

GREAT AMERICANS

(Continued from page 2)

man right is not a part but the whole?

That nothing is told while the clinging sin remains half-unconfessed?

That the health of the nation is perished if one man be oppressed?

Has he learned—the slave from the rice swamps, whose children were sold—has he

With broken chains on his limbs and the cry in his blood, "I am free!"

Has he learned through affliction's teaching what our Crispus Attucks knew—

When Right is stricken, the white and black are counted as one, not two?

For this shall his vengeance change to love, and his retribution burn

Defending the right, the weak, and the poor, when each shall have his turn;

For this shall be set his woeful past afloat on the stream of night;

For this he forgets, as we all forget, when darkness turns to light;

For this he forgives, as we all forgive, when wrong has turned to right.

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It is a standing monument to the genius of venerable, still-agile, 91-year-old Major Richard Robert Wright.

One a slave, Major Wright (he won the title in the Spanish-American War) is the most amazing living American with a black skin.

Baldish, sharp-witted Major Wright has accomplished much in his four-score and eleven years. But his proudest achievement came at the age of 67 when most men are thinking of calling it "quits." Major Wright too called it "quits"—he gave up the presidency of Georgia State College



MARIAN ANDERSON
CONCERT

after 38 years and decided that he was going back to school.

Major Wright wanted to be a banker and knew nothing about banks so he took a banking class at the University of Pennsylvania. It was evidently a good course because the bank he opened was the only Negro institution in the North to weather the depression and in September will be celebrated its 25th year in business.

His advice to Negroes contemplating business as a career is: "Go ahead straightforwardly as if you expected to be treated like anybody else, and you usually will be. Your ability and honesty are going to do more to put you ahead than your color to hold you back."

The major's experience, he says, contradicts the assumption that the Negro is "thrifless and unreliable." Asserts Major Wright: "I have never been able to see any difference between white and Negro. There are thrifty and thrifless people among them both."

Robert Sengstacke Abbott, Founder and Publisher of the Chicago Defender and Abbott's Monthly, was appointed a member of the Race Relations Commission in 1919 by Governor Frank Lowden of Illinois. This commission published the book, "The Negro in Chicago."

Traveled extensively through Europe, Hawaii and South America, visiting Brazil, Uruguay, Ar-

gentina, Chile and Peru.

Wrote two books, "My Trip Abroad," and "Travels Through South America."

Joseph Louis Barrow, born May 13, 1914, Lexington, Ala. Educated in the public schools in Lafayette, Ala. and Detroit, Mich.; Amateur Boxer, in 54 bouts, of which 43 were knockouts, 7 decisions, and 4 losses; Professional Boxer, July 4, 1934-present; as a Professional he was in 30 contests of which 23 were knockouts, 4 decisions, and one loss; became World's Heavyweight Champion by defeating James Braddock at Chicago, Ill., June 1937; Address, 114 E. 51st Street, Chicago, Ill.

Mrs. Mary McLeod Bethune, College President of Bethune Cookman Institute. Up from the cotton fields Mary McLeod Bethune came to formal recognition among the fifty distinguished American women. She is known as an orator, executive and educator. SHE RECEIVED THE 1935 AWARD OF THE SPINGARN MEDAL.

Benjamin G. Brawley, Educator-Author, was President of the Association of Colleges for Negro youth, 1918-20. He was ordained to the Baptist Ministry by the Massachusetts Baptist Convention on June 2, 1921. He was Pastor of the Messiah Baptist Church at Brockton, Mass., 1921-22.

In 1920 he went to the West Coast of Africa for special study of social and educational conditions.

Jessie Redmon Fauset-Teacher and Writer was educated in Philadelphia Public schools; A. B. at Cornell University; studied at University of Pennsylvania; also at Sorbonne, Paris; her greatest works were: "Gift of Laughter," "There is Confusion," a novel, published by Boni & Liveright, 1924.

Roland Hayes-Tenor, born in Curryville, Ga., Won Spindard Medal in 1925. Was enthusiastically acclaimed in appearances in London, where he sang several times with orchestras at Queens Hall, also sang in Vienna, Berlin and all of the important musical centers of Europe.

Matthew Alexander Henson-Explorer-Author—In the Liberty, a weekly magazine (white), on July 17, 1926, appeared an article on Mr. Henson's activities at the North Pole. The author of that article stated, "Few People realize that Matt Henson, Peary's Negro assistant was actually the first man to reach the Pole. Henson, the trailbreaker during the last lap of the expedition, was there forty-five minutes ahead of Peary."

James Weldon Johnson-Executive Secretary-Author, Johnson's most important achievements are "(The Negro National Hymn) Lift Every Voice and Sing," "Creation," "Book of Negro Spirituals." "Creation" a Negro folk poem was set to music by a well known composer, and was given in New York in 1926, at a Chamber Concert in Town Hall with Serge Koussevitsky, leader of the Boston Symphony Orchestra, as Conductor. It has been previously produced in Vienna, Austria.

BOOKER T. WASHINGTON STAMP HONORING NEGROES

The Booker T. Washington stamp, the first United States postage stamp to honor an American Negro, went on sale April 7, 1940, at Tuskegee Institute, marking the end of a seven-year campaign begun by Major R. R. Wright of Philadelphia, who won the support of interested organizations and individuals. The stamp, one of the Famous American Series, is of 10-cent denomination and pictures the bust of Washington, founder of Tuskegee Institute.

Booker T. Washington, whom the stamp honored, was born a slave. He founded Tuskegee Institute in 1881, and remained the school's head until his death in 1915. Dr. Frederick D. Patterson heads the school at present.

Emancipation Stamp
Another stamp honoring the colored race was issued by the United States postoffice during the year 1940. Referred to as the Emancipation Stamp, it was first issued on October 20, at the New



ROLAND HAYES
CONCERT

York World's Fair, to commemorate the ratification of the 13th Amendment to the Constitution with abolished slavery.

Issuance of the stamp was celebrated by the National Memorial to the Progress of the Colored Race, headed by Elder Lightfoot Solomon Michaux, at the World's fair grounds.

The Emancipation stamp is of three-cent denomination and pictures Thomas Ball's Emancipation group in Washington.

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In no year since 1915 when Negro players began acting as "atmosphere" or "extras" in the silent pictures in Hollywood, Calif., home of the movie industry, has their participation in moving pictures been as significant as it was during 1942-43.

Among the occurrences which may be classified under the head of progress during this period are the following:

Script writers and production departments of the major studios were directed by the managers to discontinue the stereotyping of Negro actors in menial and humiliating roles.

"The Negro in World War II," a picture showing the part colored people are playing in the war, was made by the Paramount Studios under the sponsorship and direction of the War Department. Bertha Woolford portrayed the typical Negro mother in the play.

Employment of Negro players was increased by the trend toward morale building entertainment as a part of the war effort. They took part in entertaining civilians in bond selling drives and other activities. On the Hollywood Victory Committee, for Stage, Screen and Radio were Hattie McDaniel, Clarence Muse, Ethel Waters and Ben Carter among the approximately 50 high-ranking movie stars.

Hollywood abandoned the use of nicknames about the studios which were objectionable to Negroes. For example, the term used to designate a large black screen used by electricians, was changed from "nigger" to "gobo." Katherine Dunham was credited as the dance director for the picture "Pardon My Sarong," starring Dorothy Lamour and produced in 1942.

Willie Covan entered his third year as a dancing instructor at the Mero-Goldwyn-Mayer Studios. Clarence Robinson was a dancing instructor for the all-colored picture, "Stormy Weather" (Fox), starring Lena Horne in 1943.

Andy Razaf and J. C. Johnson, song writers, were given screen credit for their "Hit Parade of 1943" (Rep.). The song was published by the Broadway Music Corporation.

Nearly 200 colored custodians at the Warner Brothers' Studios were placed in charge of a colored superintendent for the first time.

The Negro public displayed a wider and wiser interest in colored players and the types of roles assigned to them, and in openings for colored technicians at the studios.

Outstanding Actors

Lena Horne, who made a sensational rise to fame during 1942 and 1943 on the stage and screen, was placed under a seven-year contract by Metro-Goldwyn-Mayer following her role in the picture "Panama Hattie," in 1942, in which she was featured as a Caribbean singer and dancer.

(It is unusual for a colored actor to be put under contract by a producer. Most of them work free-lance, from studio to studio, and picture to picture.)

Miss Horne was later loaned to Fox Studios for the all-colored picture, "Cabin in the Sky," in 1943. During 1943 she also played in "Right About Face," "As Thousands Cheer," "Broadway Rhythm," and "I Dood It" (all MGM). In each of these pictures she was stylishly gowned or



PAUL ROBESON
STAGE

beautifully costumed, as the occasion demanded. (In previous years colored actors, even in singing and dancing parts, usually wore some sort of uniform.)

Ethel Waters, stage and screen star for the past 20 years, played in several pictures during 1942-43. She had a stellar role in "Tales of Manhattan" and was featured in "Cairo" and "Cabin in the Sky" (all MGM).

Bill (Bojangles) Robinson, another veteran stage and screen star, returned to Hollywood after a five-year absence, to make one picture, "Stormy Weather," all-colored picture by Fox. Mr. Robinson became famous some years ago as a tap dancer and taught many of the stage and screen folks to tap dance, including the popular child star, Shirley Temple.

Eddie Anderson, better known as "Rochester," a role created for him in Jack Benny's radio program, as the witty impudent valet to Benny, the comedian, continued his popularity in screen and radio roles. He was featured in "Tales of Manhattan" and "Star Spangled Rhythm" (Para.) in 1942. In 1943 he played in "The Meanest Man in the World," starring Jack Benny, and in "What's Buzzin', Cousin?" (Col.).

Rex Ingram, who became famous in the character of De Lawd in "The Green Pastures," in 1936, had roles in "Talk of the Town" (Col.), "Cabin in the Sky," "Fired Wife" (Univ.), and in "Sahara" (Col.).

Ben Carter, veteran actor, was given roles in a number of pictures, the most impressive of which was his part as a messman in the Navy in "Crash Dive" (Fox) in 1943. Formerly he had played comical parts. He also played in "Young America" (Fox) "Reap the Wild Wind" (Para.) and other pictures. Mr. Carter is also a talent scout and booking agent in Hollywood and was successful in placing both his juvenile and adult choirs in several pictures during 1943.

Mantan Moreland, comedian, played in nine pictures in 1942 and was virtually co-starred in the Franki Darro series produced by Monogram Studios. In 1943 he played in approximately nine more pictures, including "Cabin in the Sky."

Hattie McDaniel, the only colored moving picture actor to be awarded an Oscar, continued to hold a prominent place in supporting roles. She was under contract with Warner Brothers for three pictures in 1943, among them the all-star musical play, "Thank Your Lucky Stars," in "DuBarry Was a Lady," and "George Washington Slept Here."

Dooley Wilson became famous for the role he played in "Casablanca" (Warn.) in 1942, starring Humphrey Bogart, in which Wilson was the valet and companion of the star, and was pictured as an accomplished musician who entertained in a prominent night club in Casablanca. In 1943 he was featured in "Stormy Weather" and "Two Tickets to London" (Univ.).

Hazel Scott, New York pianist, famous for her playing of the classics in swing style, became a Hollywood favorite during 1943. From the popular New York night club, Cafe Society Uptown, where she has been under contract for several years, she went to Hollywood to play in several pictures and was at once placed in the high-salary bracket. Among the pictures in which she was featured was "Something to Shout About" (Col.), "I Dood It" (MGM), "Broadway Rhythm" (MGM) and "Tropicana" (Col.).

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