



Laura Jane Musser and
family papers.

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Master's degree at the University of Chicago. She studied an additional year at the University of Chicago, where she completed course work toward a doctorate in library science, aided by grants from the Carnegie Corporation and the General Education Board. In 1936, she married Frederic Victor Brooks.

Brooks's entire professional career was spent in the field of librarianship. In 1930, President John Hope of Atlanta University recruited her, then a public librarian in Indianapolis, to organize library services for the university's new Laboratory High School. The high school was closed in 1941, and after serving as director of Field Services to Schools and Libraries in thirteen southern states financed by a grant from the Carnegie Corporation of New York, Brooks was appointed to the faculty of the Atlanta University School of Library Science, which had been established the previous year. During her long association with Atlanta University, she also served as acting dean of the library school and as chairperson of every committee in the school. She was a member of Beta Phi Mu, the international honorary fraternity for library and information science, and, in 1983, was awarded the status of professor-emerita of Atlanta University.

Brooks held offices or committee memberships in the American Library Association, the Association for Library and Information Science Education, the Southern Library Association, the Georgia Library Association, and the Metropolitan Atlanta Association.

Brooks's knowledge of the art of bookmaking was extensive. In 1948, she published a *Panoramic Chart of the Manuscript Period in Bookmaking*, which is still used in graduate library schools throughout the United States and Canada. In addition, she authored numerous articles on reading and communications. She died October 10, 1985.

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ARTHUR C. GUNN

BROTHERHOOD OF SLEEPING CAR PORTERS *see* INTERNATIONAL LADIES' AUXILIARY

BROUGHTON, VIRGINIA W. *see* BAPTIST CHURCH

BROWN, ANNE WIGGINS (1915-)

Had it not been for Anne Wiggins Brown, George Gershwin's folk opera of the African-American experience might have come to be known by its original title, *Porgy*. To make it into a star vehicle for Brown, Gershwin revised the work and retitled it *Porgy and Bess*.

Currently a citizen of Norway, Anne Wiggins Brown was born to Dr. Harry F. Brown and Mary Wiggins Brown in Baltimore, Maryland, in 1915. At an early age she was obsessed with being a star on the stage, although she realized that Blacks were cast only as servants or in degrading comic roles. Her mother, recognizing this extraordinary talent who was now all of seven years old, attempted to enroll Anne in a local private Catholic school, where the prodigious child caused great excitement among the nuns. When school officials discovered that the family was not Spanish, but Black, however, Anne was denied admission even though her father was a prominent Baltimore physician. She was to encounter the same discrimination a few years later at the now famous Peabody School of Music, currently located in Baltimore, Maryland.

Not to be discouraged, Brown always kept her dream of becoming a star in the forefront of her numerous activities, which included plays and musicals in which she sang everything from Bach to blues.

Her talent captured the attention of Constance Black, wife of the owner of the *Baltimore Sun*. After having presented Anne in numerous private performances, Black encouraged the young Brown to enter the Juilliard School of Music.

Brown's vocal teacher at Juilliard was Lucia Dunham. As a result of entering many competitions, Anne won the prestigious Margaret McGill Scholarship. She then attracted the attention of George Gershwin and auditioned for him. Still wanting to become a "serious" singer, she auditioned with the typical Western European repertoire. He requested of her an unaccompanied rendition of the spiritual "City Called Heaven," since the spiritual was more akin to the idioms of his forthcoming opera, *Porgy*. This spiritual was soon to become internationally known as one of her signature selections.

Having found his "perfect" Bess, Gershwin worked closely with Brown. He not only rewrote act three of the opera in order to have Bess sing the



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