

SOMETHING TO READ

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Ass't Circulation Librarian

The name Negro correctly pronounced, is never objectionable to members of that race. But according to some Negroes, to call one of their race a "Nigger" is to aggravate unpleasant relations and sometimes to provoke bitter resentment.

To ask that we give dignity to a rising people by pronouncing the name of their race correctly, isn't an unreasonable request. It's only a small thing; it won't solve the serious economic and educational problems that face us, but it may help to pave the way for a better understanding in the future. Thinking Americans, especially thinking Southerners—because of the concentration of Negroes in the South—already realize the necessity for a workable solution. Development has been and continues to be slow, but the most glaring problems are forcing their own, sometimes ill-fated adjustments.

The Negro in American literature is by no means a new idea. Harriet Beecher Stowe's *Uncle Tom's Cabin*, Marc Connelly's *Green Pastures*, and Eugene O'Neill's *Emperor Jones* are outstanding works of fiction. The life of George Washington Carver and Booker T. Washington's, *Up from Slavery* are very fine biographies of two great Negroes. The acuteness of the Negro problem in the past few years and increased consciousness of it are responsible for the many recent books on the Negro.

In 1931, Edwin Embree published *Brown America*, an excellent, readable study of Negroes in America. This spring, a new, revised and impressively enlarged edition of *Brown America* came off the press. *Brown America* furnishes a complete background picture, enveloping all phases of Negro life, pointing out actual conditions, and characterizing the greatest Negro leaders.

New World A-Coming, with a subtitle: *Inside Black America*, is another recent book summarizing the Black man's history in the United States. Roi Ottley, reporter-author, has dealt primarily with Negroes of the North and East, and more specifically with the conglomeration of races in Harlem.

A few seasons ago, Richard Wright's, *Native Son*, the story of a young negro chauffeur who murdered his white employer's daughter, shocked many readers and produced a great furor. But none of these recent books has created such a reaction as has Lillian Smith's novel, *Strange Fruit*.

Lillian Smith, a Southerner by birth and environment, is unanimously credited with the most sensational book of the season. "The theme of *Strange Fruit*" is the frustration by our peculiar American racial situation of what would otherwise be a normal, successful, and incidentally a very beautiful relationship between two individuals." *Strange Fruit* was banned from sale in Boston, and since its

publication has been the subject of comment by practically every general reading magazine published. And even though many of the magazines disagree violently, as do many who read the book, all are impressed by it. That, I think, is perhaps its greatest accomplishment. *Strange Fruit* arouses consciousness of the problems that exist in our relations with Negroes.

First of all, *Strange Fruit* is a powerful story. The love story of Nonnie Anderson, beautiful, intelligent Negress in the town of Maxwell, Georgia, and Tracy Dean, son of one of Maxwell's foremost white families, is complete and real. But the complications forced by the racial climate of Maxwell, typical of any other town in the deep South in the early 20's, and of many still, in 1944, emotions further stirred by the heat and a vigorous summer revival meeting, take effect in the forms of a murder and a cruel lynching. The love story loses its meaning, and once more we face the explosive problem

of race relations.

Strange Fruit is Miss Smith's first novel. The relative strength of her characterizations may be questioned. Her insight into the Negro mind in some cases may not be accurate, but the excellent pictures she presents of the town, its people, and the little black road from Maxwell to "Colored Town" is well done. *Strange Fruit*, daring in its story and realistic in its presentation, is powerful and impressive because of the author's deep feeling, sincerity, and honesty.

ROOM

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campus for the weekend and if necessary, Dormitory 15 will also be opened. Students expecting to have their guests stay in the dormitories may begin reserving rooms for them at 8 o'clock Thursday morning. A charge of 75 cents will be assessed for each guest. Aggies will be allowed to clean up their guests' rooms from 1 to 3:30

Friday afternoon and the girls may enter the dormitories at 4 o'clock. Light-globes and linens will have to be furnished by those having guests in the dorms.

Following the Regimental dance Friday night there will be an all-service dance from 9 'til 12 o'clock Saturday night in the Grove. All Aggies and servicemen stationed on the campus may attend the Saturday night dance. Tickets for the Regimental Ball will sell for \$1.80 including tax while the charge for the all-service dance will be \$1.20.

Dress for the Regimental dance will be formal while Saturday night's affair will necessitate informal attire.

Fifth Army Pictures On Surgical Dressings Shown In Bank Window

Ultimate use of surgical dressings being made in Brazos County is shown in a series of pictures now on display in the window of the First National Bank of Bryan.

These pictures were made with the Fifth Army in Italy and show the dressings being handled in hospital units abroad through the sterilizer and on to the dressing actually being used on a wounded soldier. The bank window also shows dressings being made in this country and the display includes sample sealed packages of dressings as they leave the work rooms in College Station and Bryan.

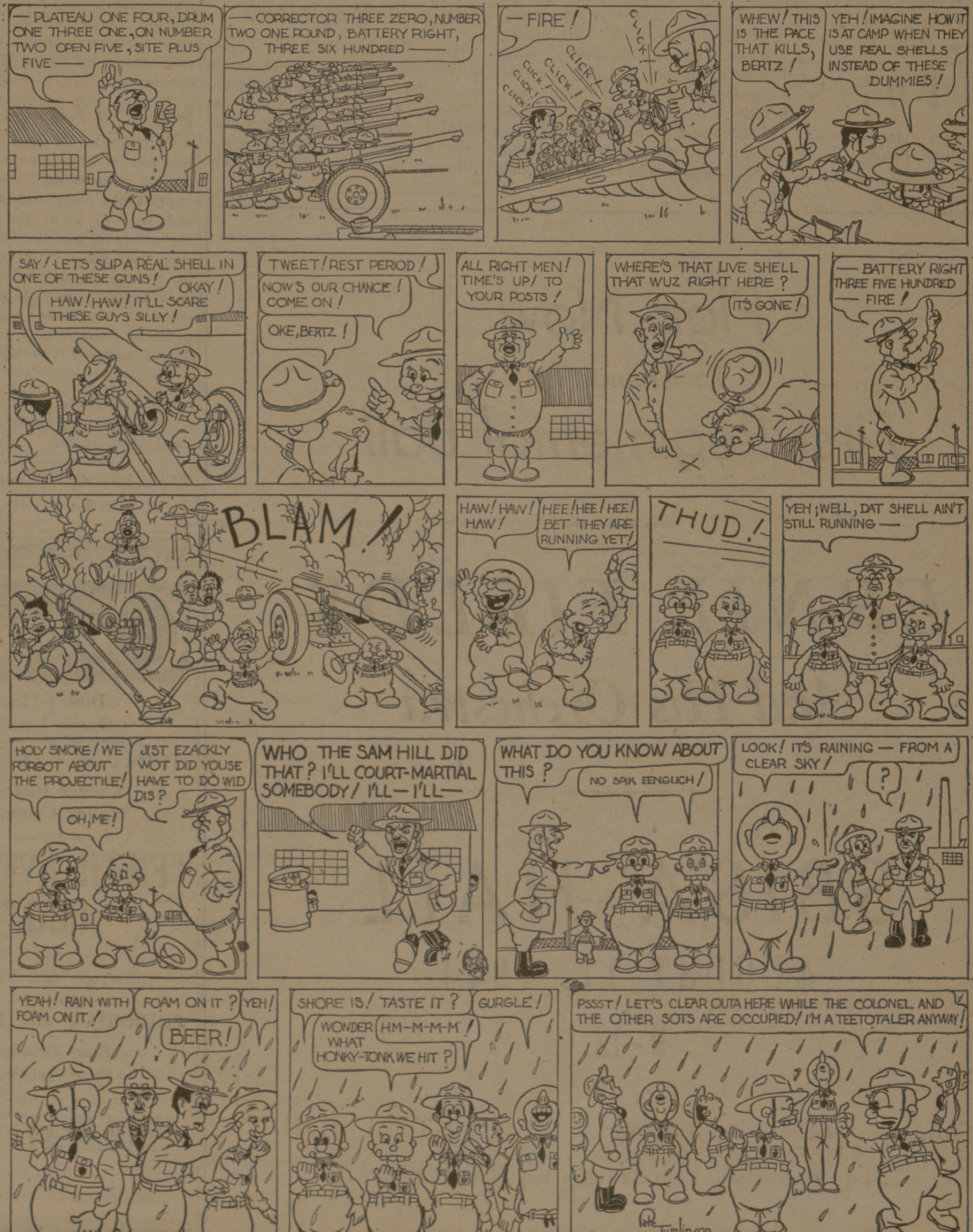
Practically every woman making these dressings does so with the thought constantly before her of the aid she is personally rendering a wounded man on some battle front.

The display window was arranged by Mrs. Betty Howard, Brazos county chairman of surgical dressings.

Maybe the man who wrote the rubber check was just trying to stretch his money.

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