

Local Conference on Afro-American Culture and History Scheduled for February 10

The twelfth annual conference on local Afro-American Culture and History will be held on February 10, 1993, at the Avon N. Williams, Jr., downtown campus of Tennessee State University at 10th and Charlotte. The public is invited.

Organized by the Metropolitan Nashville Historical Commission and the College of Arts and Sciences at TSU, the award-winning conference brings together historians, students, educators, and a wide array of persons interested in the contributions of African Americans to the history and development of Middle Tennessee.

Ophelia Paine, staff member of the MHC and one of the conference's founders and planners, is vice-president for the state at large for the Tennessee Historical Society. The Society serves for the third year as one of the meeting's financial sponsors.

Admission is \$6 for adults and \$5 for senior citizens and students. Pre-regis-

tration is advised; the success of the conference has led to standing-room-only crowds of over 400 during past years.

Highlighting this year's event will be a special performance of Negro Spirituals by the Princely Players at 11:00 a.m. This performance is supported by a grant from the Metro Arts Commission.

Among this year's speakers is "The History of Women's Track and Field Sports at TSU: Part II," by Professor Edward Temple, internationally known coach and sociology professor. Temple's talk last year about the renowned Tiger Belles was very popular.

Other presentations include "The Life of DeFord Bailey: Black Grand Ole Opry Star," by David C. Morton of Reno, Nevada, Bailey's biographer; "Profiles of Selected African American Women in Tennessee," by Dr. Jessie Carney Smith of Fisk University, and winner of the 1992 National Women's Book Association

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Local Conference on Afro-American Culture and History

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The Afro-American Culture and History Conference is scheduled for February 10, 1993, at the Avon N. Williams, Jr., downtown campus of Tennessee State University.

Award; and "Fort Negley: Blacks in Nashville's Civil War History," by Dr. Bobby L. Lovett, Dean of the College of Arts and Sciences at TSU.

An art exhibition is another feature of the conference, this year focusing on local African American photographers. Works by Herman Beasley, Gail Clemmons, John Cross, Earl Hooks, Vando Rogers, Julius Shook, and Carlton Wilkinson are featured. The exhibit is curated by TSU professors Viola Wood and Nina Lovelace.

Among the conference materials received with registration are new publications in the MHC's profiles of African American leaders and institutions, "Pearl High School," "Robert E. Lillard," "Meredith G. Ferguson," and "Fort Negley."

For more information or to pre-register, call the Metro Historical Commission at 615/862-7970.

Where is James County, Tennessee?

For research needs—genealogical, scholarly, or topical—please contact Susan Gordon, historian at the Tennessee Historical Society. Return this form, and Ms. Gordon will send you a sheet identifying research services and fees.

Please send me your research request form:

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**Return to Research Services, Tennessee Historical Society,
War Memorial Building, Nashville, Tennessee 37243-0084.**

THE PRINCELY PLAYERS

In the Spring of 1967, a play (Witness For The Prosecution), was produced and performed by members of the Cameron High School Drama Club; a little known, and not widely publicized high school play.

From that high school cast came a twelve member group that was to become known as "The Princely Players."

During the next twelve months, the name, "Princely Players", would become known not only in and around Nashville, but in such places as Philadelphia, Pennsylvania, New Haven, Connecticut, (Yale University), New York City, Talladega and Birmingham, Alabama, Knoxville, Tennessee (University of Tennessee) and Connecticut (University of Connecticut).

At the end of the 1967-68 school year, because of high school graduation, educational and other commitments, The Princely Players disbanded.

In the Fall of 1977, The Cameron High School Class of 1968 began to plan their 10-year Reunion; The "Princely Players" were asked to perform once again. For the original "Princely Players" this was a hard task to accomplish. Most of the original group were scattered around the country, deeply involved in their new lives and careers.

Finally, six original players who still lived in Nashville came together and began to rehearse. Two new performing members were added, bringing the number of the new "Princely Players" to eight. Several other technical, business and artist personnel were added.

In May of 1978 the new "Princely Players" made their comeback. The occasion was a fund raising event sponsored by the Cameron High School Graduating Class of '68, held in the Grand Ballroom of the Hyatt Regency, Nashville. To say that the new "Princely Players" were well received on that Spring evening would be a gross understatement.

An audience of more than 2,000 welcomed them back with a six minute standing ovation. The new "Princely Players" discovered two things that Sunday evening:

- (1) That after ten years they could still please and excite an audience;
- (2) And that they still possessed the harmony and spirit of the traditional music.

The purposes of the "Princely Players" are: to foster, encourage and develop popular public appreciation of cultural and educational activities devoted to the promotion of music, drama and the fine arts; to promote means and opportunities for the education of the public with respect to the history and culture of African-Americans through drama, song and dance; and to interest and unite young men and women in the performing arts to the end that the sleeping talents which they possess may be awakened and bring forth by creative expression a nobler manhood and womanhood and more perfect love of themselves.

Our production is a dramatic monologue and dialogue with songs rendered acapella, tracing the history and experiences of black people in America. The songs are spirituals, anthems and contemporary works.

The "Princely Players" were originally formed by Mr. H. German Wilson, a Fisk University graduate and former Jubilee Singer.



CRYSTAL BERNARD
'Wings' actress
enjoys role
Page 8D

THE TENNESSEAN LIVING

THURSDAY, OCTOBER 17, 1991

Comics 6D
Crossword 2D
Television 8-9D

Civil War music meets a modern audience

John Hartford
one of many
who helped

By THOMAS GOLDSMITH
Staff Writer

The enduring music of the Civil War — everything from sentimental ballads to lively minstrel tunes — lives again in a newly recorded three-CD set produced by Middle Tennessee State University staffers.

Set for release today by Time-Life Music and priced at \$44.97, *The Civil War Collector's Edition* was recorded and assembled by MTSU's Center for Popular Music. Artists such as John Hartford, Riders in the Sky's Doug Green and members of the Nashville Bluegrass Band took part in the recording of Civil War-era tunes of all varieties.

"We started out with two or three goals," said Paul Wells, director of the Center for Popular Music. "One was to reflect the musical variety of the era, two, to make the recordings as authentic as possible and three, to make it something that was palatable to a modern audience."

There are many highlights

Getting there

Interested people are invited to attend today's 2 p.m. debut of *The Civil War Music Collector's Edition*. A program including producers and performers associated with the project will take place at the Alumni Center at Middle Tennessee State University in Murfreesboro. Call 898-2449 for more information.

among the collection's 53 tracks. Hartford sings the sad old ballad *Lorena* and leads a minstrel ensemble. Green offers the haunting Scottish tune *Annie Laurie*, and Nashville's Princely Players stand out in several gospel and inspirational selections.

There's also bow-smoking fiddle music, lots of brass bands, fife-and-drum camp music, humorous songs and parodies, and familiar favorites like *Home Sweet Home* and *The Yellow Rose of Texas*. The variety of material goes against the stereotype of Civil War music as mostly heart-lugging "parlor" tunes.

"The parlor songs and the sentimental songs are fine, but you have to remember that's what was being sung at home," Wells said. "The guys sitting around the camps had their own musical culture. They



Sam Parrish • Staff

The Civil War Collector's Edition, produced by MTSU's Center for Popular Music, includes three CDs and a color booklet.

were playing fiddle music and singing songs about how bad the food was."

Accompanying the CD set, which Time-Life is marketing via hundreds of thousands of mailers, is a 24-page illustrated booklet written by MTSU scholar Charles Wolfe.

"The music of the war was one of its richest legacies," Wolfe writes in his notes. "Aware of the potent ef-

fect music could have on morale, songwriters and composers from both sides were inspired to produce a stunning variety of new works: patriotic songs and sentimental songs, comic songs and vicious satires, protest songs and marching songs, genteel parlor songs and rowdy drinking songs.

"The music appeared in elaborate sheet music, tattered pocket

songsters, cheap broadsides and dusty band books."

Wolfe's ties with Time-Life, with whom he has worked on several projects, brought about the center's production of the Civil War discs. Time-Life's original plan to obtain rights to existing music for its collection didn't seem to fill the bill, the center's researchers found after a survey.

"We knew there were lots of types of music that weren't being represented," Wells said. "We knew there was a lot of folk music and black music and fife-and-drum type of things."

"So the project moved from a survey of existing recordings into an album of all-new recordings."

Wells and Center for Popular Music project director Bruce Nemerov produced the discs for Time-Life. Other artists involved in the project include Ed Dye, Norman and Nancy Blake, James Bryan, Mark Howard, Doug Seroff, Paul Ritscher, Will and Polly Brecht and the Nashville Bluegrass Band's Alan O'Bryant and Pat Enright.

The project was conceived before the award-winning Ken Burns public television series on the Civil War, Wells said. ■

NEWSLETTER

INSTITUTE FOR STUDIES IN AMERICAN MUSIC

Conservatory of Music, Brooklyn College of the City University of New York - H. Wiley Hitchcock, Director

Volume XXI, Number 1

November 1991

MUSIC FROM FORT SUMTER TO APPOMATTOX

As Charles Hamm has said (in his *Yesterdays*), the Civil War "left a heritage of music that reflects those times in the most vivid way. Indeed, this music was so intimately involved with events of the time that it became part of them." Hamm's perception emerges "in the most vivid way" from a splendid new set of recordings: *The Civil War Music Collector's Edition* (3 CDs or cassettes; Time-Life Music; \$44.97). Intelligently, tastefully, and stylishly produced by the Center for Popular Music (Middle Tennessee State University at Murfreesboro), this collection of Civil War music is an overflowing cornucopia of more than fifty pieces of astonishing diversity—pro-war songs, anti-war songs, rallying songs, songs of heroes and songs of grunts, white shape-note hymns and black spirituals, fiddle tunes, banjo tunes, music for guitars and melodeons, tambourines and bones, minstrel-show walk-arounds, funny songs, heartrending songs, brass-band marches and dances, fife-and-drum tunes, bugle calls, *Home, Sweet Home* and *The Yellow Rose of Texas*. *Old Dan Tucker* and *Beautiful Dreamer* . . . what else?!

The performers are as diverse as the music. They range from the suave professionalism of the Hutchinson Family Singers (of household songs) to the enthusiastic amateurism of the Morning Sun Singers (of shape-note hymns); from the slightly ragged 1st Brigade Band (42 strong, playing period instruments) to the cultured crooning of Doug Green ("Ranger Doug" with *Riders in the Sky*); from the stylistic perfection and dazzling brio of old-time fiddler James Bryan to the slightly uncertain pianism of Jerry Perkins. For me, the peak performance is that of the Princely Players, a nine-member a cappella group based at Cameron High School in Nashville, swinging their way through the spiritual marching song "Go in the Wilderness," but there are other memorable moments, too.

Putting all this material into some kind of comprehensible order cannot have been easy. The substantial brochure accompanying the recording mentions "hundreds of artists, scholars and engineers" who collaborated in the project, but the principal producers were Paul F. Wells and Bruce Nemerov, respectively director and archivist/project director of the Middle Tennessee State center. (They both make cameo appearances as performers—on fiddle and guitar, respectively.) They organize the set in six divisions, each headed by a song-title: "In Happy Moments"—America on the Eve of War; "The First Gun is Fired"—Fanning the Flames of War; "Hard Crackers Come Again No More"—Music of the Union Camp; "Richmond Is A Hard Road to Travel"—Music of the Confederate Camp; "When This Cruel War is Over"—The Fighting Drags On; and "O, I'm a Good Old Rebel"—The Musical Legacy of the War. And Charles K. Wolfe (also from Middle Tennessee State and no stranger to readers of this newsletter) does magic tricks of continuity and coherence in his generous, smooth, and informed notes on the music. Artistic control over the product was clearly in the hands of the experts from Murfreesboro; for once, Time-Life got it right!

—H.W.H.

(H. Wiley Hitchcock)

REGARDING RECORDINGS I (continued)

MUSIC FROM FORT SUMTER TO APPOMATTOX

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—H.W.H.

Duke Ellington, Jazz Composer

Ken Rattenbury

The most thorough analysis ever written of Duke Ellington's works. Drawing at length from the observations of Ellington himself and of members of his orchestra, Ken Rattenbury assesses the extent to which Ellington drew on the black music traditions of blues and ragtime and the music of Tin Pan Alley and shows how he integrated black folk music practices with elements of European art music.

"This important work expands our knowledge of one of America's greatest composers."—Richard Wang

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In this prizewinning book, leading musical, theatrical, and literary scholars examine different aspects of the life and work of Kurt Weill.

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—Richard Taruskin, *Kurt Weill Newsletter*

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Leaders of Afro-American Nashville

MEREDITH G. FERGUSON
(1894-1978)



Meredith G. Ferguson was born on August 24, 1894, in Arlington, Texas. In 1912, he attended Tennessee State Agricultural and Industrial School for Negroes (today's Tennessee State University) in Nashville. A reputable student, Ferguson became president of his senior class. In 1915, he graduated from the Tennessee State A & I Normal School.

Meredith continued to live in Nashville and serve his alma mater. He served as the first president of the Athletic Association, Business Manager, president of the Alumni Association, and instructor of accounting at Tennessee State Agricultural and Industrial College.

After America's entry into the First World War, Ferguson entered the United States Army. He became one of fifteen blacks selected from the 368th Infantry to attend division Army War School in Washington, D.C. In 1918, Ferguson received an officer's commission in the United States Army. The Army transferred him to the Central Officers Training School at Camp Pike, Arkansas, where he served as an instructor for black troops. After completing his military service, Meredith G. Ferguson studied business administration at LaSalle College.

In 1924, M. G. Ferguson began his career at the Citizens Savings Bank and Trust Company in Nashville, one of the oldest continuously operated African American financial institutions in the United States. He held many supervisory responsibilities within the bank, rising quickly through the ranks. In 1959, after the death of the bank's president (Henry A. Boyd), Ferguson became president of Citizens Bank. The bank experienced a period of growth and moved from its old quarters to the Morris Memorial Building at 4th Avenue, North, and Charlotte Street.

Meredith G. Ferguson's bank position and leadership made him a respected leader on local and national levels. Ferguson held many offices and positions: an auditor for the Alpha Phi Alpha Fraternity, Inc., chairman of the fraternity's audit committee for ten years, treasurer for the AGORA Assembly, and treasurer for the Tau Lambda Chapter of the Alpha Phi Alpha Fraternity, Inc., among other positions of leadership and honor. Charles H. Wesley, president of Wilberforce University, said: "Meredith G. Ferguson was an individual whose financial recommendations and monetary proposals would have a sobering affect on any organization."

On March 24, 1978, a notable black leader of African American Nashville, Meredith G. Ferguson died and was interred in Nashville's Greenwood Cemetery two days later.

— Reavis L. Mitchell, Jr.

This publication is a project of the 1993 Nashville Conference on Afro-American Culture and History. The authors compiled the information. Tennessee State University's Department of History and Geography edited the materials. The Metropolitan Historical Commission completed the design and printing.

Leaders of Afro-American Nashville

NASHVILLE'S FORT NEGLEY

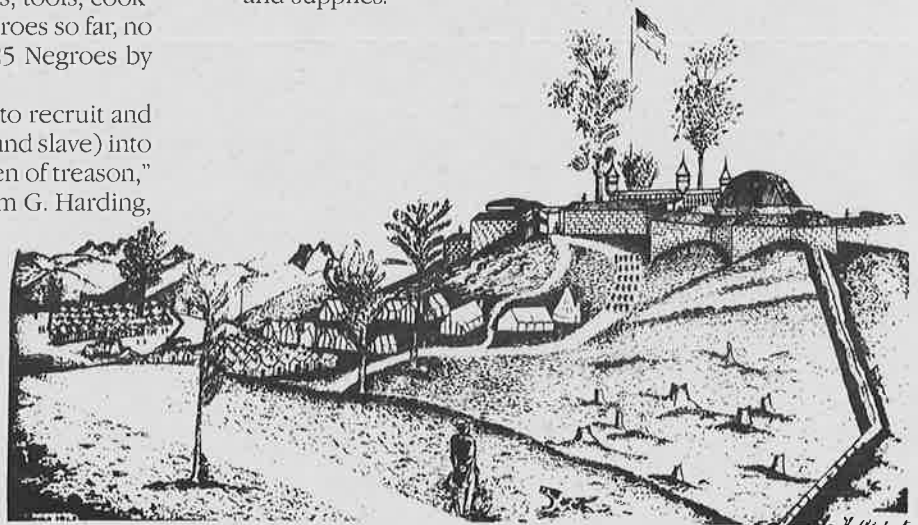
During the fall and winter of 1862, the Union army built Fort Negley to defend Nashville against Confederate army attacks. On February 25, 1862, after the Confederate army of Tennessee retreated from the recent defeat at Fort Donelson, the Union army occupied Nashville. In March 1862, President Abraham Lincoln appointed a Tennessean, U.S. Senator Andrew Johnson, to serve as Military Governor. Because of his nervousness about Confederate attacks on Nashville, Johnson begged federal officials to fortify the town. The commanding general ordered the post commander, General James S. Negley, to use the post's 6,000 soldiers and black laborers to construct fortifications for Nashville and around the capitol building.

Negley employed Captain James S. Morton, an army engineer, to design and build a large fort to protect the south roads and railroad approaches to Nashville. Because the Confederate armies still roamed parts of Kentucky and Tennessee, Morton received orders to move with all deliberate speed. Morton wired Buell: "I lost 48 hours trying to get Negroes, teams, tools, cooking utensils, and provisions. Only 150 Negroes so far, no tools, teams, etc., I wanted to employ 825 Negroes by the 11th [August 1862]."

The Union army launched a campaign to recruit and impress (force) nearly 2,000 blacks (free and slave) into Fort Negley's labor battalions. "Known men of treason," including Belle Meade Plantation's William G. Harding,

suffered arrest and confiscation of their money, slaves, and supplies to support Morton's project. The Union cavalry surrounded Nashville's three black (quasi-independent) churches, arrested strong black men and women, and marched them to the St. Cloud Hill construction site with axes, picks, and spades in return for certificates of labor to be paid later. Before the project ended, the army would owe the blacks and some "loyal slave owners" over \$85,858 in wages.

On November 5, some Confederate cavalry attempted to invade the city's eastern suburbs. The black laborers sent a delegation to Morton to ask for arms. Morton refused to issue arms, but he allowed the blacks to form a symbolic defensive line with picks and axes. During the fight, an artillery shell struck John Trimble's smokehouse (site of today's black Cameron-Trimble neighborhood). The federal military drove the Confederates off and inflicted 68 enemy casualties. More federal troops arrived to garrison the town, rebuild bridges, and forage the countryside for food and supplies.



1863 Drawing of Fort Negley

This publication is a project of the 1993 Nashville Conference on Afro-American Culture and History. The authors compiled the information. Tennessee State University's Department of History and Geography edited the materials. The Metropolitan Historical Commission completed the design and printing.

Black workers cleared the hill of trees, blasted the solid rock, and dug underground magazines. Expert slave stone masons shaped the stone and laid thick masonry walls. Black women washed clothes, cooked food, and hauled debris in wheelbarrows.

The Union army and the black workers completed Fort Negley on December 7, 1862. Captain Morton said: "To the credit of the colored population be it said, they worked manfully and cheerfully, with hardly an exception, and yet lay out upon the works at night under armed guard, without blankets and eating only army rations. They worked in squads [military-like companies] each gang choosing their own officers; one was often amused to hear the Negro captains call out: 'You boys over there, let them picks fall easy, or they might hurt somebody'." Hundreds of black laborers died from exposure and accidents when working on such Union army projects.

Fort Negley became the largest Union fort west of Washington, D.C. The topmost structure consisted of twelve-foot timbers, a stockade to hold horses and soldiers' quarters. Rounded wooden rifle turrets rested on top of each corner of the stockade. The artillery rested on carriages and smooth plank flooring on the parapet (flat, platform-like area) surrounding the outside of the stockade. Three-foot ramparts (nine-foot thick embankments of earth walled with stone) protected the flat artillery area. Projected redans protected the ramparts on the east and the west sides of the stockade. Scarps (steep slopes) and glacis (a smooth, gentle slope) rested below the east and west ramparts and parapets. Two groups of four blockhouses (bomb shelters topped with railroad iron, railroad timbers,

and dirt) protected the bottom of these hills on the left and the right sides of the fort's south section. A salient system projected out to protect the bastioned blockhouses. Above the bastion was a stoned scarp to protect the first two blockhouses, a passage connecting the two parallel blockhouses, another stoned scarp rising above the passage, and the other two blockhouses rising above the scarp with a protected passage between these blockhouses. Morton placed the fort's entrance on the north side with a gentle slope overlooking the city two miles beyond. The fort also had a sharp salient, a gateway, a timber guardhouse, and a loop-holed boom shelter flanking the gate. Fort Negley, a polygonal copy of an old Spanish design, consumed 62,500 cubic feet of stone; 18,000 cubic yards of dirt; occupied 600 by 300 feet and 51 acres of St. Cloud Hill; and rested some 620 feet above sea level.

The Union army abandoned Fort Negley soon after 1867. The local Ku Klux Klan held secret meetings in the fort's blockhouses until 1869. During the early 1900s, Nashville's black Republican party leaders unsuccessfully petitioned Republican presidents to restore the fort. In 1937, the federal Works Progress Administration restored Fort Negley. However, the fort was allowed to become ruins again until interest to restore the fort began anew with the 1964 Civil War Centennial Celebration. An important historic site, Fort Negley, was placed on the National Register of Historic Places in 1975.

— Bobby L. Lovett

Leaders of Afro-American Nashville

ROBERT EMMITT LILLARD
(1907-1991)



Photo courtesy of Evelyn Kittrell

Robert Emmitt Lillard was born March 23, 1907, in Nashville, Tennessee, to John W. and Virginia (Allen) Lillard. Robert received his education at Immaculate Mother's Academy and in local public schools. He attended Beggins Commercial College, although his ambition was to become a lawyer. In 1928, R. E. Lillard began work as a city garage attendant and married Hallie C. Moore (d. 1970). Robert and Hallie Lillard had three children: Gladys, Sandra, and Robert Walter.

Robert E. Lillard entered law school in 1932, after Z. Alexander Looby and other local Negro leaders organized Nashville's Kent College of Law. Lillard continued his city job and attended law classes five nights a week, and in 1935 he graduated from the Kent College of Law.

In 1936, Lillard passed the bar examinations but continued to work at the city garage to support his family. During the next year, however, Lillard received an appointment to Nashville's Fire Engine Company No. 11 on 12th Avenue, North, and Jefferson Street. He drove a fire truck until receiving a disability pension in 1950.

Robert E. Lillard then entered the practice of law on a full-time basis and participated in local black politics. He prepared for the councilmanic election for a South Nashville district. In 1932, he had organized the 15th Ward Colored Voters and Civic Club. Lillard persuaded local politicians to pay the \$2 poll tax for over one hundred black men and women in the 15th ward.

In 1951, Lillard entered the predominantly black 3rd district, 2nd ward councilmanic race against the white incumbent, Charles T. Castleman. Because Castleman received support from Democratic party Mayor Thomas Cummings' administration, white politicians

reportedly offered money and jobs to persuade Lillard to withdraw from the election. Lillard responded: "I won't be bought out. I won't be frightened out. You have to beat me out." Another Negro, Daniel West, entered the race (perhaps persuaded by white politicians) to split the black vote and force a run-off election between Lillard and Castleman. On May 24, 1951, Lillard won the run-off election and joined Z. Alexander Looby as the first Negroes elected to Nashville's city council since 1911.

Lillard served the city council for twenty years, never missing a regular meeting. He served as chairman of several council committees: Public Safety Committee; Special Water Sewer Rate Committee; Special, Beer, Wine, and Whiskey Committee; and Public Election Committee. He helped to persuade the city to transform Cameron Junior High School into the second high school for local blacks and successfully gained an ordinance to desegregate the Parthenon in Centennial Park. During the 1960s, because Lillard believed that a metropolitan form of government would dilute the black voting strength, he opposed the plan to consolidate the city and county governments. Before retiring from the Metro City Council in 1971, Lillard became the first black to serve as Vice-Mayor Pro Tem (1967). He made unsuccessful campaigns for vice-mayor and councilman-at-large.

Meanwhile, Lillard's political activism and law practice continued to thrive. He gained admission to the federal district court (1955), the U.S. Court of Appeals, the Sixth Circuit court (1957), and the U.S. Supreme Court (1962). Lillard founded the Tennessee Federation

of Democratic Leagues and campaigned for the election of President John F. Kennedy in 1960. He refused the offer to become Nashville's Assistant U.S. Attorney; however, in 1964 and 1967, Lillard was appointed to the State Board of Pardons and Paroles by two Democratic governors. In March 1978, the governor appointed Lillard as Judge of the First Circuit Court, Tenth Judicial District. On August 31, 1978, Lillard retired from the bench.

Robert E. Lillard died on November 6, 1991. He was funeralized on November 11th at the Seay-Hubbard United Methodist Church and interred in Nashville's Greenwood Cemetery.

— Linda T. Wynn

Wednesday, February 10, 1993
Avon N. Williams, Jr., Campus
Tennessee State University
10th and Charlotte Avenue

Afro-American Culture & History

12th Annual Local Conference

8:00-8:45 AM	Registration and Refreshments, Atrium
8:50-9:10 AM	Opening Remarks Mayor Philip Bredesen Dr. Arthur Washington, Vice President for Academic Affairs, TSU Ms. Ann Reynolds, Executive Director, Metro Historical Commission Dr. Bobby L. Lovett, Dean, TSU College of Arts and Sciences
9:15-9:45 AM	"Part II: History of Women's Track and Field, the Tigerbelles at Tennessee State University" Professor Edward Temple, Coach, TSU, Nashville
9:50-10:15 AM	"The Life of DeFord Bailey: Black Grand Ole Opry Star" Mr. David C. Morton, Reno, Nevada
10:20-10:45 AM	"Profiles of Selected African-American Women in Tennessee" Dr. Jessie Carney Smith, Director of Library Fisk University, Nashville
10:45-11:00 AM	Break, Atrium
11:00-Noon	"The Drama of Black History" A Musical Performance by The Princely Players*
Noon-1:00 PM	Lunch, Atrium
1:15-1:40 PM	"Fort Negley: Blacks in Nashville's Civil War History" Dr. Bobby L. Lovett, Dean, TSU College of Arts and Sciences
1:45-2:15 PM	"The History of Jewell Academy and Seminary, 1948-1962" Dr. James W. Peebles, Nashville
2:20-3:00 PM	Wrap up and Discussion
11:00-3:00 PM	Art Exhibit, Atrium Photographs by Local African-American Artists TSU Professors Viola Wood and Nina Lovelace, coordinators

*The performance by The Princely Players is made possible by a grant from the Metro Nashville Arts Commission and is free and open to the public.

Planning Committee:

Bobby L. Lovett
Nina Lovelace
Lois C. McDougald
Reavis Mitchell
Ophelia Paine
Vallie Pursley
Viola Wood
Linda T. Wynn

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AFRO-AMERICAN CULTURE AND HISTORY ANNUAL LOCAL CONFERENCE

Nashville

Exhibitions, Publications and Papers Presented

5th Edition 1993

--BIBLIOGRAPHY--

- *Wynn, Linda T. and Bobby Lovett. A Selected Bibliography of Afro-American History in Tennessee, 1983. 3lp.

--BIOGRAPHY--

- *Deford Bailey. Written by Linda T. Wynn, 1989.
*Henry Allen Boyd, 1876-1958. Written by Bobby L. Lovett, 1987.
*Richard Henry Boyd, 1843-1922. Written by Lois C. McDougald, 1983.
*Robert Fulton Boyd, 1855-1912. Written by Linda T. Wynn, 1985.
*Susanna McGavock Carter, 1812. Written by Emma White Bragg, 1992.
*Herbert Clark. "The Life of James Carroll Napier, 1845-1940." Paper presented at the 1983 Conference.
*M. W. Day, . Written by Lois C. McDougald, 1989.
*William Edmondson, 1870-1951. Written by Linda T. Wynn, 1986.
*Fisk Jubilee Singers. Written by Kay Beasley, 1990.
*John Wesley Frierson, 1880-1965. Written by Reavis Mitchell, 1984.
*Sutton E. Griggs, 1872-1933. Written by Helen R. Houston, 1984.
*William Jasper Hale, 1874-1944. Written by Vallie P. Pursley, 1987.
*William D. Hawkins, Sr. . Written by E. H. Baines, 1989.
*Elder Zema W. Hill, 1891-1970. Written by Reavis L. Mitchell, 1990.
*Charles S. Johnson, 1893-1956. Written by Reavis L. Mitchell, 1988.
*Sampson W. Keeble, 1832-mid-1880s. Written by Linda T. Wynn, 1990.
*Z. Alexander Looby, 1899-1972. Written by Linda T. Wynn, 1984.
*Samuel Lowery, 1832-1900. Written by David Mills and Bobby L. Lovett, 1984.
*Nelson G. Merry, 1824-1884. Written by Linda T. Wynn, 1983.
*Ella Sheppard Moore, 1851-1914. Written by Beth Howse, 1987.
*James C. Napier, 1845-1940. Written by Herbert Clark, 1983.
*Benjamin 'Pap' Singleton, 1809-?. Written by Bobby L. Lovett, 1990.
*Kelly Miller Smith, 1920-1984. Written by Linda T. Wynn, 1986.
*The Stone Sisters. Written by Emma White Bragg, 1990.
*Mother Mary Magdalena L. Tate, 1871-1930. Written by E. Dovie Shuford, 1992.
*Preston Taylor, 1849-1931. Written by Joe E. McClure, 1983.
*Arthur Melvin Townsend, 1875-1959. Written by Linda T. Wynn, 1988.
*Willa Ann Hadley Townsend, 1880-1947. Written by Linda T. Wynn, 1988.

- *Randall B. Vandavall, . Written by Bobby L. Lovett, 1989.
- *Carrie J. R. White: Free Black Woman. Written by Emma W. Bragg, 1989.
- *Avon Nyanza Williams, Jr., 1921- . Written by Linda T. Wynn, 1985.
- *John W. Work, 1901-1967, Written by Linda T. Wynn, 1987.

--EXHIBITION--

- Harris, Dolores Ashley and Nina Lovelace. The Art Works of Dolores Ashley Harris and Nina Lovelace, 1990 Conference.
- Waters, Jerry and LaFran Fort. Exhibit of Afro-American Art Works of Jerry Waters and LaFran Fort, 1988 Conference.
- Waters, Jerry and Viola Woods, Coordinators. Afro-American Art: Student Exhibition/Competition, 1983 Conference.
- Wood, Viola, Coordinator. Exhibition of Art by Local Black Artists, 1985 Conference.
- _____. Exhibition of Work by Local Afro-American Artists, 1986 Conference.
- _____. Exhibition--The Art Works of Aaron Douglass, 1987 Conference.
- _____. Art Exhibition: Sculptures by Local Afro-American Artists, 1989 Conference.
- _____. The Works of Dolores Ashley Harris and Nina Lovelace, 1990 Conference.
- _____. Works by Emma Faulkner, Anita Holloway, Bill Johnson, Michael Rouse, Larry Scott, Pat Smith, and David Smith, 1991 Conference.
- _____. Works by John Ashworth, Melvin Davis, LaFran Fort, Buist Hardison, Nina Lovelace, Roderick Owens, and Viola Woods, 1992 Conference.

--NARRATIVES--

Art

- *Creswell, Pearl S. "Artists of the Harlem Renaissance." Paper presented at the 1988 Conference.
- Fort, LaFran. "The Afro-American Art of Aaron Douglass." Paper presented at the 1987 Conference.
- Overton, Sadie. "Will Edmundson: Nashville's Famous Black Sculptor." Paper presented at the 1990 Conference.
- Ridley, Gregory. "Art and Culture." Paper presented at the 1981 Conference.
- _____. "Presentation and Exhibition on Afro-American Art." Paper presented at the 1985 Conference.

Business

- *Baxter, James. "A Portrait of Charles Allen Rawls: Black Entrepreneur in Brownsville, Tennessee." Paper presented at the 1991 Conference.

- *Citizens Savings Bank and Trust Company, 1904- . Written by Linda T. Wynn, 1985.
McClure, Joe E. "Preston Taylor and Greenwood Cemetery." Paper presented at the 1983 Conference.
- *McKissack and McKissack. Written by Linda T. Wynn, 1985.
- *Mills, David. "Samuel Lowery: Inventor and the Free Black Community." Paper presented at the 1983 Conference.
- *The Union Transportation Company, 1905-1906. Written by Linda T. Wynn, 1986.

Church

- Cain, Van A. "A Tumultuous Century: The Changing Relationships Between Black and the Episcopal Church in Middle Tennessee, 1834-1934." Paper presented at the 1985 Conference.
- *Capers Memorial Christian Methodist Episcopal Church. Written by Carmelia D. Gregory, 1987.
- *First Baptist Church East Nashville. Written by Bobby L. Lovett, 1988.
- *First Colored Baptist Church, 1848-1891. Written by Linda T. Wynn, 1985.
- Gregory, Carmelia. "A History of Capers CME Memorial Church." Paper presented at the 1988 Conference.
- *Jones, Oddie Bryant. "Rise and Demise of Bryant's Grove Baptist Church, Hermitage, Tn." Paper presented at the 1988 Conference.
- McDougald, Lois C. "A Synopsis of the Histories of Nashville's Black Churches." Paper presented at the 1983 Conference.
- *Mitchell, Reavis L. "Outsider of Not? The Black Man and the Catholic Church in Nashville, Tennessee, 1954-1970." Paper Presented at the 1984 Conference.
- *St. John African Methodist Episcopal Church. Written by Jamye C. Williams, 1988.
- Williams, Dogan. "Church History." Paper presented at the 1981 Conference.

Desegregation

- *Conklin, Paul K. "Reflections on the 1960 Lawson Case at Vanderbilt." Paper presented at the 1986 Conference.
- Doss, Sharon. "History of Civil Rights Movements in Tennessee, 1865-1975." Paper presented at the 1981 Conference.
- *Fleming, Cynthia G. "The Knoxville Sit-Ins: June-August, 1960." Paper presented at the 1986 Conference.
- *Nashville Sit-Ins. Written by Linda T. Wynn, 1992.
- Smith, Jessie C. "A Report on the Lecture/Exhibit Series, 'I've Been to the Mountain Top': A Civil Rights Legacy." Paper presented at the 1986 Conference.
- Wynn, Linda T. "The Dawning of a New Day: The Nashville Sit-Ins." Paper presented at the 1986 Conference.
- _____. "The 1905 Black Streetcar Boycott in Nashville." Paper presented at the 1983 Conference.

Education

- *Chavis, Jordan D. "History of the Band and Instrumental Music Program in the Black Public Schools of Nashville and Davidson County." Paper presented at the 1985 Conference.
- *Davis, Louis. "Oral History: A Conversation with Mrs. James A. Myers, former Director of Fisk Jubilee Singers." Paper presented at the 1989 Conference.
- *Fisk University, 1866- . Written by Reavis L. Mitchell and Haywood Farrar, 1984.
- *Goodstein, Anita S. "Septima Clark and the Highlander School." Paper presented at the 1990 Conference.
- *Granberry, Dorothy. Haywood County's Black Education History: "Striving to Teach the Children." Paper presented at the 1991 Conference.
- Leckrone, Kathleen. "Teaching Afro-American Literature in Local Curricula." Paper presented at the 1983 Conference.
- *Lewis, Dwight. "Early Tennessee State University Athletics." Paper presented at the 1985 Conference.
- Lovett, Bobby L. "Extended Teachers Institute in Afro-American History." Paper presented at the 1981 Conference.
- *Meharry Medical College, 1876- . Written by Reavis L. Mitchell, 1985.
- Mitchell, Reavis L. "Black Architectural History: Renovations at Fisk University." Paper presented at the 1992 Conference.
- *Powell, Ruth Marie. "The History of Roger Williams University." Paper presented at the 1984 Conference.
- *Rogers Williams University, 1864. Written by Bobby L. Lovett, 1984.
- *Summerville, James. "Meharry Medical College and the Movement Years." Paper presented at the 1986 Conference.
- Temple, Edward. "History of Women's Track and Field and the Tigerbelles at Tennessee State University, Part I." Paper presented at the 1992 Conference.
- *Tennessee State University, 1912-1984. Written by Lois C. McDougald and Bobby L. Lovett, 1984.
- *Walden University, 1865-1925. Written by Bobby L. Lovett, 1985.

Food

- Egerton, John. "Southern Soul Food." Paper presented at the 1988 Conference.
- Hargreaves, Margaret. "Influence on Food from Slavery Until Now." Paper presented at the 1989 Conference.

Genealogy

- *Bragg, Emma W. "Some Family Reminiscences of a Native Nashville Septuagenarian." Paper presented at the 1987 Conference.
- *Sharifa, Shauneille Quimmah. "An Unwritten Segment from the Past." Paper presented at the 1987 Conference.

History

- *The Blue Triangle YWCA. Written by Carrie R. Hull and Linda T. Wynn, 1988.
Eberling, May Dean. "Fort Negley Restoration." Paper presented at the 1981 Conference.
- Ensley, Regina. "Youthgrant: Afro-American History of Nashville, 1870-1930." Paper presented at the 1981 Conference.
- *Frankie J. Pierce and the Tennessee Vocational School for Colored Girls. Written by Virginia Edmondson, 1985.
- Gaston, Juanita. "Cameron-Trimble Bottom Neighborhood Rehabilitation Project." Paper presented at the 1981 Conference.
- *Gordon, H. Richard. "Rare Film Footage on Nashville During the 1950s." Presented at the 1989 Conference. (Narration of film only in Special Collections).
- Harris, Forrest. "The Collection of Kelly Miller Smith Papers." Presented at the 1990 Conference.
- *Insignares, Harriette. "Josephine Holloway: Founder of Black Middle Tennessee Girl Scouts." Paper presented at the 1991 Conference.
- _____. "Storytelling in the African-American Tradition." Presented at the 1990 Conference.
- *Jones, James B., Jr. "Black Historical Markers in Tennessee." Paper presented at the 1989 Conference.
- *McCord, Clinton "Butch". "The Negro Baseball Leagues in Nashville and America." Paper presented at the 1991 Conference.
- Otey, Inman. "Jefferson Street Project." Paper presented at the 1981 Conference.
- *Peterson, Harriet A. "The 14th Amendment and Black Americans: A Matter of Interpretation." Paper presented at the 1987 Conference.
- *Phillips, Paul David. "The Interracial Impact of Marshall Keeble, Black Evangelist, 1878-1968." Paper presented at the 1985 Conference.
- *Pursley, Vallie P. "History of the Conference on Afro-Americans." Paper presented at the 1991 Conference.
- Searcy, Walter. "Black Sites Identification Project." Paper presented at the 1981 Conference.
- Smith, Jessie C. "The Harlem Renaissance Remembered." Paper presented at the 1981 Conference.
- _____. "Images in Black Artifacts: Negative and Positive." Paper presented at the 1981 Conference.
- Smith, Robert. "History of the Napier-Looby Bar Association in Middle Tennessee." A paper presented at the 1992 Conference.
- *Thompson, A. Alphonse. "Some Aspects and Characteristics of Black Leadership in Nashville History." Paper presented at the 1985 Conference.
- Walker, Randolph. "The Literary Metamorphosis of Sutton E. Griggs." Paper presented at the 1990 Conference.
- Wolfe, Charles. "Thomas Talley, Black Folklorist: The Nashville Connection." Paper presented at the 1992 Conference.
- Wynn, Linda. "Funding Sources for Historical Projects." Paper presented at the 1981 Conference.

- *_____. "The Historical Markers' Program in Tennessee." Paper presented at the 1991 Conference.

Lynching

- *McKissack, Gloria H. "Racial Violence: Lynchings in the 1890's." Paper presented at the 1986 Conference.

Media

Brown, Karen. "Black Newspapers in Nashville and Tennessee." Paper presented at the 1983 Conference.

Howell, Darah M. "The Greater Fisk Herald and the Transformation in Culture, 1925-1931." Papers presented at the 1990 Conference.

Music

Johnson, C. Dewitt. "Black Musicians in Music City USA--An Ethnographic Profile." Paper presented at the 1986 Conference.

*Fisk Jubilee Singers. Written by Kay Beasley, 1990.

FISK JUBILEE SINGERS. Performance at the 1992 Conference. Mrs. DeLise Hall, Music Director.

Gospel Music Concert, THE FIRESIDE SINGERS, Nashville. Dr. Robert Cogswell. Presented at the 1991 Conference.

THE MEISTERSINGERS, Tennessee State University. "Negro Spirituals: The African-American Experience." Performance at the 1990 Conference. Mrs. Charlotte Rhodes, Director.

Morton, Leonard, Sr. "A History of Jazz: A Musical Presentation." Performance at the 1988 Conference. Accompanied by Foster Shockley.

*Seroff, Doug. "Black Gospel Music: Performance and Introduction of the FAIRFIELD FOUR." Paper and performance at the 1989 Conference.

_____. "Some Aspects of Black Religious Music History." An Audio-Visual presentation at the 1988 Conference.

Politics

*Guess, Francis. "Good Jelly Jones: Black Entrepreneur and Grassroots Politician." Paper presented at the 1989 Conference.

Wells, Cynthia. "Bluff City, Tennessee: An Experience in Black Politics." Paper presented at the 1986 Conference.

Slavery

- Actors' Playhouse of Nashville, Inc. "Life of James Fisher: Former Slave," A Dramatization. Performance at the 1992 Conference.
- McDougald, Lois C., comp. "Free Negro Property Owners/Occupations Davidson County, Tennessee, 1860." Distributed at the 1988 Conference.
- *McKee, Larry. "Slave Archaeology at the Hermitage." Paper presented at the 1991 Conference.
- Smith, Samuel D. "Archaeology of Slavery: Some Tennessee Examples." Paper presented at the 1987 Conference.

Social Conditions

- Goodstein, Anita S. "Black History in Nashville, 1825-1860." Paper presented at the 1988 Conference.
- Lovett, Bobby L. "The Afro-American History of Nashville, 1779-1940." Paper presented at the 1985 Conference.
- Mackey, Warren C. "A History of Afro-Americans in Chattanooga, 1880-1930." Paper presented at the 1987 Conference.
- *Ridley, May Alice. "Afro-American in Antebellum and Civil War: Nashville." Paper presented at the 1984 Conference.
- *Willis, Temore. "The Monroe Street Project: An Innovation in Community Development." Paper presented at the 1984 Conference.

The Local Conference on Afro-American Culture and History, 1981-,
Tennessee State University, College of Arts and Sciences,

Vallie P. Pursley, Compiler (Tennessee State University Library).

*Holdings in Special Collections, Brown-Daniel Library, Tennessee State University. Some audio tapes are available.