

Columbia College Chicago

Digital Commons @ Columbia College Chicago

Center for Black Music Research: Black Music
Research Newsletter

Publications

Fall 9-1-1989

Black Music Research Bulletin, Fall 1989

Samuel Floyd
Columbia College Chicago

Follow this and additional works at: <https://digitalcommons.colum.edu/cbmrnews>



Part of the [Arts and Humanities Commons](#), and the [Education Commons](#)

Recommended Citation

Floyd, Samuel, "Black Music Research Bulletin, Fall 1989" (1989). *Center for Black Music Research: Black Music Research Newsletter*. 29.
<https://digitalcommons.colum.edu/cbmrnews/29>

This Book is brought to you for free and open access by the Publications at Digital Commons @ Columbia College Chicago. It has been accepted for inclusion in Center for Black Music Research: Black Music Research Newsletter by an authorized administrator of Digital Commons @ Columbia College Chicago. For more information, please contact drossetti@colum.edu.

BLACK MUSIC RESEARCH BULLETIN

C B M R

COLUMBIA COLLEGE CHICAGO

Vol. 11, No. 2

ISSN 0898-8536

Fall 1989

Contents

| | |
|---|----|
| Mose McQuitty's Unknown Career: A Personal History of Black Music in America <i>D. Alex Albright</i> | 1 |
| A South Carolina Band in London, 1914 <i>Jeffrey P. Green</i> | 5 |
| Aspects of Musical Activities in the Black Communities of Baltimore and Washington, D.C., 1840 to the Early 1920s <i>Doris Evans McGinty</i> | 10 |
| CBMR Editorial <i>Samuel A. Floyd, Jr.</i> | 12 |
| Call for Proposals for the 1991 National Conference on Black Music Research | 13 |

The Center for Black Music Research was established in 1983 to discover, disseminate, preserve, and promote aspects of black music in all its forms—from blues, jazz, gospel, and ragtime to opera and concert works.

The publications of the Center for Black Music Research include:

Black Music Research Journal
CBMR Monographs
Black Music Research Bulletin
CBMR Digest

Mose McQuitty's Unknown Career: A Personal History of Black Music in America

by D. Alex Albright, East Carolina University, Greenville, North Carolina

When he died in 1937 in Fayetteville, North Carolina, the *Chicago Defender's* boldface obituary called Mose McQuitty a "great personality . . . one of the most noted baritones and bass players on the boards." The *Defender* summarized his career as "one of many high lights that carried him from the bottom of the ladder to the lofty heights of fame." Few concrete details accompanied the obituary to indicate the extent of McQuitty's fame; a note that members of the Silas Green show had donated funds "for the famous musical master" was the only indication of those for whom he had played, and it had been a few years since he had traveled with that legendary troupe ("Mose McQuitty, Vet Actor Dies" 1937, 10).

No doubt many newcomers to the black entertainment scene at the time read such a prominently displayed obituary as an indication of McQuitty's standing with one of its reporters, probably Bob Hayes (whose "Here and There" column for most of the 1930s kept up with old-timers) rather than of his true fame. Their error in judgement is understandable because of the ephemeral nature of many of the shows with which McQuitty played, performing in tents

with seldom any print advertisements or reviews, only bills posted by advance men and a noonday parade to announce themselves on the day of their show. They were in town one day and in another the next, their livelihood always dependent on good weather, management, and luck. McQuitty followed the routine on roads and railways from coast to coast in the United States and Canada for forty years, from 1896 until a few months before his death.

However, his importance as noted in the *Defender* was, if anything, understated. The numbers in his career are awesome—he toured for more than twenty-five seasons with minstrel and tented vaudeville shows, for seven seasons with circuses and wild west shows, and for two with traveling theatrical productions. He also played extended engagements with orchestras in such theaters as the Standard and Dunbar in Philadelphia, the Wigwam in Kansas City, and the Lincoln in Jacksonville, Florida.

From the beginning of his career McQuitty played with the best show bands and musicians. He began in 1896 with P. T. Wright's Nashville Students, P. G. Lowrey on trumpet (Sampson 1988, 121); W. C. Handy

describes a tour with Frank Mahara's Minstrel Carnival while McQuitty was in his band (Handy [1941] 1970, 47); and he ended his career in 1937 with the show that was soon to become Bessie Smith's last (Sloan 1986; Oxley 1965, 3). What happened between those years is documented in McQuitty's routebook—show, place, and date for every day of his career—which often offers tantalizing historical details and footnotes: "No show. Big time" (Dec. 7, 1898, P. T. Wright's, New Orleans); "Citizens hung a colored man today" (Sept. 18, 1900, Sells and Forepaugh, Ripley, Tennessee); "No show, saloon fight over slot machine. All in." (July 23, 1904, Frank Mahara's, Antigo, Wisconsin), followed the next day by "sore head from yesterday's brawl"; "Kersands joins" (Sept. 21, 1908, Dandy Dixie, Chattanooga, Tennessee); "Jack Johnson gave recpt for us, entire co. at his house" (Aug. 2, 1910, Barton & Niswall's, Chicago); "Mary killed keeper" (Sept. 12, 1916, Sparks's Circus, Kingsport, Tennessee), and the next day, "Hung Mary" (an elephant); "Matinee only. Closed acct Spanish Influenza, scores of people die of same disease, go see about work" (Oct. 3, 1918, Standard Theater Orchestra, Philadelphia) and "Standard opened, quarantine lifted today" (Oct. 30, 1918); "Chief Jno. Wm. Johnson killed by Frisco RR Detective, 3 men killed in action" (Nov. 1, 1925, Miller Bros. 101, en route to Birmingham, Alabama); "Ofay breakfast dance" (Dec. 24, 1933, Ross's Harlem Babies Orchestra, Jacksonville, Florida).

Physically, his routebook is an impressive thing. Kept in an accounts book with 400 of its 450 pages bearing entries, it weighs twelve pounds and measures 12 x 17 x 3 inches. Included in it are nearly thirty pages of scrapbook items: programs, ticket stubs, business cards, clippings, and publicity photos that cover the first twenty-five years of his career. When McQuitty died, Mattie Barber Sloan came into its possession. She was then working with Winstead's Mighty Minstrels as bookkeeper,

| Mose McQuitty's Life on the Road | |
|----------------------------------|--|
| September 1896–April 1899 | P. T. Wright's Nashville Students |
| May 1899–November 1899 | Forepaugh Circus |
| November 1899–March 1900 | Lowrey and Green's Nashville Students Co. |
| March 1900–November 1900 | Sells & Forepaugh Circus |
| November 1900–January 1901 | M. L. Swain's Nashville Students |
| June 1901–September 1901 | Johnson and Stater's Minstrels |
| September 1901–November 1901 | Guyer and West's Minstrels |
| December 1901–January 1902 | Wigwam Theater, Kansas City |
| August 1902–March 1907 | Frank Mahara's Minstrel Carnival |
| May 1907–March 1909 | Dandy Dixie Minstrels |
| April 1909–April 1910 | F. L. Mahara's Minstrels |
| April 1910–July 1910 | Billy Kersands's Minstrels |
| July 1910–January 1911 | Barton & Niswall's Dixie Minstrels |
| April 1911–August 1911 | Kelly's Colored 40 |
| August 1911–November 1911 | Dandy Dixie Minstrels |
| December 1911–February 1912 | Lincoln Theater, Jacksonville, Florida |
| March 1912–July 1912 | Dixie Minstrels |
| July 1912–February 1915 | Allen's Minstrels |
| April 1915–December 1915 | Sparks's Circus |
| December 1915–April 1916 | Richard & Pringle Minstrels |
| April 1916–November 1916 | Sparks's Circus |
| November 1916–September 1920 | Standard Theater, Philadelphia |
| September 1920–June 1924 | Dunbar Theater, Philadelphia |
| August 1924–October 1924 | Shuffle Along touring show |
| November 1925–March 1926 | Rusco & Hockwald's Georgia Minstrels |
| April 1926–October 1926 | Miller Brother's 101 Ranch Wild West and Far East Show |
| November 1926–March 1927 | Struttin' Sam from Alabam touring show |
| March 1927–April 1927 | Bryant's Orchestra, Compton's, Los Angeles |
| April 1927–September 1927 | Miller Brothers 101 Ranch Wild West Show |
| November 1927–February 1933 | Silas Green from New Orleans |
| August 1933–November 1934 | Ross's Harlem Babies Orchestra |
| December 1934–May 1935 | Silas Green from New Orleans |
| May 1935–November 1935 | Dawnie Brothers Circus |
| November 1935–December 1936 | Backer's Georgia Minstrels |

cook, talent scout, and seamstress (Sloan 1986); her husband, Frank Sloan, was Winstead's bandleader (Hayes 1936, 11). McQuitty had concluded his career with Winstead's second show, Backer's Georgia Minstrels, and settled in Fayetteville, where he sold bootleg whiskey for E. S. "Fat" Winstead and played dances for "ofays" every Tuesday and Friday (McQuitty 1937, 393;

Sloan 1986). Mattie Sloan remembers when he died: "Frank brought me the book. He said Fat wanted me to have it. I was the only one that would keep it. I was always keeping things. But he told me not to put it at the house, to put it with the rest of the stuff" (Sloan 1986). Fortunately, she did not, because Winstead's warehouse and all of Mattie Sloan's "stuff" burned shortly afterwards.

From then until 1986 she kept McQuitty's routebook at her home in Laurinburg, North Carolina.

In the ensuing years a few people rifled its pages. It begins suddenly on "Tues. Sept. 22, 1896 Spickards, Mo" with Wright's Nashville Students. Several pages between that beginning and the end of the scrapbook are missing, probably victims of the "riflers." I met Sloan after I had written an article for the Fayetteville newspaper. In identifying me, the paper noted that I was interested in finding information about Winstead's Mighty Minstrels in order to document their role in a musical comedy featurette I was researching (Albright 1986, 2E). A few days later I received an unsigned note that read, "This lady can give you all the information you will need about Winstead Mighty Minstrels: Mrs. Mattie B. Sloan" (Ledbetter 1986). Mattie Sloan's hairdresser had read the article, and she had been hearing Winstead's stories for years, so she sent me the note (Sloan 1986).

Sloan brought out the routebook nearly three hours into our first meeting. She had been showing me clippings and photos and letters and talking nonstop, and it was almost as an afterthought that she recalled it. Its binding was mostly in ruins, and its pages had clearly been shuffled and stuffed back together. It was wrapped in an old plastic bag, stuffed also with Christmas cards, letters, and more photos. It would be easy to digress here onto Mattie Sloan, with whom I have spent many days since, but to keep directed towards McQuitty's routebook: at the end of that first evening, she told me

to take it.

Today, the handful of people who remember Mose McQuitty recall him as Uncle Mose, the grandfatherly figure who lived mostly for his music and a couple of evening drinks. They knew him from Winstead's, Charles Collier's Silas Green show, and Ross's Harlem Babies Orchestra (Sloan 1986; Powell 1988; Abraham 1987; Pettiford 1988; Robinson 1988). E. S. "Fat" Winstead's shows were based in Fayetteville (Oxley 1965, 3), where he owned houses and operated an extensive bootlegging, prostitution, and gambling network (Sloan 1986; Mitchell 1986; Winstead 1987; Joyner 1988). Winstead's Mighty Minstrels had been barnstorming the South since 1931, gathering many outstanding performers whose shows had not survived into the Depression. By 1937 Winstead's was challenged as the premiere show in the South only by Silas Green from New Orleans.¹ Winstead's second show, Backer's Georgia Minstrels, not only extended his empire but gave him the means to occasionally try to break his competition by booking his two shows around Silas Green in a series of towns. The days of the traveling tent show were certainly numbered by then, but Winstead's traveled successfully through 1955 (Sloan 1986), and Silas Green, through the early 1950s.

Trombonist and bandleader William "Geechee" Robinson, who toured with Fletcher Henderson, Don Albert, and Duke Ellington, met McQuitty first with Alonzo Ross's Harlem Babies, a dance band from Jacksonville, Florida (Allen 1973; Allen 1970); later, with Silas Green, he got to know McQuitty better. He says McQuitty was greatly respected but remained aloof from the younger musicians: "Most of them weren't serious. They were good, but they weren't serious. But Uncle Mose, if you were serious, he'd work with



Mose McQuitty

you. He taught me a lot. He was the oldest man on the show . . . big, tall fellow, and a hell of a bass player. Hell of a tone. See, you had some of the best black musicians in the world on that show [Silas Green]. You'd hear it, you wouldn't know it was a show band, they were that good" (Robinson 1988).

Of the half-dozen folks who remember him, none recall many details. He notes in his routebook on November 19, 1899, at Alexandria, Louisiana, with the Forepaugh Circus, "Home sweet home." But he makes that same note on a November 3, 1900, visit to Aberdeen, Mississippi, with the same show. His obituary lists as survivors a niece in Burlington, Iowa, and another in Springfield, Ohio ("Mose McQuitty, Vet Actor Dies" 1937, 10). An earlier *Defender* had noted, when the Silas Green show was in Huntsville, Alabama, that they had visited McQuitty's cousin, V. C. Green, a social science teacher at Alabama A&M College. And at the show that night, Professor James H. Wilson of the college presented his composition, "Silas Green March," to the band (Scott 1929, 7).

McQuitty's name is listed dozens of times on the entertainment pages of the *Defender* and with some regularity on J. A. Jackson's *Billboard* "Page" in the early 1920s, when McQuitty was playing with Philadel-



Detail from Mose McQuitty's routebook

1. This is perhaps arguable but is based on interviews with Sloan (1986), Abraham (1987), and Robinson (1988), and on my survey of the *Defender* in the 1930s.

phia orchestras. In 1921 Jackson (1921, 103) reported on "McQuitty's Place," calling it "a recognized rendezvous center for the profession when they play that city." Recent callers included Tim Brymn, Sam Gray, Jack Johnson, and members of the Black Swan Band. An early member of the Deacons Club of "Masonic Professionals and Associates," McQuitty organized a Corner in Philadelphia in 1924 (McQuitty 1937, 11). Started by Jackson and Billy King, the Deacons sought to provide connections for entertainers when they were on the road; Corners were their havens. Regular display ads such as the following ran for several months in *Billboard* that year:

Della Dixon and Mose McQuitty's
Home Place with After-Theater
Lunch
730 South 11st St. and 1123
Fitzwater St.
Philadelphia, Pa.
(Advertisement 1924, 73)

Two other sources offer insight into McQuitty's life. *Defender* columns by Tim Owsley, concerning the Georgia Minstrels, and Coy Herndon, concerning Silas Green, both report eccentric and sometimes mundane details of the performances McQuitty lists from town to town in his routebook. Owsley's and Herndon's personal biographies, though barely documented in current histories, demonstrate that for years they were among the stars of black traveling show business. In their columns they offer literate and perceptive perspectives of the joys and hardships of this traveling life. Sometimes they report anecdotes from dates McQuitty had merely listed: "While in Birmingham Manzie Campbell, Mose McQuitty and Bonnie Clark were special guests to an after show luncheon at the residence of Mrs. Crawford" (Owsley 1926b, 7). And during a western tour, Owsley (1926a, 8) notes that everyone is sick because of the sudden change in climate, except that "McQuitty is so tall that he seems to be the only [one] to escape it."

Henry Sampson's latest book, *The*

Ghost Walks, is the only current history to mention McQuitty. He is listed with several band rosters (Sampson 1988, 121, 161, 259, 513, 516), but not in the index.

The piecing together of McQuitty's life on the road will illustrate and parallel the much larger history of black traveling entertainers in America. I hope that the publication of a facsimile edition of McQuitty's routebook and scrapbook, together with an accompanying text of annotation, will provide the narrative to define the largely neglected black traveling minstrel and vaudeville shows of the early twentieth century and begin to establish their importance in music and social history. The picture one gets from Coy Herndon's, Tim Owsley's, Billy Steward's, and others' reports from the field, as published in the national editions of the *Defender*, indicates that even at that time they were struggling with an image problem. Yet, they continued to strive to bring first-class entertainment to all of America even as they struggled to survive in the face of increasingly difficult odds. The study of these shows and of their performers, who seldom recorded and were lost to urban audiences by the mid-1920s, has been easy to neglect because of the lack of accessible documentation. And even now, the word "minstrel" suggests too many images of the hideous caricatures of its origins in America. But though the black twentieth-century minstrel shows maintained a traditional minstrel show format, with minstrel first part, olio and afterpiece, into the 1920s, they had mostly abandoned the plantation material that the still-touring white minstrel shows continued to work in black face until their demise in the late 1920s. By that time black minstrel shows were virtually interchangeable with their vaudeville counterparts. During their history, they served as inspiration and training grounds for aspiring stars and places of refuge for those who were fading. And they employed thousands of black entertainers, like McQuitty, who never gained legitimate

fame. I believe that, by taking the latest songs into countless communities before radio and records were accessible to them, these shows were integral elements in the dissemination of popular music in America, and their collective histories will mirror that music's evolution. Their influence has been immense, even after the advent of radio and accessible records, because they continued to bring live music into venues the bigger stars never noticed. Today, tapdancer Lon Chaney, one of the stars of Broadway's *Black and Blue*, laughs when he recalls, "Silas Green was the first live music I ever saw—they were just marching down the middle of the street" (Chaney 1989).

Recognition of the importance of these shows seems particularly important now because in many communities there are still former performers whose wealth of information is priceless and irreplaceable. Mattie Sloan, for example, had been waiting for about thirty years for someone to show an interest in her career. Through her, and McQuitty's routebook, I have met several other former performers: a comic who started with the Rabbit Foot Minstrels in 1917 (Joyner 1988), a musician with them in 1922 (Quigless 1989), dancers from Silas Green in the 1920s (Abraham 1987; Pettiford 1988), and other performers from the 1930s and 1940s (Foster 1987; Pettiford 1987; Jones 1987; Robinson 1988, Powell 1988). One of the Silas Green dancers has a scrapbook of several hundred candid snapshots she took in the late 1920s and many publicity stills of the show's cast and her earlier years with the Alabama Minstrels and Montella and Mitchell's Radio Girls (Abraham 1987).

McQuitty was unknown to me when I first met Mattie Sloan, but I have spent nearly three years with his routebook, and I know much of it well. It needs an archival home, and it needs a publisher. The accompanying chronology of Mose McQuitty's life is based on his routebook, and it is my hope that it will prove an enticement to some scholars. In order to

produce a comprehensive edition of McQuitty's routebook for publication, summary histories are needed of all of these shows except Silas Green, Rusco and Hockwald's Georgia Minstrels, and Backer's Georgia Minstrels. I will be pleased to provide detailed routes to anyone who is interested. I have had some success finding reviews based on these routes. And if anyone is more interested in working on a regional perspective from McQuitty's routebook, I would also be pleased to provide routes for particular areas. I have already cataloged a few states; he performed in them all.

References

- Abraham, Katie Smith. 1987. Personal interview with the author, Wilmington, N.C., April 9.
- Advertisement. 1924. *Chicago Defender* August 16:73.
- Albright, Alex. 1986. They helped break Navy's color barrier. *Fayetteville Observer* August 17:2E.
- Allen, Dick. 1970. Don Albert and his ten pals. *Storyville* 31:20-25.
- Allen, Walter C. 1973. *Hendersonia: The music of Fletcher Henderson and his musicians*. Highland Park, N.J.: Walter C. Allen.
- Chaney, Lon. 1989. Personal interview with the author, New York, March 18.
- Foster, Carl. 1987. Personal interview with the author, Greensboro, N.C., July 14.
- Handy, W. C. [1941] 1970. *Father of the blues*. New York: Collier.
- Hayes, Bob. 1936. Here and there. *Chicago Defender* August 1:11.
- Jackson, J. A. 1921. McQuitty's, a professional resort. *Billboard* (December):103.
- Jones, Willie. 1987. Personal interview with the author, Philadelphia, August 24.
- Joyner, Ozell. 1988. Personal interview with the author, Wilmington, N.C., June 29.
- Ledbetter, Mary T. 1986. Letter to the author, August 18.
- McQuitty, Mose. 1937. Routebook. Held in the collection of the author.
- Mitchell, Evelyn. 1986. Personal interview with the author, Fayetteville, N.C., June 13.
- Mose McQuitty, vet actor, dies at Fayetteville, N.C. 1937. *Chicago Defender* July 17:10.
- Owsley, Tim. 1926a. The Georgias. *Chicago Defender* January 23:8.
- . 1926b. The Georgias. *Chicago Defender* March 13:7.
- Oxley, Dave. 1965. Interview Digest, Reel I, January 6:3. Held at the William Ransom Hogan Jazz Archives, Tulane University, New Orleans.
- Pettiford, Dicie. 1988. Personal interview with the author, Hampton, Va., July 16.
- Pettiford, Raymond. 1987. Personal interview with the author, Greensboro, N.C., July 16.
- Powell, James. 1988. Personal interview with the author, Wilmington, N.C., March 10.
- Quigless, Dr. Milton D., Sr. 1989. Personal interview with the author, Rocky Mount, N.C., February 21.
- Robinson, William. 1988. Personal interview with the author, Wilmington, N.C., May 12.
- Sampson, Henry. 1988. *The ghost walks*. Metuchen, N.J.: Scarecrow Press.
- Scott, Mildred C. 1929. Silas Green show. *Chicago Defender* September 14:7.
- Sloan, Mattie Barber. 1955. Route and receipt book for Winstead's Mighty Minstrels. Held in the collection of the author.
- . 1986. Personal interview with the author, Laurinburg, N.C., August 24.
- Winstead, E. S., Jr. 1987. Personal interview with the author, Fayetteville, N.C., August 21.

A South Carolina Band in London, 1914

by Jeffrey P. Green, Sussex, England

When Daniel Joseph Jenkins started charity work for orphans in Charleston, South Carolina, in 1890, he initiated a scheme that was to have several influences on thousands of his fellow black Americans. A basic education and vocational training at the Jenkins Orphanage school and farm turned nearly five thousand waifs into useful citizens. Shoe-repairing, bread-making, printing (including the weekly *Charleston Messenger*), and music-making gave pupils useful skills. Public performances publicized the orphanage and its work. Choral groups, an orchestra, and brass bands were part of the opportunities at the Jenkins Orphanage. The bands traveled around the United States each summer (but seldom if ever west of the Mississippi), ventured into Canada, and crossed the Atlantic to perform in England. In the 1920s and 1930s Jenkins alumni worked in the company of

some of the most respected black-led orchestras in the field of popular music, including those of Duke Ellington, Jelly Roll Morton, Fletcher Henderson, Jimmie Lunceford, Count Basie, Lionel Hampton, Luis Russell, and Charlie Johnson. In trumpeter Cladys "Jabbo" Smith, the orphanage produced an original and vivacious performer who was the closest challenger to the preeminent Louis Armstrong.

Daniel Jenkins (ca. 1862-1937) was a giant of a man in both physique and achievement, and he had considerable connections. The earliest copy of the *Charleston Messenger* to have been located, that of May 7, 1898, states that he was the sole import representative of the British musical instrument-maker Abraham Collins of London (who in turn was successor to the reputable Distins), which strongly suggests that the instruments available at the orphanage

were not in poor condition. In the summer of 1895 Jenkins took a band to London where they fell foul of England's child-protection laws. Nineteen years later, in 1914, he returned to England with another band from the orphanage.

Jenkins had also been in Europe in 1906, traveling around British and French orphanages to investigate management techniques. He returned to Charleston to a reception that the *Indianapolis Freeman* (December 29, 1906, 5) noted included "musical numbers, which were rendered by the best local talent." He and his second wife Eloise had left their daughter Olive in the hands of an English midwife shortly after her birth in Wigan, Lancashire, in November 1906. She remained in England until 1920. One of his sons by his first marriage, Edmund Thornton Jenkins (1894-1926), was called from his studies at Morehouse College in At-

lanta to join the brass band in a party of twenty-eight that left Charleston in May 1914 to work at the Anglo-American Exposition in London.

Billed as the American Piccaninny Band and employed for ten weeks, their work at the White City exhibition complex four miles west of the center of London was so successful that in July the contract was extended into October 1914, when the Exposition was scheduled to close. Six postcards of the band were on sale to the public—one showed just John Garlington, the ten-year-old conductor; another showed a tall sousaphone player looking down on the diminutive Garlington (see the accompanying photographs from reproductions of three of the postcards, page 8). Few visitors to the exhibition could have missed the seventeen instrumentalists, whose schedule involved performing at different bandstands throughout the grounds.

A program of Friday, July 24 shows that the other two bands were regimental (20th Hussars, Lincolnshire Regiment) and that the Jenkins band started work at 11:45 A.M., playing seven selections in one hour and then resting until 2:45 P.M. when they played for two hours with a break of fifteen minutes. They appeared in public again from 6:00 P.M. until 7:30 P.M., with a fifteen-minute break, and then from 8:30 P.M. until 9:45 P.M., with a final thirty minutes beginning at 10:15 P.M. (see the accompanying program listings). The regimental bands played until 11:30 P.M., but neither started before 1:00 P.M. The South Carolina waifs were on the bandstands just fifteen minutes less than the soldiers.

The outbreak of World War I at the beginning of August led to restrictions by the date of the second program that has survived the years—Tuesday, September 1, 1914. This program shows that the Jenkins band started its public performances at 11:00 A.M. and was on the bandstands for the same, no-doubt contracted six hours and fifteen minutes. Three other bands (the Grenadier Guards and two nonmilitary groups)

Program of Music to be Played by the Jenkins Orphanage Band
July 24, 1914

11:45 A.M. to 12:45 P.M.

| | |
|--|-------------|
| March <i>Battle Commander</i> | Hernandez |
| Two-Step <i>The Trail of the Lonesome Pine</i> | Smith |
| Comedy Waltz <i>Frau Louisa</i> | Pryor |
| Medley March <i>The Good Ship Mary Ann</i> | Le Boy |
| Waltz <i>The Curse of an Aching Heart</i> | Richmond |
| Overture <i>The Fall of Jericho</i> | Maillochand |
| Cake-Walk <i>Coon Band Contest</i> | Pryor |

2:45 P.M. to 4:45 P.M.

| | |
|-----------------------------------|----------|
| March <i>National Emblems</i> | Bagley |
| Waltz <i>The Charmer</i> | Witmark |
| Two-Step <i>I Love the Ladies</i> | Berlin |
| Dance <i>Mimi</i> | Robinson |
| Peg o' My Heart | Fischer |

Intermission, Fifteen Minutes

| | |
|---|-----------|
| Caprice <i>Love's Enchantment</i> | Losey |
| Barcarolle <i>Les Contes d'Hoffmann</i> | Offenbach |
| Characteristic Reverie <i>Sliding Jim</i> | Losey |
| You're My Baby, introducing <i>Be My Little Baby Bumble Bee</i> | Douglas |
| Two-Step <i>That Ragtime Regiment Band</i> | Morris |

6:00 P.M. to 7:30 P.M.

| | |
|---|---------|
| March <i>That Golden West</i> | Losey |
| Novelette <i>Wooing the Muse</i> | Brooks |
| A Joplin Rag <i>The Smiler</i> | Wenrich |
| Song <i>Rebecca of the Sunny Brook Farm</i> | Gumble |
| Two-Step <i>Down in Chattanooga</i> | Berlin |

Intermission, Fifteen Minutes

| | |
|------------------------------------|----------|
| Caprice <i>Dance of the Nymphs</i> | Buglioni |
| Gaby <i>Glide</i> | Monaco |
| Serenade <i>Moonlight</i> | Moret |
| One-Step <i>Beaux Esprits</i> | Tompkins |

8:30 P.M. to 9:45 P.M.

| | |
|--|-----------|
| March <i>United Service</i> | Hernandez |
| Celebrated Waltz from <i>Il Trovatore</i> (Verdi) | St. Clair |
| Two-Step <i>The Midnight Choo Choo</i> | Berlin |
| Air de Ballet <i>La Mouche d'Or</i> | Armstrong |
| Rag <i>Frozen Bill</i> | Pryor |
| Selection <i>The Jolly Elks Patrol</i> | Frey |
| Medley <i>You've Got Your Mother's Big Blue Eyes</i> | Berlin |
| Razzazza <i>Mazzazza</i> | Pryor |

10:15 P.M. to 10:45 P.M.

| | |
|--------------------------------------|----------|
| March <i>Captain Cupid</i> | Pryor |
| Selection <i>WonderLand</i> | Douglass |
| <i>The Stars and Stripes Forever</i> | Sousa |

Part of the Program of Music to be Played by the Jenkins Orphanage Band
September 1, 1914

4:45 P.M. to 6:30 P.M.

| | |
|--|-----------|
| March <i>Battle Commander</i> | Hernandez |
| Overture <i>The Mystic Maze</i> | Dalbey |
| Two-Step <i>You've Got Your Mother's Big Blue Eyes</i> | Berlin |
| Baritone Solo <i>Blue Bells of Scotland</i> | De Ville |
| One-Step <i>Jamais Trop</i> | Frey |

Intermission, Fifteen Minutes

| | |
|---|----------|
| Comic Rag March <i>A Slippery Place</i> | Hacker |
| A Japanese Romance <i>Poppies</i> | Moret |
| Two-Step <i>I Miss My Mississippi Man</i> | Wenrich |
| Selection <i>Wonderland</i> | Douglass |

7:30 P.M. to 9:00 P.M.

| | |
|--|------------|
| March <i>Richelieu</i> | Boisvert |
| Overture <i>The Elves</i> | Kiefer |
| Two-Step <i>The Trail of the Lonesome Pine</i> | Smith |
| Selection <i>The Dance of the White Rats</i> | Kamman |
| <i>Beaux Esprits</i> | Frey [sic] |

Intermission, Fifteen Minutes

| | |
|---|----------|
| Two-Step <i>That Ragtime Regimental Band</i> | Morris |
| <i>Idyl Glow Worm</i> | Lincke |
| Irish Intermezzo <i>On the Rocky Road to Dublin</i> | Ephraim |
| <i>Get Out and Get Under</i> | Abrahams |
| Finale <i>Stars and Stripes Forever</i> | Sousa |

played until the close at 10:00 P.M., with the soldiers playing for five hours and the others for about four hours each. The Charleston band's renditions are not fully known as the program is missing one page, but there appears to be no radical difference from the selections played in peacetime five weeks before.

The band left Liverpool for New York on the *St. Louis* on September 5, 1914. In view of the group's punishing schedule, it was wise for Jenkins to have brought spare performers, as shown by the passenger list, which names twenty-one known instrumentalists as follows:

Clarence Dreher, age 21
Edward Patrick, 20
Edmund Jenkins, 20
Edward Brown, 18

Lucius Aiken, 18
Alonzo Mills, 18
Jacob Patrick, 18
Emerson Harper, 17
Stephen Wright, 17
Eunice Briggam, 16
Clinton Brown, 16
Jacob Frazier, 16
William Gibbes, 16
Augustus Aiken, 15
William Benford, 14
George Thayer, 11
Marion Rennicks, 11
Charles Brown, 11
Horace Holmes, 11
John C. Garlington, 10
William Thomas, 10

The average age of the band members was fifteen, the oldest being Clarence Dreher, aged twenty-one, whom we might suppose was the

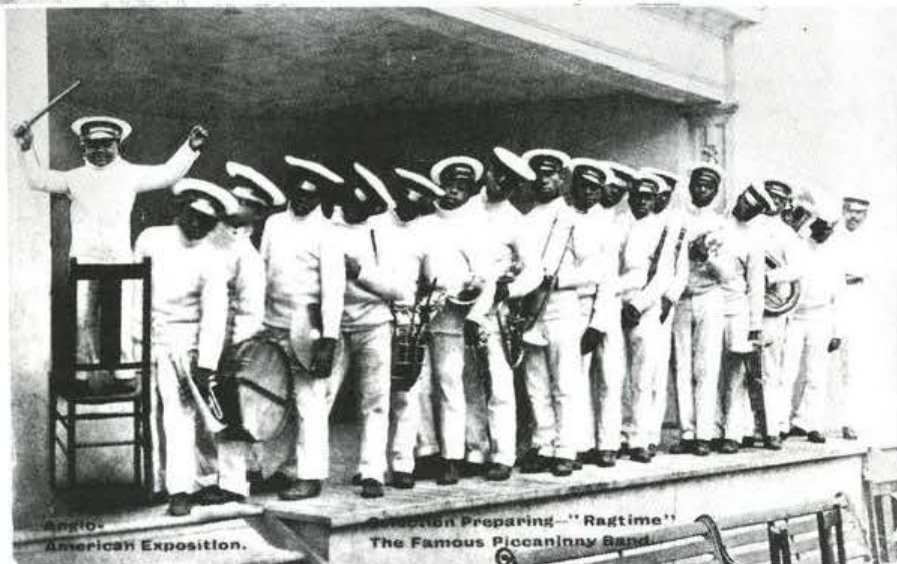
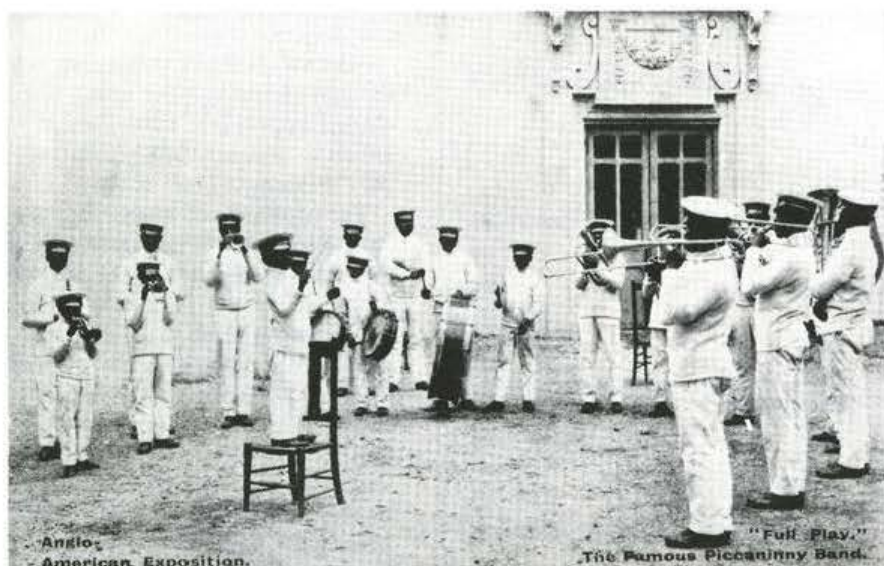
sousaphone player. Garlington, the conductor, had six colleagues under the age of twelve. The group also included supervisor Paul Daniels (age 30) and a teacher, Sallie L. Bacon (age 26) ("Passenger List" 1914).

The problems of identifying the instrumentalists in the postcards and on this passenger list are compounded by the facts that there are more names than faces and that tuition at the orphanage enabled skills to be acquired on more than one instrument. For example, like Jabbo Smith, William "Cat" Anderson, a famed trumpeter, was also a trombonist; and William "Bill" Benford played the bass in the twenties but has been identified by his younger brother, Thomas Benford, as a side drummer in 1914 London. Dreher may be the sousaphone player.

Edward Patrick played the cornet and his brother Jacob the trombone with Will Marion Cook's *Southern Syncopated Orchestra* in England in 1920 (Rye 1986, 219). Edmund Jenkins (clarinet) returned to England to study and teach at the Royal Academy of Music.

Lucius Aiken was the brother of Gus and Gene "Buddy" Aiken (usually spelled Aitken in jazz books). Gus Aiken was a trumpet player with Louis Armstrong, Sidney Bechet, Luis Russell, and Charlie Johnson. Alonzo Mills later taught at the orphanage and trained Jabbo Smith. He returned to London with an orphanage band in the stage play *Porgy*, in 1929. Emerson Harper (clarinet) made recordings in the twenties and then worked in radio in New York; he befriended Langston Hughes to the extent that Hughes's autobiography, *The Big Sea* (1940), is dedicated to Harper and his wife. Hughes spent the last years of his life living with the Harpers in New York (Rampersad 1988, 6, 37, 417).

Stephen Wright (drums) and Edward Brown (trombone) have not been traced, nor has the career of Clinton Brown (baritone horn). But through John Chilton (1980) we know that Eunice Briggam or



Postcards of The Famous Piccaninny Band at the Anglo-American Exposition, 1914

Briggams (cornet) joined the orchestra of Alphonso Trent. William Gibbes (horn or cornet) worked at Smalls' Paradise in Harlem in the 1920s when Jake Frazier (trombone) recorded with Bessie Smith and on other New York record dates.

The younger musicians who have had their careers traced include only Thayer (horn or drums), who worked in circus bands, and Holmes (cornet), who after studying at Morehouse College was to work with Elmer Snowden and Cliff Jackson. Perhaps the others, like so many Jenkins alumni, worked in weekend gigs in the jazz era, adding to an income earned outside the field of music.

The social side of the band's activities in the summer of 1914 was extensive, although the engagement at the White City was very full. Jenkins and his wife went to see their daughter in Wigan. Edmund Jenkins, with one of the Patricks, attended a service at Westminster Abbey at the end of August and there saw Kemper Harreld and his wife. Harreld, who taught music in Atlanta, had been in Berlin with Hazel Harrison and after some difficulties passed through neutral Holland to arrive in London (Green 1986).

Daniel Jenkins, excited by the visit of some London councillors, wrote to Governor Coleman Bleas of South Carolina asking for similar understanding and approval of his work in Charleston. It seems likely that one of the councillors was Mayor John Archer of Battersea, who was a "race man," having been born in Liverpool of a Barbados father. He had earlier written to the Afro-American journalist John ("Bruce Grit") Bruce in New York, informing him that he intended to be involved in the Exposition.

The councillors, various members of Europe's aristocracy, and the organizers of other exhibitions paid attention to the band, but the contact that was both unexpected and somewhat exotic was with an African. One doubts that the youthful musicians took much notice, however.

Solomon Plaatje had come with others from South Africa to protest

against the Natives' Land Act of 1913, which reserved eighty-seven percent of South Africa for whites. Such laws were passed in South Africa, for the imperial government in London had direct control only over South Africa's external affairs after the Union in 1910. The South Africans of the African National Congress (ANC) protested to London and tried to get imperial influence to overturn the 1913 legislation. Plaatje visited the exhibition in July, met with the band, and used postcards of the band for correspondence into October 1914. Two decades before, Plaatje had participated in music-making in Kimberley, the diamond mining center, where Will Thompson of the Fisk Jubilee Singers had made a lasting impression (Willan 1984, 43-45, 175). Plaatje remained in England and saw his *Native Life in South Africa* into print in 1916. In August 1919 he returned to England from Africa and mixed with a musical and ambitious group around Edmund Jenkins, which included Will Marion Cook, several West Africans, and a delegation from Guyana (then British Guiana). Before he returned to South Africa, Plaatje was to be involved with Du Bois and Garvey in New York and with Florence Mills in London in 1923.

Daniel Jenkins and his adult colleagues benefited from such contacts in London in 1914, and there can be no doubt that their reception encouraged them to continue with the work which, in just one field of music, has been described as a jazz nursery. Concert hall recital music was part of the Jenkins Orphanage program, and unlocated copies of the *Charleston Messenger* would seem to be the best source for documenting this activity.

It does seem that, even if other Afro-American institutions did not have the success in Britain that was attained by the band of the Jenkins Orphanage, investigations into more southern cities may show that some performers had tuition similar to that of the Charleston orphanage. That many blacks who participated in music-making—from circus rings,

radio, sound recordings, theaters, and dance halls to academies—owed their basic training to outwardly prison-like waifs' homes and orphanages reflects the social system of that era but should be regarded as a major success of Afro-America and, in the case of the Jenkins Orphanage of Charleston, South Carolina, a major contribution to black music.

The need for further research is strongly suggested by a recent Smithsonian publication about American brass bands (Hazen 1987) which has no more than ten pages of two hundred detailing black brass bands. Even New Orleans research twenty years ago located about twenty photographs of brass bands (Rose and Souchon 1967). What other documentation awaits the researcher in the field of black brass band music?

References

- Chilton, John. 1980. *A jazz nursery: The story of the Jenkins' Orphanage Bands*. London: Bloomsbury Bookshop. (This well-illustrated monograph is still available from Storyville, 66 Fairview Drive, Chigwell Essex IG7 6HS, England.)
- Green, Jeffrey P. 1982. *Edmund Thornton Jenkins: The life and times of an American black composer, 1894-1926*. Westport, Conn.: Greenwood Press.
- . 1984. Beef pie with a suet crust: A black childhood in Wigan (1906-1920). *New Community* (London) 11, no. 3 (Spring):175-178. (This is largely an interview with Olive Harleston Jenkins, who died in New York in August 1987.)
- . 1986. Kemper Harreld. *Storyville* no. 124 (April-May):138-139.
- Hazen, Margaret Hindle, and Robert M. Hazen. 1987. *The music men: An illustrated history of brass bands in America 1800-1920*. Washington, D.C.: The Smithsonian Institution.
- Passenger list of the *St. Louis*. 1914. Public Record Office, Kew, England, file BT 27/842.
- Rampersad, Arnold. 1988. *The life of Langston Hughes*. Vol. 2: 1941-1967, I dream a world. New York: Oxford University Press.
- Rose, Al, and Edmond Souchon. 1967. *New Orleans jazz: A family album*. Baton Rouge: Louisiana State University Press.
- Rye, Howard. 1986. The Southern Syncopated Orchestra. In *Under the imperial carpet: Essays in black history 1780-1950*, edited by Rainer Lotz and Ian Pegg, 217-232. Crawley, Sussex: Rabbit Press.
- Willan, Brian. 1984. *Sol Plaatje, South African nationalist 1876-1932*. Los Angeles: University of California Press.

Aspects of Musical Activities in the Black Communities of Baltimore and Washington, D.C., 1840 to the Early 1920s

Doris Evans McGinty, Howard University

In the nineteenth century, communities of free blacks responded to the isolation imposed upon them in American cities by developing their separate institutions and customs. Music was important to the effectiveness of many different institutions varying in type from the Lyceum and Literary Societies to informal "at homes" and club picnics. The church, although less dominant than in pre-Civil War days, was still the matrix of religious as well as social activity in the black community. Apart from its regular services, in which music played a prominent part, the church found it profitable to sponsor concerts and recitals of local performers as well as visiting artists. Recreational activities presented another aspect of music in the black urban communities. While music designed for concert and recital reflected general trends of mainstream American musical culture, music surrounding recreational events and also music of informal religious services showed more clearly the imprint of African American music idioms and performance practices. By the turn of the twentieth century, the influence of the African American musical styles expanded as blues, ragtime, the popular music of the musical theater, jazz, and gospel developed.

Washington, D.C., and Baltimore, Maryland, located about thirty-five miles apart, are two cities that had large populations of free blacks before the Civil War. In both cities the black population grew rapidly during the era of Reconstruction. Evidence available from African American newspapers and memoirs of those who lived in the area during the nineteenth and early twentieth centuries reveals that blacks in the two cities participated in similar mu-

sical activities, heard many of the same visiting artists, and exchanged local musicians freely. A view of key aspects of the musical life in these two cities should add to our understanding of black American culture from the pre-Civil War era to the post-World War I years.

The earliest musical activities of record in the area took place in the camp meetings, some of which were sponsored by the black church as early as the 1820s (Southern 1983, 82-88). Reference was made as early as 1838 to a camp meeting attended by 7,000 at a site near Hagerstown, Maryland. After the preaching, we are told, black participants formed a circle and sang so loudly as to drown out singing by the white congregation (Levine 1978, 21). This meeting was located at a point much closer to Washington than to Baltimore, but residents of both cities may have attended. There is a much greater certainty of attendance by Baltimore and Washington residents at later camp meetings, which were held frequently in this area of the country. Descriptions of two that occurred during the height of the 1886 camp meeting season appeared in the *New York Age*. The first, at Asbury Grove camp grounds, was attended by a crowd estimated at 8,200, of which 2,000 were thought to have come "by foot, horseback, and vehicles" from western Maryland and the surrounding country, and 1,400 by train from Hagerstown and points west. (This probably included Washington, D.C., and Baltimore.) As seems to have been characteristic of these occasions, about one-half of those in attendance were said to be white. The second was a Union camp meeting which took place at Irving's Park near Annapolis Junction. Ministers from

churches in Washington and Baltimore provided sermons for the morning and evening services, and praying bands led prayer meetings during the day (*New York Age* August 7, 1886). Available evidence does not indicate exactly what was sung at these meetings beyond the usual hymns, but it is virtually certain that the spiritual songs, ring shouts, and surge singing prominent in the camp meetings of the earlier nineteenth century were abundant (Southern 1983, 82-89). The *Washington Bee* and the *Afro-American Ledger* continued to carry advertisements for camp meetings well into the twentieth century.

Informal singing also existed as part of the church services, especially in the days before choirs had been solidly established. Singing in nineteenth-century Bethel Memorial Methodist Church of Baltimore was described by a white observer as "too enthusiastic" and reminiscent of "corn-husk cries, groans, wails, laughs, measured stamping of feet," all performed in such a manner as to disturb the entire neighborhood (*Baltimore Clipper* June 17, 1840). Methodist Bishop Payne (1888, 92-94, 253-254) indicates that he encountered considerable resistance in his attempt to suppress the shout in the services of Baltimore churches, and there is evidence that earlier singing traditions were also continued in Washington churches. For example, one Washington church prompted this description by a white passerby: "the little building [was] crowded to its utmost capacity. The . . . minister was praying in a loud tone, the words coming so strong and so fast it was impossible to understand one word he said, but his hearers evidently understood him for several fe-

males were shouting vigorously, and at short intervals would utter a piercing shriek. It was just such a scene as I once witnessed years ago among the slaves in a Southern State" (Gemmill 1883, 39).

More formal church-related musical traditions, which met with Bishop Payne's approval, developed in the first half of the nineteenth century. An early collaboration between Washington and Baltimore forces led to the first sacred concert to be performed in the black Methodist Church. In 1843 Bishop Daniel Payne called upon a group of musicians from Washington, D.C., to perform a concert in Baltimore for the purpose of raising funds for the newly constructed Saratoga Street home of Bethel Methodist Church. Dr. James Fleet directed a quartet consisting of Elza Huston (soprano), Fannie Fisher (alto), James Wormley (bass viol), and Mrs. Hermion Fleet (piano) in instrumental selections and in songs whose lyrics were written especially for the occasion. Bishop Payne (1891, 456) reported that the second sacred concert in Baltimore, conducted by William Appo (ca. 1808–after 1877) of Philadelphia, involved seven violinists as accompanists and featured Elizabeth Taylor Greenfield (1824–1876). The sacred concert consisting of both instrumental and vocal music became firmly established as a staple of the musical offerings in black Washington, D.C., and Baltimore for decades to come.

Performances by the church choirs were considered by some to represent the finest musical achievement of the black community in the nineteenth century. By 1843 Bethel Memorial Methodist Church in Baltimore and Union Bethel (later Metropolitan A.M.E.) of Washington had developed formal choirs. Although Methodist churches were in the forefront, choirs of other denominations also won praise from the press. Among those prominent before 1900 were the choirs of Sharp Street Memorial Methodist Episcopal, Union Baptist, St. James First African Protestant Episcopal, all of Baltimore; and

Fifteenth Street Presbyterian, Israel Colored Methodist Episcopal, St. Augustine (Catholic), Nineteenth Street and Shiloh Baptist churches, and St. Luke's (Episcopal) of Washington. The repertoire of the church choirs during the period under discussion was drawn from the larger standard choral works of Haydn, Handel, and Mendelssohn and included also the favorite cantatas *Queen Esther*, *David the Shepherd Boy*, and Dubois's *The Seven Last Words of Christ*. Easter, Christmas, and the closing concert of May or June represented the high points in the church choir year.

Choir concerts and sacred concerts blended into a concert season filled by visiting artists, local soloists (mainly vocal), and vocal ensembles such as quartets, octets, and Glee Clubs. Visiting choirs from Fisk University (Nashville, Tennessee) and Hampton Institute (Hampton, Virginia), and singers Anita Patti Brown (1870s–1950s), Flora Batson (1864–1906), Madame Marie Selika (1849–1947), and Sissieretta Jones (ca. 1869–1933) included Baltimore and Washington in their tours, usually appearing in the larger churches. Local performers benefited, for it was the custom to present local performers from time to time on programs of visiting artists. At the turn of the century the concert season became more varied; among those who were presented were violinist Joseph Douglass (a resident of Washington, D.C.), pianists Raymond Lawson and Portia Washington Pittman, organist Melville Charleton, the Mozart Conservatory Concert Orchestra of New York directed by Alfred F. Mando, and others. With the appearances of Black Patti and Her Troubadours and John W. Isham's troupes in *The Octoroons* and *Oriental America*, Baltimore and Washington audiences saw their share of early vaudeville and musical theater.

The list of local performers in nineteenth-century Washington was headed by The Original Colored American Opera Troupe, an opera company that in 1873 made successful appearances in Washington and

Philadelphia; the Amphion (1891) and Orpheus (1883) Glee Clubs, both male vocal ensembles; and the Samuel Coleridge-Taylor Choral Society (1901), probably the most famous of several such societies in America. Coleridge-Taylor, himself, conducted the organization in the performance of his works in 1904 and 1906 (McGinty 1985, 91–98). Baltimore audiences enjoyed these Washington performers as well as their own Centennial Jubilee Singers, Avon Quartet, Albion Singing Association, Phonetic Quartette, Juvenile Troubadours, and Lyric Female Singing Society (Baltimore Sun May 1, 1875; *Afro-American Ledger* 1896–1911). A few singers left the area and gained national reputations. Lillian Evanti, a soprano (1890–1967) who was born in Washington, became an internationally known opera singer; and tenor Lloyd Gibbs (ca. 1886–1951) of Baltimore traveled with the Bert Williams and George Walker shows of the early twentieth century.

Instrumental ensembles developed in the 1860s. Christian A. Fleetwood, a Baltimore native who moved to Washington, organized cadet bands which took part in festivals and parades alongside bands from various lodges. Bands from Baltimore joined Washington bands to celebrate the emancipation of Washington, D.C., slaves in April of 1862, while Washington bands in turn marched in Baltimore to celebrate the Emancipation Proclamation (Graham 1982, 188, 254). The bands provided entertainment for picnics, banquets, riverboat excursions, celebrations, dances, cake-walking contests, and serenades. And they gave concerts! In 1889 Fleetwood formed an orchestra with Will Marion Cook, recently returned to Washington from violin studies in Germany, as conductor. Under the patronage of Frederick Douglass, the orchestra played not only locally but also in other eastern cities.

The years from 1900 to the early 1920s were momentous ones in terms of the growth of popular music styles. As the new musical styles developed, new avenues for playing

and hearing music came into existence. Thomas H. Kerr, Sr., a pharmacist and violinist who led a dance band in Baltimore during these years, spoke of the sweeping influence of ragtime and the competition among dance bands for employment on riverboats and opportunities to play concerts which concluded with promenades and dancing (Kerr 1972). Ragtime "cutting" contests became popular with the bands and with individual performers, especially pianists (Kimball and Bolcom 1973, 44). Theaters, such as the Howard Theater in Washington and the Royal in Baltimore, were important in bringing popular music, jazz, blues, and ragtime to the masses through their live shows.

Several famous Baltimore and Washington musicians played in jazz or syncopated bands. Drummer William "Chick" Webb (1909-1939) played with riverboat bands, as did composer and pianist James Hubert "Eubie" Blake (1883-1983). Elmer Chester "Pops" Snowden (1900-1973), guitar, mandolin, and banjo player, performed at theaters in Washington and Baltimore and was a member of Blake's band (Southern 1982, 352). Ford Dabney conducted the orchestra at the Ford Theater in Baltimore (Rose 1979, 81). Eubie Blake, who learned ragtime piano in the "social underground" of Baltimore's "red light" district, worked in one of Baltimore's remarkable institutions, the Goldfield Hotel. The Goldfield was an elegant establish-

ment patronized by celebrities, including well-known ragtime pianists. Here Blake learned intricacies of piano style from the finest artists (Rose 1979, 21-27; Kimball and Bolcom 1973, 46).

There were also new avenues in Washington for hearing the new music. Frank Holliday's Poolroom, located next to the Howard Theater, was a hangout for performers appearing at the theater as well as for their fans. Washington's most famous musical son, Edward Kennedy "Duke" Ellington, played piano at Holliday's as well as at Jack's on Seventh Street and at the Oriental Gardens, learning the secrets of the music entertainment business from fellow musicians before he began "running" bands for dances and parties. During his Washington years, Ellington met four performers who later became members of his band: Otto Hardwick, Arthur Whetsol, Elmer Snowden, and William A. "Sonny" Greer (Ellington 1976, 23, 49; Jewel 1977, 27-30). During the years from 1910 to 1930, well-known musicians, including Marie Lucas (ca. 1880-1947) and Claude Hopkins (1903-1972), conducted the Howard Theater orchestra. This was also a time when the classic blues singers and the musicals of George Walker and Bert Williams became the favorite entertainment of Baltimore and Washington theater audiences.

From camp meeting song and sacred concert of the nineteenth century to the explosion of popular

music forms in the early twentieth century, the black urban community developed rich and varied forms of musical activity. By the 1920s the basis had been laid for the wealth of music to be found in these communities today.

References

- Baltimore Clipper, 1840.
 Ellington, Edward Kennedy. [1973] 1976. *Music is my mistress*. New York: Da Capo.
 Gemmill, Jane. 1883. *Notes on Washington, or six years at the nation's capitol*. Washington, D.C.: Brentano Bros.
 Graham, Leroy. 1982. *Baltimore: The nineteenth century black capital*. Lanham: University Press of America.
 Jewel, Derek. 1977. *Duke: A portrait of Duke Ellington*. New York: W. W. Norton.
 Kerr, Thomas H., Sr. 1972. Interview with the author.
 Kimball, Robert, and William Bolcom. 1973. *Reminiscing with Sissle and Blake*. New York: Viking Press.
 Levine, Lawrence W. 1978. *Black culture and black consciousness*. New York: Oxford University Press.
 McGinty, Doris. 1985. The black presence in the music of Washington, D.C. In *More than dancing*, edited by Irene V. Jackson, 81-105. Westport, Conn.: Greenwood Press.
 New York Age, 1883-1900.
 Payne, Daniel A. 1891. *History of the African Methodist Episcopal Church*, edited by C. S. Smith. Nashville: Publishing House of the A.M.E. Sunday-School Union.
 ———. 1888. *Recollections of seventy years*. Nashville: Publishing House of the A.M.E. Sunday-School Union.
 Rose, Al. 1979. *Eubie Blake*. New York: Schirmer Books.
 Southern, Eileen. 1982. *Biographical dictionary of African and Afro-American musicians*. Westport, Conn.: Greenwood Press.
 ———. 1983. *The music of black Americans*. 2nd ed. New York: W. W. Norton.

CBMR EDITORIAL

Samuel A. Floyd, Jr., Center for Black Music Research

Considering widely cited demographic changes for the year 2020 and beyond, the climate of racial animosity on college campuses, and the paucity of minority faculty and graduate students in American colleges

and universities, we find it puzzling that our major music schools and professional societies have not taken substantive action to help address the problems that pose serious threats to higher education and to

the society at large.

To my knowledge, only The College Music Society has in the 1980s assumed a significantly active role in addressing some of the concerns that face us. CMS's efforts in this area in-

clude its 1983 *Report on the Status of Minorities in the Profession*, its reissue of the CBS Records' *Black Composers Series* of sound recordings, its continuing series of joint meetings with the Center for Black Music Research, its treatment of minority musics in its Summer Institutes for Music in General Studies, and the planned release of a new and updated edition of James Standifer's and Barbara Reeder-Lunquist's *Source Book of Afro-American Materials for Music Educators* (MENC, 1972). The College Music Society is to be applauded for its active stance on issues related to minority participation in higher education.

While the leadership of other societies recognize and decry the problems we face, they seem unwilling to move their organizations to substantive and productive action. College

and university music schools and departments also appear to be unresponsive or unproductive where the black presence is concerned. And some of their efforts seem to be misguided. In fact, for such institutions to continue to compete for minority faculty and students from existing, pitifully inadequate pools without providing leadership and programs to increase the sizes of those pools borders on irresponsibility. The minuscule sizes of these pools should in itself suggest that efforts should also be made to attack the problem on a more fundamental level.

Ten-year, fifteen-year, and twenty-year goals for increasing the number of available applicants should be set by the leadership of our professional societies and our institutions of higher learning. This means, of

course, working outside the ivory tower and with secondary teachers and administrators to encourage students in secondary schools to select academic careers in music and to prepare them for such careers.

To assist the profession in addressing these problems, the Center for Black Music Research has organized its CBMR Forum (see *CBMR Digest* 2, no. 1:6), and it will offer in the summer of 1990 an Institute on the Teaching and Research of Black Music, with a special section for music administrators. We hope that this effort will be joined by others as we move tenuously toward the new century. The officers and governing-board members of our professional societies and the administrators of our music schools should provide the leadership.

Available from Kraus International Publications

Two highly acclaimed works by Samuel A. Floyd, Jr. and Marsha J. Reisser:

BLACK MUSIC IN THE UNITED STATES:

An Annotated Bibliography of Selected Reference & Research Materials

The first comprehensive, annotated bibliography on the black musical heritage in America. This unique work contains more than 400 bibliographical and archival entries dealing with all phases of black music.

"... Highly recommended."

—Library Journal

"... this publication is highly recommended; it should be considered essential for most undergraduate and graduate collections."

—Choice

Floyd, Samuel A., Jr. and Marsha J. Reisser.
BLACK MUSIC IN THE UNITED STATES: AN
ANNOTATED BIBLIOGRAPHY OF SELECTED
REFERENCE AND RESEARCH MATERIALS.

1983. 249 pp.
LC 82-49044
ISBN 0-527-30164-7

cloth \$35.00

Please direct all orders and inquiries to:

Kraus International Publications
Route 100
Millwood, New York 10546

Tel. (914) 762-2200
Outside N.Y. (800) 223-8323
Fax (914) 762-1195



BLACK MUSIC BIOGRAPHY AN ANNOTATED BIBLIOGRAPHY

A companion work to *Black Music in the United States*, this comprehensive, annotated bibliography covers works on over 85 individual musicians and provides in-depth commentary on the over 145 biographies written up through early 1985.

"... This information-packed bibliography is a must for the interested layman as well as the student and scholar..."

—The Black Perspective in Music

"... This is a major contribution to (the) field..."

—1988 American Reference Books Annual

Floyd, Samuel A. Jr. and Marsha J. Reisser.
BLACK MUSIC BIOGRAPHY:
AN ANNOTATED BIBLIOGRAPHY.

1987. 320 pp.
LC 86-27827
ISBN 0-527-30158-2

cloth \$35.00

Call for Proposals: *Black Music in Chicago* 1991 National Conference on Black Music Research October 10-13, 1991, Chicago, Illinois

The theme for the 1991 National Conference on Black Music Research will be "Black Music in Chicago." Based on the Center's perception of the needs of the field and on the inquiries and statements the Center received in response to a previous request, the following topics have been designated as tentative areas of investigation for the conference.

I. Musical Events and Institutions in Chicago, 1890-1970

II. Researching Ragtime and Jazz in Chicago

III. Chicago Blues—Song, Boogie Woogie, and Urban Blues: Beginnings to 1950

IV. Black Gospel Music in Chicago: Beginnings to 1960

V. Black Popular Music in Chi-

cago, 1945-1970

VI. Chicago's Black Composers of Concert Music

VII. Chicago Profiles: Major Black Contributors to the Development of Music and Musical Culture in the United States

VIII. Music Criticism and Black Music: Chicago Connections

IX. Research Resources: Institutional Collections, Private Collectors, and Their Relationships to Scholars

X. The Mississippi Valley: Black Music Connections between and among Cities from New Orleans to Chicago

Proposals should be prepared with the understanding that the eventual invited papers must conform to the

highest standards of scholarship and to CBMR style principles; they are automatically considered for publication in *Black Music Research Journal*. Information about BMRJ and a style guide will be sent to the authors of accepted proposals.

The deadline for the submission of proposals for presentations is February 1, 1990. Proposals should run between 300 and 900 words (1 to 3 pages) and should consist of the following elements: 1) topic, 2) purpose of the paper, significance and justification of the topic, 3) statement of current scholarship on the subject, and 4) summary statement.

Direct all proposals to: Morris Phibbs, Coordinator of Programs and Services, Center for Black Music Research, Columbia College Chicago, 600 South Michigan Avenue, Chicago, IL 60605-1996.

BMR Bulletin is devoted to the encouragement and promotion of scholarship and cultural activity in black American music and is intended to serve as a medium for the sharing of ideas and information regarding current and future research and activities in universities and research centers.

Editor: Samuel A. Floyd, Jr.
Managing Associate Editor: Marsha J. Reisser

BMR Bulletin is published by the Columbia College Center for Black Music Research. Information submitted for inclusion should be mailed to: Samuel A. Floyd, Jr., Editor, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, Illinois 60605-1996.

Associate Editor: Orin Moe
Associate Editor: Rae Linda Brown

Inquiries regarding subscription, as well as subscription payments of \$3.00 for U.S. subscribers or \$5.00 (U.S.) for those abroad, should be sent to: Publications, Center for Black Music Research, Columbia College, 600 South Michigan Avenue, Chicago, Illinois 60605-1996. Telephone: 312/663-1600, ext. 259.

Production Assistant: Trenace V. Ford
© 1989 Columbia College