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ODEON THEATRE CLUB OPENING**LONELY WIDOW CHERISHES
HUBBY'S UNION AWARD**

An elderly lady sits in quiet loneliness at 274 Alger. She sits and holds a cherished gold card awarded her husband posthumously. And as she sits, she dabs at a silent tear that courses down her cheek and relives again the fifty years of marriage and the sudden end brought to this bliss by death.

There are no regrets for the by-gone years, only sorrow and despondency that they ended so soon.

Mrs. Wanza Capers is alone now. Alone with her memories. The memories of a half century with her husband, Julius E., who died late this summer.

But she has many things to comfort her. The large, comfortable home bought ten years ago by her bricklayer husband. His pictures are there to warm and comfort her. And the many little things he did to make the house more comfortable surround her like a velvet blanket.

She sat there fondling the gold union card presented by Local 2 of the International Bricklayers Union posthumously to Mr. Caper.

"He always wanted this card," she said. "He hoped to get it before he died."

The local union sent in an urgent request that it be granted to Julius. It was known he was desperately ill, and they hoped to present it to him for loyal membership over the years.

It arrived too late, however, for the 78-year-old man to receive it in person. So the local sent William Smith and Joseph Mayer, its representatives, to present the golden metal card and a lapel button to the widow, signifying Julius' fifty years of membership.

He is the only Negro so honored by the union in the history of the organization.

Born, Oct. 2, 1876, in Cheraw, S.C., Mr. Capers came from a family of union men. His father and brother were both members of the carpenters union, AFL.

He was a member of Local 2 Bricklayers since 1908, transferring from another local in Florida.

The last job he performed was on the annex of Henry Ford Hospital.

I'll always consider that annex as a monument to him," Mrs. Capers said with tears in her eyes.

The couple did not celebrate their fiftieth wedding anniversary June 24, this year, because Mr. Capers was too ill.

They have no children.

DRESDEN RACE CHARGES DUE?

Toronto, Sept. 2.—(CP)—Labor Minister Daley, administrator of Ontario's Fair Accommodation Practices Act, said today prosecution will be started if necessary to enforce the anti-discrimination legislation.

It was hoped, however, that education rather than prosecution, would end discrimination, he said.

Second Couple Refused

A Toronto Negro couple, Julian Brooks, 28, and Gladys Grizzle, 20, were reportedly refused service in restaurants in Dresden yesterday. An American Negro couple also said recently that they were discriminated against in a Dresden restaurant.

Mr. Daley said these examples could be attributed to a couple of stubborn people who would not cooperate. It did not mean the act was a failure, he said.

The Fair Accommodation Act provides for a fine of from \$50 to \$100 for anyone denying "any person or class of person accommodation, services or facilities available in any place to which the public is admitted because of race, creed, color, nationality, ancestry or place of origin of such person or class of person."

JESUS WAS DARK-SKINNED

Two distinguished Washington scholars told a radio audience Sunday night that Jesus should be portrayed in art as he really was—a dark-skinned man.

The scholars were Dr. John J. O'Connor, professor of history at Georgetown University, and Dr. Shane MacCarthy, political analyst and lecturer.

They pointed out that in Christian art Jesus is usually pictured as a white man who "bears no resemblance to the dark-skinned peoples of Asia and Africa."

Actually, however, Jesus belonged to the Semitic people of the Near East who are not white-skinned.

Some Christian artists have recognized this, as the AFRO Magazine showed over eight years ago.

The photographs reproduced here, showing statues of the Madonna and the infant Jesus were published in the AFRO Magazine for Dec. 21, 1946.

As you can see, both the Mother and Child are far from fair-complexioned. They are depicted as Jesus and His mother undoubtedly were.

Two of the statues show Our Lady of Czenstochowa, the patron saint of Poland.

While she is lighter than some of the dark Madonnas, Father Joseph Ledit wrote of her: "I'm positive she would never pass the examination of a street-car conductor in a jim-crow district."

The other statue is of the Black Virgin of Montserrat whom thousands of Spanish pilgrims visit on New Year's Eve each year. Her color shines like jet against her white vestments.

Doctor Connor and Doctor MacCarthy had their radio discussion on the "Faith of Millions," Catholic good-will program aired weekly on Station WOOK in Washington. They were talking about "Obstacles to Brotherhood."

Doctor MacCarthy declared that there is "too much of a tendency to look at the rest of the world through the lens of our own environment."

In art, he said, we are apt to depict the familiar—that is, our own idea of facial expression and coloring—and superimpose that on the rest of the world.

This tendency can become an "obstacle to brotherhood." Christian artists, by depicting Jesus as a white man have unconsciously promoted race prejudice.

"Because we always depict Him in our own image," Doctor O'Connor stated, "churches that are supposed to be battling race prejudice are really only perpetuating it."

He added that Christian artists can overcome this "obstacle to brotherhood," and make Christianity more acceptable to Africans and Asians simply by depicting Jesus "as He actually was."

**SAMMY DAVIS, JR. SURPRISES
SHOW WORLD WITH EX-
CELLENT SINGING VOICE,
HIT RECORD**

When a nationally circulated New York newspaper carried a record column criticism Sunday on Sammy Davis, Jr.'s new recording of "Hey, There," it did not cause even a raised eyebrow from the popular comic-mimic-singer.

"The sales of the record tell the story," he said.

A similar statement was made by Morty Stevens, Davis' music arranger, when he read a review in the N.Y. Sunday News bylined by Doug Watt that Davis should not have ventured into singing.

Stevens pointed out that the Davis recording of the song is still selling heavily around the country and is surpassed in sales only by the Rosemary Clooney version.

Stevens said it was possible that the criticism came from the public's acceptance and love of Sammy Davis as a comedian. "Many of them don't know he is a polished dancer taught by Bill Robinson himself," said Stevens. "Therefore it was something of a surprise when Sammy came out with 'Hey, There!'"

When Davis was playing in California he visited Rosemary Clooney who told him admiringly:

"Sammy, I'm glad I made my recording of the song first. Yours is simply terrific!"

The Davis version is a big seller in many cities, and especially on the West Coast.

In Detroit it has been played nominally by several disc jockeys, but most local record spinners lean to the Clooney version. Some observers said moderate sales of the recording in Detroit was due to the lack of promotion on the part of Decca Records, which is the label on which Davis records.

He was formerly with Capitol.

Several persons said Decca never has given any heavy promotion to its Negro artists. The next number turned out by the pint-sized 28-year old phenomenon is "Because of You." It will be released soon.

To bear out claims that the company does not promote the Davis discs here it was noted that during the week Davis played here he was sought by all local disc jockeys for personal appearances. On the shows they talked mostly of his comedy, and slightly of his singing, which many feel is of excellent quality.

During the same week no less than a dozen other recording artists were brought to studios by recording firm pluggers, trying to sell the artists' latest recording by personal interviews.

Davis said he liked singing.

"I like anything I can do. I know I can sing," he said. "But I know, too, I'm no Eckstine or Crosby."

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