

"Small scale business enterprises; dislocation of the tenant system in Southern agriculture; lack of provision for unemployables; the relative instability of family life.

"The reasons stated above, says Mr. Smith, probably explain why colored persons on relief "are not being reabsorbed into private industry at the same rate as the whites."

"A special study of relief rolls in six selected cities, he states, revealed that while colored were added to the relief rolls in a proportion twice as great as whites through loss of private employment, they were removed from the rolls through re-employment only half as frequently.

"Concerning the administering of relief, local authorities practiced discrimination against colored relief clients, the article states, getting around Federal regulations by relaxing in favor of whites and enforcing the regulations strictly where colored were affected.

"Thus, in urban relief centers," the report says, "relief budgets for colored were sometimes lower than for whites."

"In work relief, dual wage scales were sometimes inaugurated when it was pointed out that a uniform wage for whites and colored competed with practices in private industry, or as in the case of teachers and nurses, with the practices of municipal governments.

"Skilled colored persons experienced difficulty in every section in securing classification and assignment at anything above unskilled work.

"In some rural cases colored families were expected to live on considerably less than white families, as indicated by relief budgets. The white-collar worker is said to have suffered more proportionately from discriminatory practices than any other group. The existence of this group was frequently ignored and its members became laborers or remained ineligible for relief."

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"HYMN TO THE SUN" BANNED IN CHI

The Pittsburgh Courier reports from Chicago that:

"The WPA Federal Theatre group here is in a turmoil over the Negro production of "Hymn To the Sun," which was blotted off the boards a few minutes before it was scheduled to open for the benefit of a waiting public. The drama was banned by Robert Dunham, chief of the Illinois Federal Theatre.

"When it was learned that the play had been banned by Dunham, George