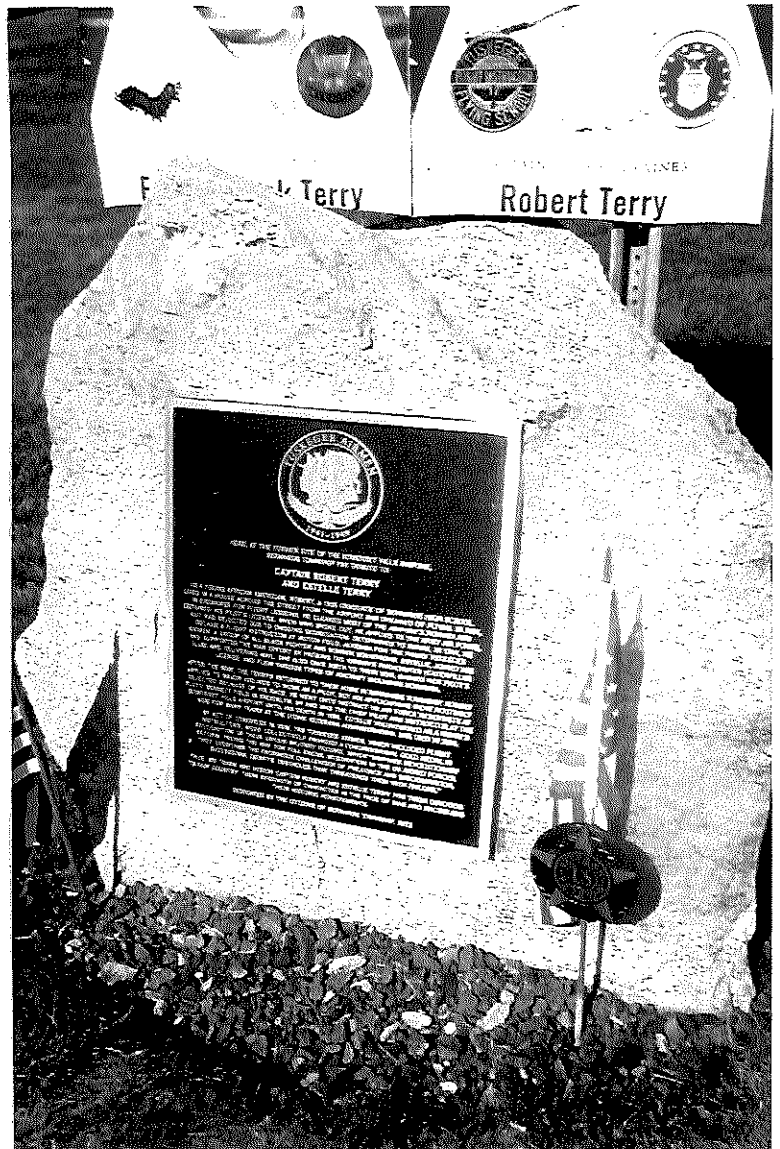




The Tuskegee Airmen Congressional Gold Medal



Monument Honors Pioneering Pilots Robert and Estelle Terry

Located opposite the War Memorial Field on Maple Ave., Basking Ridge, NJ.

Wording on the document is shown on the following page

Monument Honors Pioneering Pilots Robert and Estelle Terry
Located opposite the War Memorial Field on Maple Ave., Basking Ridge, NJ.
Wording on the Monument (shown on the previous page), Honoring
Captain Robert Terry and His Wife, Estelle Terry

Here at the former site of the Somerset Hills Airport, Bernards Township
pays tribute to

CAPTAIN ROBERT TERRY AND HIS WIFE, ESTELLE TERRY

Robert, a graduate of Bernards High School, lived in a house across the street from the airport and dreamed of flying. In 1931, in exchange for flying lessons, he cleared most of the airport's runway and obtained his pilot's license. In 1941, he became a flight instructor at Moton Field, Alabama, for the famed Tuskegee Airmen, a group of all-black fighter and bomber squadrons. Estelle contributed to their effort by packing parachutes and delivering packages around the base. She also gave birth to their son, earned her pilot's license and flew various aircraft including bombers.

After the war, the Terrys returned to their home in Bernards Township. Robert applied to major airlines for work as a commercial pilot, but his applications were routinely rejected for the fact that black pilots were discriminated against. Nonetheless, he remained committed to his country and love of flight. He instructed US Air Force Reservists at Floyd Bennett Field in Brooklyn, NY and was the chief pilot and instructor at the Somerset Hills Airport until his passing in 1958. Estelle Terry volunteered as a nurse's aide for many years at the Lyons VA. She passed in 2009.

By act of Congress in 2006. The Tuskegee Airmen, which included flight instructors, were collectively awarded a Congressional Medal in recognition of their unique military record, which had inspired revolutionary reform. Paving the way for full integration of the US Armed Forces, they'd overcome the enormous challenges of prejudice and discrimination, succeeding, despite obstacles that had threatened them with failure.

Major Dr. Robert Francis Goldsboro

Major Dr. Robert Francis Goldsboro, an African American, was a parishioner at All Saints' in the 1960's.[24] He was a member of the 33rd Medical Service Squadron, USAF Reserve, coordinator of the Veterinary Health Program in New Jersey, and Secretary of the New Jersey Public Health Association. Major Goldsboro lived and had a Veterinarian Clinic on Valley Road in Stirling. Some of the townspeople did not use his veterinarian service because of his race.

In 1962, his son, Mark Robert, was baptized at All Saints'. [24] Dr. Goldsboro experienced racial discrimination in the community. He was twice refused admission to the Clover Swim Club in Millington because of his race; the incident resulted in a discrimination case in 1964. [25-27] All Saints' parish records show that Dr. Goldsboro and his family left All Saints' around 1966 and transferred first to Bethel Presbyterian in Plainfield and then to St. Bernard's, Bernardsville. There was no recorded reason for the transfer.

In 1968, he again encountered racial discrimination when he tried to purchase property for a summer home in Vermont; this discrimination also resulted in a court case. [28-31] In 1995, he moved to James City County, Virginia to be near his son who was attending Hampton University. After he retired, he mentored two third grade boys and followed their progress through middle school. He helped them with their school work as well as supported their development of self esteem, and confidence and taught them responsibility. It was said of Dr. Goldsboro, "He volunteers to assist all races, all ages, all ethnic backgrounds, when and wherever he is needed." He said of himself, " I was raised in the agricultural community of Bridgeton in Southern New Jersey, the youngest in a family of nine. My parents were hard workers. My mother and father were service employees. They instilled the value of helping others." [32]

PLAINFIELD, NEW JERSEY, WEDNE



AT HEALTH MEETING — Discussing the lecture topic at yesterday's meeting of the New Jersey Public Health Association in the Far Hills Inn, Bridgewater, are, from the left, Mrs. Frances Mancusi-Ungaro of Newark, associ-

ation president; Dr. Richard M. Silberstein, director of the Staten Island Mental Health Association; and Dr. Robert F. Goldsboro of Stirling, New Jersey association secretary. (Courier-News photo by George Smith)

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Photo of Dr. Robert F. Goldsboro, pictured far left, a parishioner at All Saints' Millington, during the early 1950's/1960's (from the Courier-News (Bridgewater, New Jersey, September 28, 1966)

The Rev. Robert Wilkinson Castle

The Rev. Robert Wilkinson Castle (1929-2012) was a white Episcopal priest in the Newark Diocese. While a student at Berkeley Divinity School in New Haven CT, he was assigned to a primarily African American Episcopal Church in Manhattan's lower east side. His service there sparked a lifelong commitment to civil rights and minority rights. In 1960 his first assignment as an Episcopal priest was as rector at St John's Episcopal Church, Jersey City, the city of his birth. Over several years in the 1960's, the Rev Castle had a friendly relationship with All Saints' Millington as a recipient of financial help for his urban work in Jersey City and through possible pulpit exchanges with the Rev. George E. Rath.⁴ [33, 34]

He took a strong stand for racial justice and was one of the city's most vocal activists. He loudly chastised elected officials and city leaders on issues of inequality in housing and education, devastating gang violence, forceful arrests, unfair incarcerations, and a troubling lack of basic services for the disregarded and marginalized.

In 1960, he went to Mississippi to march with the Rev. Martin Luther King, Jr. He protested against restaurants, banks, and other businesses that would not hire minorities. He opposed the Vietnam war, and followed left wing groups including the Black Panthers and Students for a Democratic Society, allowing them to use his home and St. John's for meetings. He was frequently arrested because of his outspoken views that were so controversial other churches would not accept him into their parishes. He left St. John's in 1968 and moved to Vermont. In 1987 he was assigned to St Mary's Episcopal Church in Harlem where he served until his retirement in 2000. He continued his vocal activism while at St Mary's and took pride in fighting for quality of life for everyone. In his retirement, he had a surprising second career as an actor with his cousin, film director, Jonathan Demme.[35]

⁴ All Saints' Church records named Rev. Castle as the priest who did pulpit exchanges with Rev Rath. All Saints' records also state that Rev.Castle was the rector of House of Prayer, when he was in fact the rector of St John's Episcopal Church in Jersey City. There is no mention of pulpit exchanges with the Rev E.L. Payne who was the rector of House of Prayer at that time. The description of the exchange priest in All Saints' records is consistent with the Rev. Castle.



Photo of the Rev. Robert W. Castle in 1964,

Maurice C. Carroll, The New York Times, November 7, 2012

The Presence of the Revived Ku Klux Klan and Nazis in New Jersey

Between 1915 and 1920, there was an unprecedented movement of 500,000 African Americans in the Great Migration from the south northwards where there was great wartime demand for labor. New Jersey was one of the principal states to which southern blacks moved. After WWI, there was also increased immigration from Eastern and Southern Europe into the area.

At the same time, there was a revival of the Ku Klux Klan who now directed their hate towards Catholics, Jews, and immigrants as well as Blacks and non-whites. The revival was due partly to the fear of the influx of these 'new' people (who looked different or worshiped differently or spoke languages other than English) and were partly inspired by Thomas Dixon's film "The Birth of a Nation". That film presented the Klan as noble defenders of the Old South and sought to restore white rule and economic dominance to former Confederate States while at the same time denigrating the moral character and competence of African Americans.

The revived Klan feared racial mixing and loss of jobs to people considered "other". It promoted and defended "100% Americanism". To the Klan, the term 100% American, of course, did not include African Americans or Native Americans who had lived in America for centuries. The revived Klan differed from the earlier version of the Klan during the post-reconstruction- Civil War era, in specifically requiring membership in a Protestant denomination. This new Klan appeared throughout the state, in Millington, Basking Ridge, Bloomfield, West Hoboken, Kearny, Newark, Camden, Ashbury Park, Long Branch, Neptune City, Ocean Grove and throughout Monmouth County.

In 1924, John Haas held an all day picnic with cross-burnings, parades and fireworks on his small farm on Haas Road in Millington; 4000-5000 people attended. In 1925, there was a parade down the main street of Millington for 1000 members of two groups affiliated with the Klan: The Ladies of the Invisible Empire (an Auxiliary for Women of the Klan), and the Junior Klan (young people). The Klan practiced cross burnings and intimidation, but there were no reported lynchings or other violence. They were active for two decades, then faded due to internal squabbling and heavily attended anti-Klan demonstrations.[36-40]

I found no evidence of the involvement of All Saints' Church either for or against this movement.

During the Great Depression in New Jersey, a group of German Americans formed a Friends of Germany Group which later became known as the German American Bund. Most Bund members were recent post WWI immigrants rather than members of America's earlier, largely assimilated German-American community.[36] This later group greeted Hitler and the Nazi Party's ascendance to power with favor. The Bund never gained the allegiance of the majority of German Americans, though it held meetings in a number of urban and suburban communities in New Jersey, including Newark, Irvington, and Trenton. It remained active until 1941. There were chapters in Bergen, Essex, Hudson, Mercer, and Passaic Counties.

The German American Bund Camp Nordland, established in Andover, NJ, served as a summer camp and gathering place for rallies and recreational activities on weekends. The group sparked enormous public controversy including a general boycott of German goods, and regular picketing of meetings by protesters who vastly outnumbered the Nazi supporters. The clashes sometimes turned violent. The Anti-Nazi law of 1935 banned hateful speech, violence or hostility against any group on the basis of race, color, or manner of worship. In 1939, legislators banned the use of the Nazi salute and wearing of quasi-military uniforms.

Diocesan Bishop, the Right Rev. Benjamin Martin Washburn, spoke out against this group and before the United States entered the war against Germany, state and local authorities took decisive action to firmly shut down the German American Bund.[36,41]

I found no evidence that All Saints' was involved in any way for or against this hate group.

1929-1964

During 1929-1937, when the Rev. Willis Parker was Vicar of All Saints' , annual picnics were held at the parish for the 'colored' children of Newark. All Saints' Outreach contributions included donations of garments to Church Mission of Help in Newark, neighborhood relief work and social services and donations to St Elizabeth's School for Indians at Wakapala, South Dakota.[42]

The Rev. Otho Hoofnagle, vicar between 1938-1941, established a high school group for young parishioners at All Saints'. This group was later known as the Young Peoples' Fellowship group. Rev. Hoofnagle also organized a junior choir who sang at church school services.

The Rev. George E. Rath was called in 1941 to be the vicar at All Saints'. Records show that the Rev Rath was interested in everyone and liked by all regardless of their faith.[43] When All Saints became an independent parish in 1949, the Rev. Rath was elected as the first rector. In 1959, he was appointed Archdeacon of Morris by Bishop Leland Stark. That same year he issued a bulletin entitled "This is Your Parish" in which he expressed his pleasure that "All Saints' is happy to number Christians from a wide variety of denominations among its members", and his belief that it was the Church's function to minister to all Christians.[3] During his time as rector at All Saints', outreach included contributions to: the salary of a full time social worker in Jersey City, a project of Grace Church, Van Vorst, Jersey City; financial help for the Rev Castle's work at St John's in Jersey City; funds for an Indigenous girl to attend college; funds for the Native American Schools for Girls in South Dakota; support for a mission in Liberia; kits for migrant workers; and ditty bags filled with small gifts to young Indonesian girls.[44] Support from All Saints' to these groups continued after the Rev. Rath left the parish to become Suffragan Bishop of the Diocese of Newark.

Between 1949 and 1954, the leaders of All Saints' sponsored and planned Minstrel Shows as fundraisers to equip the new Parish Hall. There was a call for talent, men, and a piano player. The Vestry voted for \$200 to be made available to the Minstrel Show Committee for production expenses. Rehearsals were held at Bonnie Brae Farm (See section under Youth for the history of this organization). A Minstrel Show was performed in April 1949, May 1952, and again in May 1954. The shows in 1952 and 1954 yielded net proceeds of \$545 and \$400. A total of 457 people attended the show in 1954. The Vestry passed a vote of thanks to the producers and staff and voted \$35 for the cast to have a celebration get-together.[45-49]

In a minstrel show, white performers with black make-up/ (blackface), portrayed African Americans through cruel stereotypes with exaggerated color, features, and behaviors. In places where few African Americans lived these images presented in minstrelsy to white audiences the way African Americans were thought to live. Black people were depicted as inferior, lazy, ignorant, unclean, superstitious, hypersexual, and immoral. The exaggerated physical and

behavioral depiction of African Americans in blackface were intended to show racial inferiority. Caricatures became normalized so that any person with dark skin, no matter what their background, was expected to conform to one or more of the stereotypes of blackface.

Blackface also served as a disguise for white performers to screen themselves from personal identification with material presented in minstrelsy.[51] In Virginia, the Klu Klux Klan used blackface in raids to confuse victims. [50]

The likely reason that All Saints' chose a minstrel show as a fundraiser was that such shows had once been very popular nationally and were considered harmless family entertainment. That popular American actors like Shirley Temple, Judy Garland, Fred Astaire and Mickey Rooney performed in blackface and American presidents watched blackface at the White House seemed to normalize this practice. [50].

Historically, the minstrel show is considered the first uniquely American entertainment form; it was most popular between 1830-1880, a time when racial and slavery issues were threatening to bring a civil war to America. The birth of blackface minstrel also coincided with the first publication of William Lloyd Garrison's abolitionist newspaper, *The Liberator*, and Nat Turner's slave rebellion, both in 1831. After the civil war and emancipation, minstrelsy reinforced the racial caste system to keep African Americans in their place.

While the minstrel shows became less popular in the 20th century, the stereotypes persisted into the 1970s, 1980s and beyond in radio shows, television, and movies (e.g. Amos 'N' Andy, The Jeffersons, Sanford and Son, Good Times) and affected how African Americans were viewed and treated.[50-55] Today, we see these shows as clearly racist.

A copy of the program of the minstrel show sponsored by All Saints' in 1949, (pages 26-28), lists music selections, and characters such as Sambo and Rastus, indicating that this show was performed in blackface. The cast consisted of All Saints' Parishioners and included children of the parish performing in burnt cork. It is likely the minstrel shows presented in 1952 and 1954 were also in blackface.

All Saints' reputation from its beginning has been that of a caring community to all people. I believe the choice to present a minstrel show that was apparently blackface was not consciously made with intended malice or racial offense. It was, however, insensitive and without thought as to how it would be

viewed by non-white persons. This unfortunate choice amidst all the good works at All Saints' that were beneficial to BIPOC people and organizations seems particularly incongruous and very sad.