shoot of Bethel, opened its doors at Linden Ave. and Biddle St.

It was there that a gifted lad, W. Llewellyn Wilson, who was to become the distinguished musician and educator of his day, began his career pumping the organ.

Since Peabody was then a segregated institution, members of its faculty, appreciating the gifts of this young man, gave him private lessons in their own studios.

An organist and assistant to Mrs. Maude Gross, the choir director, and later, as choir master himself, there began a "golden age" in religious music at Trinity. Cantatas, such as "Seven Last Words," "The Crucifixion" and "Olivet to Calvary" attracted capacity audiences.

About 1914 the enterprising and indefatigable Howard Young, our first "impresario," inaugurated concert series at Trinity. With the able assistance of Mr. Wilson, many young local talents were provided an opportunity to make a public appearance. Our own local musicians of experience who were presented included: Harry T. Pratt, and Dr. T. Henderson Kerr, violinists; Mrs. Theresa Stewart and her daughter Alma; Carrie Smith Cargill, contralto; Annie Hazelton Lee, Ruth Lee McAbee, George Howard Tunstall and Dr. O. D. Jones, bass.

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THE SUCCESS of these affairs, encouraged the sponsors to bring Roland Hayes, then beginning his career; Helen Harrison, a noted pianist, and Mme. Florence Cole Talbert, from the midwest.

When Bethel moved to Druid Hill Avenue, Mr. Hammer presented Sarcerete Jones, a handsome coloratura, who was known nationally as "Black Patti," since her voice was considered the equal of Adelina Patti, the Swedish soprano.

Another favored auditorium was Sharp Street Memorial Methodist, which moved to Dolphin and Etting Streets. Marion Anderson, Dorothy Maynor, Paul Robeson and the Fisher Jubilee Singers were presented in the new up-town churches.

Civic organizations began sponsoring concerts, one of which was Camp Bay Breeze, headed by Mrs. Grace McCard (Imes). Marion Anderson, then in her teens, gave a benefit performance on a Saturday morning at the Regent Theatre.

Frequently, musicals included dramatic readings by trained elocutionists, such as Hallie Q. Brown, of Wilberforce College (now Ohio State), Alma Kelly, a local teacher and Bertha Webb (Cross).

Sunday afternoon organ recitals, also came into vogue, presaging at the console Mr. Wilson, Luther Mitchell, of Centennial Methodist; Julia Calloway, of Sharon Baptist, and Sherman Smith, of Union Baptist.

Costumed cantatas at Christmas and Easter were notable musical events at a number of churches, in particular directed by Howard Brent and Dr. Herbert Frisby at Allen AME Church.

Inspired by the success of the church choirs, John Willis Brown, then choir master at Bethel, organized a community chorus, which gave oratorios, "Elijah" and "St. Paul." Impeccably attired Mr. Brown insisted that the choir wear formal dress.

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INSTRUMENTAL ensembles, while not as prevalent as choral groups, showed signs of modest beginnings, among which was the Mandolin Club, begun by Dan Brooks, teacher of art at the Colored High School, Pennsylvania Ave. and Dolphin St.

Mr. Brooks sponsored weekly musicals held in the drab gymnasium, with its grim outlook on the old Northwestern Police Station

However, seats were at a premium, as students, both performers and audience, discussed lives of composers and stories of famous works.

Among the mandolin players were Samuel Speed, also a tenor, who appeared later with Ford Dabney on Broadway; Leroy Smith, who starred at Connie's Inn, N.Y., Frank Blackburn, Milton Reed (also a tenor soloist of talent) Bill Ross and Vivian Peck.

Some of the pianists were: Ambrose Smith, who later played with the New York Syncopated Orchestra in England, where they played a command performance at Buckingham Palace and in France; Harold Derry, Liston Taylor, Irvin Hughes, Bertie Valentine and your reviewer.

James Young (now Dr. Young, therapy specialist), organized violin classes for youngsters at Union Baptist Church and other community centers.

Heard at many civic and fraternal events was the Commonwealth Band, directed by "Capt." Charles Harris.

In 1948, a number of our local instrumentalists formed the Musicians Protective Union, Local No. 543 (now located at 1401 Argyle Ave).

Chamber music, one of the most difficult areas in instrumental music, was not neglected. In the 1920's Mr. Wilson organized the Lachner String Quartet; Trio and Piano Quartet, with the assistance of Miss Abla Jackson, Leroy Davage, Dr. F. Henderson Kerr and your reviewer.

Albio not a member of any group, Dr. Thaddeus Peck was known as an expert flutist.

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ALTHOUGH PEABODY did not admit our students, two gifted young women (Misses Pauline Brown (Whorton) and Constantia Brown (Reckling) were taught privately by faculty members. Both of them numbered among their own private students many of our most gifted piano and voice pupils.

Mrs. Reckling, along with Mrs. Henrietta Baker-Low (the Peabody faculty) visited in a supervisory capacity, a number of classes in our public schools.

In the music department at Dunbar High, Mrs. Wharton for many years directed excellent musical productions and tutored a number of gifted students, who have become professional musicians.

In organ, harmony, counterpoint, theory and history of music Mr. Wilson was a master teacher. The then growing list of piano instructors included Mesdames Ruth McAbee, who also taught voice, Helen Cooper Dean, Veola Coleman, Lovey Husketh; Miss Evedine Chambers and Charles F. Rusk.

The Music Department of Morgan College and the Institute of Musical Art (founded and operated by Dr. Leslie Jones in 1943) afforded instruction in various branches of instrumental, vocal and choral music, for veterans and other students.

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WITH THE advent of the WPA, community music groups took a new lease on life with mixed choruses at Sharp Street Community House and the Druid Hill Avenue YMCA. An operetta and a biblical drama, with authentic Hebrew music, were the outgrowth of the activities at the Community House.

Cooperation of the foreign folk dance and music groups of the city was featured at the Saturday "Family Nite," held each week here and at Bowie State Teachers College.

Annotating the many strides being made now toward better human relations, was an interfaith, interracial choir, which sang for one of the Baptist Conventions at the Fifth Regiment Armory, under the direction of Edward Boatner, who came from New York.

In 1946 the Baltimore Fellowship sponsored an intercultural chorus, under the direction of J. Edward Moyer, then choir master and organist at Mt. Vernon Place Methodist Church. The ensemble sang for the monthly fellowship church services held in synagogues and churches of the city, and were presented at numerous civic gatherings.

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WITH FURTHER exodus from South, East and mid-city Baltimore to "up-town," several progressive private music teachers opened studios on Druid Hill Ave., among them, Mrs. Eslander Thomas Johnson, Mrs. Lottie Binggold - Peterson and A. Jack Thomas.

One of Mrs. Johnson's pupils was a promising young pianist, who was to become accompanist for Marian Anderson and, after joining the Oblate Sisters of Providence, director of music at St. Francis Academy (Sister M. Benigna).

An extensive impetus was given vocal and choral music by the arrival of specialists in those areas, including Mme. Azalia Hackley, a teacher of considerable talent and elegance, who conducted classes and a choir.

Another popular community ensemble was the Aeolian Choral Society, conducted by A. Jack Thomas and an outgrowth of his music school, where instrumental and vocal music, as well as other branches of music were taught. Goldie Brown, of New York was frequently a guest soloist for the Aeolian concerts.

Among the outstanding works given were portions of "Messiah," Haydn's "Creation" and "Saul" (presented as a stage production, in the early European style).

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UNDER THE sponsorship of the Druid Hill Avenue YMCA, Lewellyn Wilson organized and conducted a community chorus which presented the cantata "Hiawatha" at the Lyric with Cab Calloway as soloist. Some years previously, the Anglo African composer, S. Coleridge-Taylor, had conducted the Marine Band at a local auditorium here.

Flourishing in the 1920's was the Post Office Glee Club, organized and conducted by Clarence Thomas and recruited from Post Office employees.

Each season numerous concerts from the well chosen repertoire were given locally and in other cities on the eastern seaboard. One of the first local performances of the modern cantata, "In a Persian Garden" (Liza Lehmann) was given by the club, augmented by females voices.

The production was directed by Mrs. Reckling, with whom a number of the members took private lessons.

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MEANWHILE, THE distaff vocalists were not idle, as the Zeta Phi Beta Sorority Choir was inaugurated and, among performances here and at various conclaves in other cities, gave a cantata at the Baltimore Museum auditorium.

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ALTHOUGH THE classic ballet did not attract the then culture-conscious Baltimoreans, "manners and refinement" did, finding expression in the formal dancing class.

Ellsworth Tooney of Edwardian elegance, conducted Saturday afternoon classes for young people at a downtown studio, followed by adult groups in the evening.

The "Lancers," waltz and a very proper one-step, were the order of the day, with punctilious bows. Each spring Mr. Tooney organized an extravaganza, with dancing and singing, known as the "May Ball," which was given at the Lyric. During the summer the principals of the cast presented the affair in Atlantic City, with the assistance of the Tooney class there.

During the 20's and 30's Lewis H. Murray also presented a number of musicals at Ford's and the Academy theatres, using local and imported talent and under the sponsorship of civic groups.

In 1933 Sheldon Hoskins, a dancer of professional talents, opened his studio with instruction in interpretive and classic ballet as well as social dancing.

During the days of the silent films, our musicians with special talent were employed in our neighborhood theatres.

Presiding at the Regent organ was Mrs. Eulalia Reid Calloway - Fortune (mother of the famous Cab and Blanche), with Ronald Rayne, percussionist. Bertie Valentine, a versatile pianist, also played at several of the houses.

• • •

AFTER THE first World War, in the summer of 1922, the city appropriated a special fund for the first municipal band of our musicians, with A. Jack Thomas, as director.

The band concerts, held in various neighborhoods attracted large audiences for the program of marches, popular songs and community singing.

It is interesting to note (in a published brochure of municipal music) that audiences "remained silent when the band played songs usually associated with the South - "Dixie" . . . and the group in general preferred to turn its thoughts forward in song rather than backward. . . . That being the case these 'sing' programs were, of course, revised accordingly."

Later the leadership of the band passed into the hands of Mr. Harris, after which an additional ensemble, the Colored Park Band, was formed with Edward Prettyman as conductor.

Through the interest of Frederick R. Huber, then municipal director of music, and Mrs William Bauernschmidt an anonymous donor contributed funds to our musicians, which made its debut in May, 1930 at Douglass High School.

The following fall the City Colored Chorus, of some 300 voices, was formed with Lewellyn Wilson as conductor. In the spring the orchestra and chorus made their first joint appearance, including on the program a "Romanza" composed by James O. Jones, violinist of the orchestra.

At the second joint concert, with Mr. Wilson on the podium for both groups, R. Nathaniel Dett was guest; in 1934 season Ellis Lane Larkins, gifted piano prodigy and son of a violinist in the orchestra, made his debut before a capacity audience.

Anne Wiggins Brown, Baltimore soprano, who became the first "Bess" in the folk opera "Porgy," was soloist.

• • •

AS A stimulus to creative art, the AFRO-AMERICAN offered a prize for a poem by one of our local writers, which was won by Gough D. McDaniels, history teacher at Douglass High. Entitled "The Freedman's Song," it was set to music by Franz C. Bornschein, a nationally known local composer, and sung at a 1936 concert.

Lillian Parrott Murphy, also a distinguished Baltimore soprano, was soloist at the 1938 concert, when the composition was repeated.

During this period several series of concerts were given in our schools by the City Colored Orchestra, a project which followed the successful Saturday morning series for school students and adult concerts by the Baltimore Symphony, held at Douglass High.

Futher interest in instrumental music was fostered by a class in string music offered under the National Youth Administration and taught by Andrew F. Rosemond. Unemployed youths eligible to join, received a nominal monthly wage while studying.

• • •

DEDICATED PUBLIC school teachers played a major role in the development of our talented youngsters in elementary and secondary schools, in class and extra curricula activities.

Among them were Ann Brown, Avon Long, Elton Fax, Theresa Coleman (Goldie Green); Sterman Smith and Robert St. George (Wilson), to mention a few.

Full-length operas given at Douglass High School included Wagner's "Flying Dutchman," "Il Trovatore" "The Bohemian Girl" and "Mikado," conducted by Mr. Wilson.

In 1934-35 hundreds of school children produced annual festivals, displaying music from the kindergarten through the high schools. The first of these, held at the Regent Theatre on a Saturday morning, attracted such crowds that a member of the School Board insisted that they be held at the Lyric.

John Denues, then director of the Department of Music in the schools, acting on his philosophy that music was "for all of the children of all the people," saw to it that funds and services were allocated fairly.

The music staff in our schools then included Mesdames Rosalia Dawson and Ruth McAbee, Miss Abla Jackson, Mr. Wilson, and your writer. Previously, Ulysses Chambers was also assistant supervisor.

Music occupied a prominent place in some areas of social life in the 20's and 30's. Dr. and Mrs. Edward Wheatley frequently held soirees in their home, at which Mme. Lillian Evanti, of Washington, and Roland Hayes performed.

Dr. and Mrs. Mason Hawkins and Mr. and Mrs. Harry T. Pratt also delighted in afternoon musicals, where Mr Pratt, an accomplished violinist, and others participated.

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THE DUBOIS Circle, a cultural organization, devoted monthly meetings to the study of noted composers, with performance of their works by young musicians of the community.

Professional drama also had its devotees, with Bert Williams, the famous comedian; Abbie Mitchell, a charming songstress; Jules Bleuiose, in "Emporer Jones" (musical-drama) and the musical "Blackbirds" attracting record attendance at Ford's.

For these productions and latter ones, such as the opera "Porgy and Bess," the first balcony in our Theatre was open to all. Otherwise, this theatre, as well as the Auditorium and the Academy, practiced segregation of seating (in the second balcony).

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FROM 1942 to 1944 the Baltimore (Interracial) Fellowship held intercultural theatre parties at Ford's, purchasing tickets directly from the American Theatre Guild. When the local theatre refused to honor the