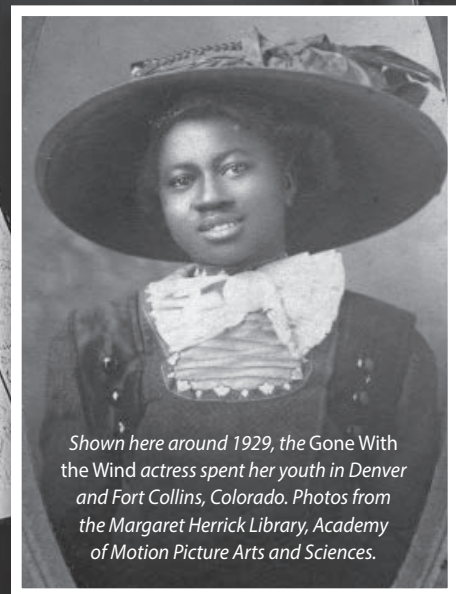
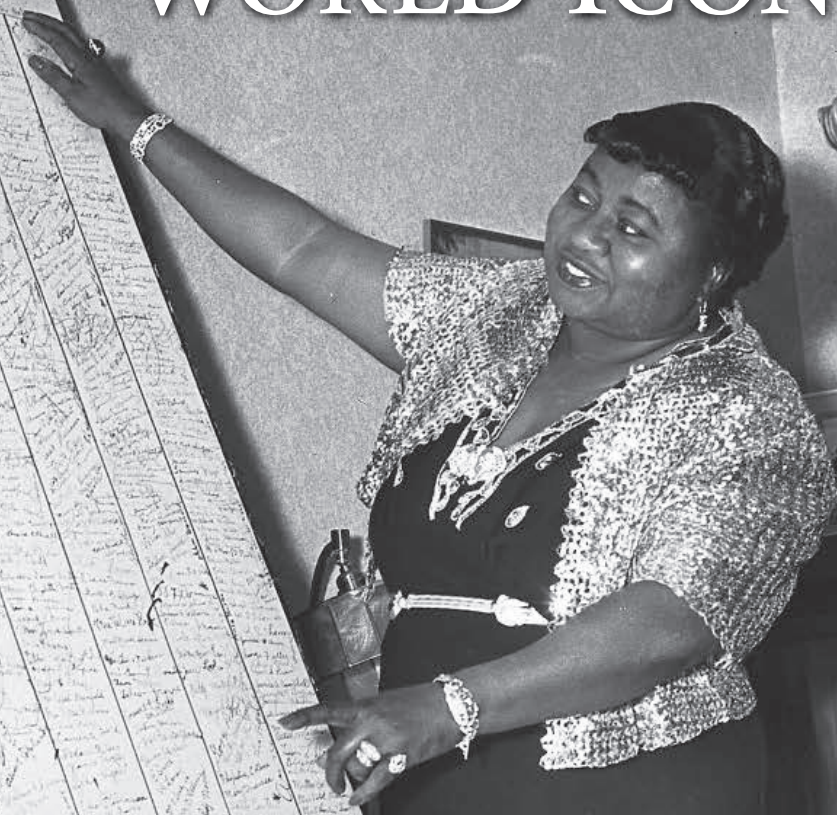


WESTERN UNION
NEWCOMB CARLTON, President
DANIEL EDWIN MAYER STUDIOS
LOS ANGELES, CALIFORNIA
WASHINGTON ADMIRERS
BRILLIANT WORK IN "GONE WITH THE WIND."
PAYAL IS A MONUMENT TO WHICH WE PAY HOMAGE. WE PREDICT IT WILL GO
AS ONE OF THE GREAT ROLES OF ALL-TIMES.

HATTIE McDANIEL

WORLD ICON,

COLORADO UNKNOWN



Shown here around 1929, the *Gone With the Wind* actress spent her youth in Denver and Fort Collins, Colorado. Photos from the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.

BY CHARLENE PORTER

Academy of Motion Picture Arts and Sciences, fellow members of the motion picture industry, and honored guests: This is one of the happiest moments of my life, and I want to thank each one of you who had a part in selecting me for one of the awards, for your kindness.

It has made me feel very, very humble; and I shall always hold it as a beacon for anything that I may be able to do in the future.

I sincerely hope I shall always be a credit to my race and to the motion picture industry. My heart is too full to tell you just how I feel, and may I say thank you and God bless you.

—Hattie McDaniel, upon receiving the Academy Award for Best Supporting Actress, 1940

The Coppolas. The Fondas. The Barrymores. Each family a renowned Hollywood dynasty.

But for the ingrained inequities of the field, Denver's McDaniel family might have attained similar acclaim.

The McDaniel family? Of Denver, Colorado?

Yes.

With more stage and Hollywood screen credits collectively than the Coppolas, Fondas, and Barrymores, theatrical talent was a McDaniel family heirloom. Henry, Hattie's father, had taught himself to play the banjo and guitar. Mother Susan was a gifted gospel singer. Of their surviving eight of thirteen children, four loved being on stage. Especially the youngest, Hattie.

Henry was born enslaved on a Virginia plantation. Since he never knew his parents, his birth year was a guess; likely 1838. At age nine he was sold to Tennessee farmer John McDaniel. Susan, whose birth was recorded as 1850, was enslaved on the Tennessee plantation of Pleasant Holbert.

They were freed on January 1, 1863, by President Lincoln's Emancipation Proclamation. One week later

“Denver is the only real home I ever had and I hope to be able to stay here again someday.”

—Hattie McDaniel,
Rocky Mountain News,
April 14, 1941

Henry joined the Union's Twelfth United States Colored Infantry. In 1878 Henry and Susan were married in a ceremony conducted by their African Methodist Episcopal (A.M.E.) pastor. By then the backlash against Reconstruction had grown more severe. The McDaniels were residing in Tennessee, the home state of Ku Klux Klan cofounder and former Confederate general Nathan Bedford Forrest.

Moving their growing family to Kansas, where abolitionist John Brown had staged anti-slavery campaigns, seemed the opportunity for a fresh start. They joined other “Exodusters” and headed west, to the town of Manhattan. Upon settling there, they helped establish Bethel A.M.E. Church. Several years later, they relocated to Wichita, where Hattie was born in 1895.

A year later, the Supreme Court established that so-called “separate but equal” conditions were acceptable under federal law.

In 1898, the McDaniels moved on, to Denver, Colorado, where there was a black community of around four thousand. They settled in a neighborhood northeast of downtown called Five Points, named for the vertices where four streets meet: Twenty-Sixth and Twenty-Seventh Avenues and Washington and Welton Streets.

Although the area had originated in the 1880s as an upper-middle-class enclave, around the late 1890s prosperous African American families began moving in. Whites took flight to communities that were covenant restricted—with home sales not allowed specifically to black people. Thus was created Denver's African American neighborhood, just as there were Italian, Irish, Jewish, Chinese, Polish, German, and Mexican ones.

The economic, ethnic, and cultural boundaries made for a tight-knit social fabric. The McDaniel family had only to walk a few blocks to their new church, Campbell A.M.E. Chapel, where Susan and Hattie became active in the choir. Susan, for a time, served as choir director. As Jill Watts writes in *Hattie McDaniel: Black Ambition, White Hollywood*, Campbell's pastor, Reverend James Washington, “was an innovator and experimented with a variety of evangelistic techniques, including illustrated sermons and, on occasion, early motion pictures.

“He also encouraged parishioners to use the church's facilities for secular events . . . plays, tableaux, contests, literary gatherings, as well as political forums on race relations.”

For the McDaniel siblings this meant performing in an array of theatrical presentations, which in turn developed

Facing: In 2017, African American actors earned a record six Oscar nominations, and with performances in films like Moonlight, Fences, and Hidden Figures, an actor of color was nominated in every category. Seventy-seven years ago, Hattie McDaniel was the first African American nominated for an Oscar and the first actor of color to win.



Starting in 1947, McDaniel performed on radio for millions of weekly listeners.

FAMOUS JAZZ BAND TO GIVE CONCERT AT THE POST WEDNESDAY

Home again after a triumphal tour of England, George Morrison's jazz band, known as the foremost aggregation of Negro singers and players in the United States, is to give a free concert at The Denver Post at noon Wednesday.

Morrison's jazz band, which is appearing at the Empress theater all this week, is made up wholly of Denver talent. During recent months it has been touring vaudeville circuits in England at the highest salaries ever paid Negro entertainers in that country.

Hattie McDaniel, whose fame as a singer of jazz songs has become international, will sing "Daddy" and the "Crazy Blues" on the balcony of The Post building Wednesday noon. The band, led by George Morrison himself, will accompany her and will play other jazzy numbers which will make your feet itch.

McDaniel toured as a vocalist for five years in the 1920s with George Morrison's Denver-based Melody Hounds Jazz Orchestra. The Denver Post, August 15, 1922.



McDaniel in *Gone With the Wind*. Courtesy Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.



Hattie and brother Sam McDaniel appeared together in *The Great Lie*, 1941. Courtesy Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.

To My Sister & Pal
 Roberta Hyson,
 With health, happiness,
 success and best wishes
 from
 Sam R. "Deacon" McDaniel
 Brother 6/5/41
 and
 Hattie McDaniel
 Sister from Mo.
 The Grandest Little Lady



The previous year's Best Supporting Actress—Fay Bainter, for her work in *Jezebel*—presented the Oscar to McDaniel. Courtesy Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.

Facing: As chair of the Negro Division of the Hollywood Victory Committee, McDaniel leads entertainers and hostesses to a performance for World War II soldiers. Courtesy National Archives and Records Administration.

their stage presence and confidence. Soon, they became traveling performers, likely to A.M.E. churches within a two- or three-day wagon ride such as in Pueblo. Eventually, father and sons Otis and Sam and daughter Etta (Susan considered Hattie too young to traipse up and down the road) became the Henry McDaniel Vaudeville Show.

Hattie's teacher at 24th Street Elementary (today's Crofton-Community Ed) recognized and encouraged Hattie's precociousness in front of audiences. Acting was Hattie's favorite pastime. As soon as her mother allowed, she spent school vacations as a member of the family's local stage engagements. At fifteen, during her sophomore year at East High School, Hattie entered the Women's Christian Temperance Union oratory contest. Her reading of the fifteen-stanza melodrama "Convict Joe" won the gold medal.



By then Henry's Civil War battle injuries had worsened into permanent disability. Susan's health was also declining. When Hattie had only completed tenth grade, there was no convincing her to continue with school. By performing full-time, alongside her brothers and sister, she could contribute to the necessary support and care of their parents. For several years the company was a sure ticket seller. Then, when Otis, their driving force, died suddenly, all else changed.

Sam and Etta struck out on their own, while Hattie remained at home taking on domestic jobs with her mother, or sometimes working as a store clerk. When violinist

George Morrison—husband of Willa May, her dear friend since elementary school—needed a singer for his nationally touring group, the Melody Hounds Jazz Orchestra, Hattie leaped at the chance.

For five years they went coast to coast and to cities in between, performing on the Pantages, Shriners, Elks, and TOBA (black-owned theaters) circuits.

Her parents both died during this time, and Hattie was widowed after only three months of marriage.

On December 15, 1925, the band performed over the airwaves of Denver's newly operating radio station, KOA—making Hattie the first black woman to sing on the radio.

The day would also come, following Hattie McDaniel's Oscar win, that she would be the first black woman to star in a situation comedy: the fifteen-minute weeknight radio program "The Beulah Show," with 20 million loyal listeners. Her Hollywood Walk of Fame star for contributions to radio (noted by the relief of a microphone)—located at 6933 Hollywood Boulevard, Los Angeles—gives testament to this achievement to some ten million tourists a year.

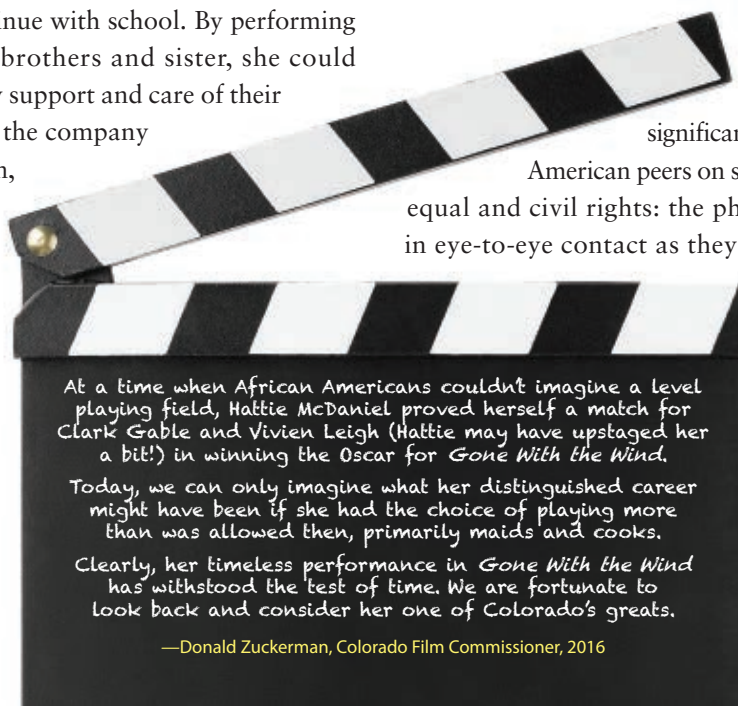
As well, there are McDaniel's more than 300 appearances in motion pictures, including, of course, the film many consider one of the greatest of all time—*Gone With the Wind*—with much of the credit going to her performance. For these achievements, a rare second Hollywood Walk of Fame star was dedicated to her, at 1719 Vine.

McDaniel's civic contributions were likewise extraordinary—such as her funding and participating in the "Sugar Hill" lawsuit which ended restricted mortgage covenants in Los Angeles, at a time when public restrooms, baseball, theaters, lunch counters, hotels, buses, schools, and the military were years away from desegregation.

One particular item of memorabilia speaks emphatically to Hattie McDaniel's significant role (and that of her African American peers on stage and screen) in advancing equal and civil rights: the photo of her and Fay Bainter in eye-to-eye contact as they commemorate McDaniel's

Oscar breakthrough. Such would have never been possible for Henry and Susan McDaniel to witness.

Now, it must be asked, how is it that Hattie McDaniel is one



of Hollywood's, and the world's, foremost entertainment icons . . . yet so few in the town she was so proud to call home have any idea of who she is or of all that she accomplished?

Selected Filmography

- | | |
|---|--|
| 1934 — <i>Judge Priest</i> (as Aunt Dilsey), with Will Rogers and Stepin Fetchit (Lincoln Perry) | 1941 — <i>The Great Lie</i> (as Violet), with Bette Davis; featuring Hattie's brother Sam McDaniel |
| 1935 — <i>The Little Colonel</i> (as Mom Beck), with Shirley Temple and John Barrymore | 1942 — <i>The Male Animal</i> (as Cleota), with Henry Fonda and Olivia de Havilland |
| 1935 — <i>Alice Adams</i> (as Malena Burns), with Katharine Hepburn and Fred MacMurray | 1943 — <i>Thank Your Lucky Stars</i> (as a concerned neighbor), with Humphrey Bogart and Ida Lupino |
| 1936 — <i>Show Boat</i> (as Queenie), with Irene Dunne and Paul Robeson | 1944 — <i>Hi, Beautiful</i> (as Millie), with Martha O'Driscoll |
| 1937 — <i>True Confession</i> (as Ella), with Carole Lombard and Edgar Kennedy | 1946 — <i>Song of the South</i> (as Aunt Tempy), with James Baskett |
| 1938 — <i>The Mad Miss Manton</i> (as Hilda), with Barbara Stanwyck and Henry Fonda | 1947 — <i>The Flame</i> (as Celia), with Broderick Crawford |
| 1939 — <i>Gone With the Wind</i> (as Mammy), with Clark Gable and Vivien Leigh | 1948 — <i>Family Honeymoon</i> (as Phyllis), with Claudette Colbert |
| 1940 — <i>Maryland</i> (as Aunt Carrie), with Walter Brennan | 1949 — <i>The Big Wheel</i> (as Minnie), with Mickey Rooney |

SHOW BOAT

The 1927 Broadway hit *Show Boat*, based on the 1926 bestselling novel by Pulitzer Prize-winning author Edna Ferber, caused considerable social consternation as it was the first Broadway musical to seriously depict interracial marriage. At the time, thirty out of the then forty-eight states enforced laws prohibiting marriage between whites and blacks. During this era, Jim Crow dictates—state laws repressing the civic, personal, educational, employment, housing, transportation, and social rights of black Americans—were also enforced.

In Denver, black people were relegated to the balconies (the “crow’s nest”) of theaters; subjected to restricted

mortgage covenants; forbidden to swim in Washington Park lake; refused contract employment in Denver Public Schools and the Denver Symphony; discouraged from entering department stores through front entrances; confined to segregated military housing at Lowry Airfield; and denied membership in service, business, and athletic clubs.

Hattie McDaniel was in the chorus of the musical's late-1920s national touring company, then went on to portray the central character, Queenie, in Hollywood's 1936 movie starring Paul Robeson.

THE OSCAR WIN

On Thursday evening, February 29, 1940, Hattie McDaniel won the Academy Award for Best Supporting Actress for her role in the David O. Selznick production *Gone With the Wind*. Fay Bainter, the previous year's winner, presented the award to McDaniel in Los Angeles at the Ambassador Hotel's Coconut Grove nightclub.



McDaniel starred with Paul Robeson in the 1936 film *Show Boat*. Courtesy Margaret Herrick Library, Academy of Motion Picture Arts and Sciences.

1838

Henry McDaniel is born enslaved on a Virginia plantation; is later sold at age six to the McDaniel plantation.

1850

Susan Holbert is born enslaved on a Tennessee plantation.

1857

The Supreme Court's *Dred Scott* case holds that “a negro could not be an American citizen . . . and had no rights which the white man was bound to respect.”

1863

January 1: President Lincoln issues the Emancipation Proclamation. One week later, Henry McDaniel joins the U.S. Colored Infantry.

1868

14th Amendment ratified, making African Americans full U.S. citizens.

1875

Henry and Susan are married in Tennessee by an African Methodist Episcopal minister.

1890

The McDaniels join the Exoduster movement and help establish Bethel AME Church in Manhattan, Kansas. They relocate 130 miles south to Wichita.

1895

The McDaniels' thirteenth and last child, Hattie, is born on June 10.

1896

Plessy v. Ferguson: By a vote of 7 to 1 the Supreme Court upholds state racial segregation laws for public facilities under the doctrine of “separate but equal.”

1898

The McDaniel family relocates to Denver.

1900

The McDaniel family moves briefly to 317 Cherry Street in Fort Collins, Colorado.

George Morrison and his brother relocate with their parents from Fayette, Missouri, to Boulder, Colorado. Self-taught violinist George and his brother perform in area mining camps.

Hattie McDaniel Timeline... 1838–1900

The hotel maintained a “whites only” policy. Because of her race, special permission had to be sought by the studio for McDaniel to attend the awards banquet. However, she, her guest, and her talent agent, William Meiklejohn (one of the few talent agents willing to represent African Americans, and who discovered other greats such as Judy Garland, Mickey Rooney, Lucille Ball, and Ronald Reagan), were seated on the perimeter of the room, at a small table of their own near the kitchen entrance.

McDaniel’s acceptance speech was reportedly written by the Selznick Studio, or Selznick’s father-in-law Louis B. Mayer’s studio, Metro-Goldwyn-Mayer, the film’s distributor. It was Mayer’s idea, in 1927, to form the Academy. Only still photographers were present at the awards program. The winners’ speeches were filmed for the first time the following day.

THE HAYS CODE

Will H. Hays, president of the Motion Picture Producers and Distributors of America from 1922 to 1945, created the Motion Picture Code (the Hays Code) in 1930. Censorship of film content was its main purpose, and producers were forced to adhere to Hays Office rulings.

Under the subject “Particular Applications,” the code stipulated that miscegenation, or sexual relations between the white and black races, was “forbidden.” The mandate severely limited movie plots and casting options.

Nevertheless, Hattie McDaniel’s proven talent, extraordinary work ethic, and rigorous professionalism led to her co-starring in the 1942 drama *In This Our Life*. Based on Ellen Glasgow’s 1941 Pulitzer-winning novel and directed by John Huston, it featured actresses Bette Davis, Olivia de Havilland, and Hattie McDaniel as Minerva Clay, the mother of a hard-working young black man studying law and working as a law clerk who is falsely accused in the hit-and-run death of a young girl.

Due to its central theme of racial discrimination, the movie was “disapproved” for foreign release by the wartime Office of Censorship.

WALT DISNEY

Every form of work has its top-tier practitioners. As a creative artist Walt Disney was in an elite category all his own. He still holds the record for most Academy Awards earned by an individual: fifty-nine competitive nominations, twenty-two wins.

He created Mickey Mouse in 1928 and released his first feature-length cartoon, *Snow White and the Seven Dwarfs*—the first animated feature made in full color and

sound—in 1937. In the early 1940s Disney began production of *Song of the South*, his first dramatic movie combining live actors and animation. Oscar winner Hattie McDaniel, ever in search of roles worthy of her reservoir of theatrical talents, understood the rare opportunity to work with such a groundbreaking producer . . . even if it meant accepting a



Courtesy Margaret Herrick Library, Academy of Motion Picture Arts and Sciences

1901

The McDaniel family returns permanently to Denver. Hattie attends school with lifelong friend Willa May. Teacher Louise Poirson lauds Hattie’s “outstanding dramatic ability, strong personality . . . and ever present sense of humor.”

1908

Hattie and Willa May remain classmates at (old) East High School. Hattie is billed as a member of J. M. Johnson’s *Mighty Modern Minstrels* during their appearance at East Turner Hall at 22nd and Arapahoe.

1910

Hattie enters the Women’s Christian Temperance Union’s oratory contest, winning the gold medal. Having only completed tenth grade, she successfully pleads with her mother to allow

her to go on the road with her father, brothers Otis and Sam, and sister Etta, in the family vaudeville troupe. They perform in Pueblo, Colorado Springs, Boulder, and on the West Coast. The *Denver Post* dubs their appearance at Denver’s *Empress Theater* a “sensation.”

1911

Willa May marries George Morrison.

1913

The dawn of feature motion pictures.

1915

Denver NAACP chapter protests local screening of D. W. Griffith’s *The Birth of a Nation*.

1916

African American brothers George and Noble Johnson form the Lincoln Motion Picture Company in Los Angeles.

Hattie’s brother Otis dies. His funeral is held at Denver’s Campbell AME Church and he is buried at Riverside Cemetery, Denver’s oldest.

1918

Denver-born Douglas Fairbanks, Jr., is Hollywood’s most popular actor and third highest paid after best friend Charlie Chaplin and highest-paid Mary Pickford.

1919

“Red Summer”: Hundreds killed and many more injured in nationwide urban race riots.

dreaded stereotypical role on the way to more promising ones.

The movie's star, James Baskett (in his one and only acting job), became the second actor of color to receive an Academy Award, albeit honorary. The song he sang, the now classic "Zip-A-Dee-Do-Dah," won the 1948 Oscar for Best Original Song.

The movie inspired one of Disneyland's most popular rides: Splash Mountain. But the film's portrayal of black freedmen was widely perceived as racist. Thus, to this day, it is rarely shown.

"I Have Never Apologized"

By Hattie McDaniel,
The Hollywood Reporter, September 29, 1947

I had headlined on the Pantages and Orpheum circuits, but vaudeville was as dead as last month's hit song. The stock market crash of '29 had left big business paralyzed and every town had its breadline and hobo jungle. Entertainers were a dime a dozen and, even at that cut-rate price, there were no takers.

Milwaukee was really my springboard to Hollywood. [After the national tour of *Show Boat* closed unexpectedly] I landed there broke. Somebody told me of a place as a maid in the ladies' room at Sam Pick's Suburban Inn. I rushed out there and took the job. One night, after midnight, when all the entertainers had left, the manager called for volunteer talent from among the help. I asked the boys in the orchestra to strike up "St. Louis Blues." I started to sing—"I hate to see that evening sun go down." . . . I never had to go back to my maid's job. For two years I starred in the floor show. . . .

Sam Pick's patrons were nice to me, but they kept asking me one question that disturbed me—"Why don't you go to Hollywood and get in the movies?"

The house where the McDaniel family briefly lived in Fort Collins bears a plaque commemorating their time there. Courtesy Meg Dunn, *Forgotten Fort Collins*.



Hattie poses with her Fort Collins classmates. Josephine Clements collection, courtesy Judy Jackson.

Some friends were driving to Los Angeles. They persuaded me to come with them.

People are always telling me about the "lucky break" I got in pictures. I don't take the trouble to tell them of all the years I sang in choruses, worked in mob scenes, thankful for the smallest thing. A call from Charlie Butler at Central Casting was like a letter from home, a bit part with a line of dialogue was like manna from heaven.

. . . As the years went by, I found myself working with such great stars as Joan Crawford, Jean Harlow, Clark Gable, Irene Dunne, Barbara Stanwyck, Will Rogers, Margaret Sullavan, Bette Davis and Jimmy Stewart. . . .

[After several comedy roles] David O. Selznick cast me as Mammy in *Gone With the Wind*. I was now a recognized featured player and although I had had other large roles at most of the major studios, this was my first chance at a straight dramatic role. For it, Hollywood bestowed upon me its greatest seal of approval, the Academy Award for the best supporting actress for 1939. . . .

1920

Susan McDaniel dies and is buried in Riverside Cemetery. Douglas Fairbanks and Mary Pickford marry, becoming Hollywood's first celebrity couple. American women gain the right to vote.

1922

Henry McDaniel dies and is buried in Riverside Cemetery's Civil War section.

1924

"Professor" George Morrison enlists Hattie as his orchestra's featured singer. A national tour includes white clubs on the Pantages circuit (where they must enter by the back door) and black-owned theaters of the Theatre Owners Booking Association (TOBA).

General Electric-owned KOA radio in Denver begins broadcasting.

1925

When the Melody Jazz Hounds Orchestra plays over the airwaves of KOA, Hattie McDaniel becomes the first black woman to sing on radio.

60,000 white-robed Ku Klux Klan members march down Washington, D.C.'s Pennsylvania Avenue.

In Colorado, writes historian Tom Noel, "Klan members and sponsored candidates [control] the State House and Senate, the Office of Secretary of State, a state Supreme Court judgeship, seven benches on Denver District Court, and city councils in some towns. Denver Mayor Ben Stapleton, and Colorado Governor Clarence Morley, are avowed Ku Klux Klan members."

1927

Vaudevillian Al Jolson, "The World's Greatest Entertainer," performs in blackface as star of *The Jazz Singer*, the first full-length sound picture. Jolson actively protests discrimination and promotes Broadway's first all-black cast production.

Douglas Fairbanks elected first president of the new Academy of Motion Picture Arts and Sciences.

1929

Douglas Fairbanks hosts the first Academy Awards ceremony on May 16 at a banquet at the Roosevelt Hotel in Los Angeles.

Hattie McDaniel, star stage act at Sam Pick's night club in Milwaukee, joins her brother Sam and sisters Orleana and Etta in Los Angeles.

1920-29

My own people were especially happy. They felt that in honoring me, Hollywood had honored the entire race. That was the way I wanted it. I wanted this occasion to prove an inspiration to Negro youth for many years to come. . . .

I have never apologized for the roles I play. Several times I have persuaded the directors to omit dialect from modern pictures. They readily agreed to the suggestion. . . .

I have never gotten over my crush on Hollywood. At heart, I suppose I am still a tourist . . . !



“Audiences merely had to take one look at Hattie McDaniel to realize that here was a woman born to give, not take, orders.”

—John Kisch and Edward Mapp,

A Separate Cinema: Fifty Years of Black-Cast Posters, 1992

For Further Reading

Henry McDaniel’s resting place, among more than 1,000 Civil War veterans buried in Riverside Cemetery, may not be traditional reading material, but the tribute carved into his headstone—CO. C, 12 U.S.C. INF.—bears witness to a significant portion of American history. The recently unveiled plaque at 317 Cherry in Fort Collins, the McDaniel family home during their brief residence in the city, also commemorates a little-known aspect of Colorado history. See also the Colorado Women’s Hall of Fame: cogreatwomen.org/project/hattie-mcdaniel.

The Special Collections of the Margaret Herrick Library, Academy of Motion Picture Arts and Sciences, maintains the Hattie and Sam McDaniel papers, gifted by their family. A somewhat related collection, the Edward Mapp poster archive, is “one of the pre-eminent sources of information

on black films.” Mapp authored *African Americans and the Oscar: Decades of Struggle and Achievement*. For *Gone With the Wind* fans (a.k.a. “Windies”), the David O. Selznick Collection in the Harry Ransom Center at the University of Texas at Austin is a joy.

Of the biographies, *Hattie: The Life of Hattie McDaniel* by Carlton Jackson has its place, while Jill Watts’s *Hattie McDaniel: Black Ambition, White Hollywood* is the most extensively researched. *African American Actresses: The Struggle for Visibility, 1900–1960*, by Charlene B. Regester, is also insightful. For a more contemporary perspective see *Foxy: My Life in Three Acts* by (East High grad) Pam Grier with Andrea Cagan. An intriguing postulation about Douglas Fairbanks, who was born and raised in Denver, began his acting career at Elicth Gardens Theatre, and likewise attended East—and like McDaniel pursued a career rather than a diploma—is a motif in *The First King of Hollywood: The Life of Douglas Fairbanks* by Tracey Goessel.

CHARLENE PORTER is a fifth-generation Denverite, with fond memories of Washington, D.C., New York City, and Pasadena. Her debut historical novel and *Denver Post* number-one local bestseller, *Boldfaced Lies*, is being reissued and will be followed by companion World War II stories next summer. For more information, visit myauthorwebsite.net/charlene-porter/.



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1939

The Daughters of the American Revolution refuse Marian Anderson, African American and one of the most celebrated singers of the twentieth century, permission to sing before an integrated audience in Constitution Hall. She performs instead on the steps of the Lincoln Memorial.

The film of Margaret Mitchell’s Pulitzer-winning novel, *Gone With the Wind*, is produced. “Jim Crow” laws prevent Hattie McDaniel and all African American cast members from attending the Atlanta premiere. The Ebenezer Baptist Church choir that sings at the program includes ten-year-old Martin Luther King, Jr.

Douglas Fairbanks dies of a heart attack.

1940

The twelfth annual Academy Awards ceremony, hosted by Bob Hope, is held at Los Angeles’s “whites only” Ambassador Hotel. By special dispensation, Hattie McDaniel and her guest become the first African Americans to attend, but are seated at the back of the room near the kitchen. McDaniel, the first African American nominated for an Oscar, becomes the first actor of color to win.

1947

Hattie McDaniel becomes the first African American woman to star in a radio show, earning \$1,000 a week and with 20 million nightly listeners.

Jackie Robinson integrates professional baseball.

1952

Hattie McDaniel dies on October 26 of breast cancer at the hospital of the Motion Picture Country Home in Woodland Hills, California.

1955

In Montgomery, Alabama, Rosa Parks refuses to move to the back of a public bus from the white section in the front.



1939–55



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The Magazine of History Colorado Spring 2017



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Family \$85 (2 adults, children under 18)

2 membership cards, 2 guest tickets, 2 Georgetown Loop Railroad® tickets

Explorer \$150 (2 adults, children or grandchildren under 18, 2 guests)

2 membership cards, 4 guest tickets, 4 Georgetown Loop Railroad® tickets

Centennial \$300 (2 adults, children or grandchildren under 18, 4 guests)

2 membership cards, 6 guest tickets, 6 Georgetown Loop Railroad® tickets

Members at these Giving Society levels receive the VIP experience!

Historian \$500 (2 adults, children or grandchildren under 18, 6 guests)

2 membership cards, 8 guest tickets, 8 Georgetown Loop Railroad® tickets, 2 lecture tickets

Bancroft \$1,000 (2 adults, children or grandchildren under 18, 6 guests)

2 membership cards, 10 guest tickets, 8 Georgetown Loop Railroad® tickets, 4 lecture tickets, exclusive events, recognition in Annual Report and Donor Wall, private collections tours, concierge service, Smithsonian Affiliates benefits*

Pioneer \$3,000 (2 adults, children or grandchildren under 18, 6 guests)

2 membership cards, 12 guest tickets, 12 Georgetown Loop Railroad® tickets, 6 lecture tickets, exclusive events, recognition in Annual Report and Donor Wall, private collections tours, concierge service, Smithsonian Affiliates benefits*, access to museum leadership

Visionary \$10,000 (2 adults, children or grandchildren under 18, 6 guests)

2 membership cards, 14 guest tickets, 14 Georgetown Loop Railroad® tickets,

10 lecture tickets, exclusive events, recognition in Annual Report and Donor Wall, private collections tours, concierge service, Smithsonian Affiliates benefits*, access to museum leadership

*History Colorado is a Smithsonian Affiliations member. Join or renew at Explorer or above and receive:

- One year of *Smithsonian* magazine
- 10% discount at Smithsonian Museum stores, Smithsonian catalog, and SmithsonianStore.com
- Travel and study tour opportunities
- And more! See <https://affiliations.si.edu>



Smithsonian Affiliations
Membership Program

ALL MEMBERS ENJOY THESE PRIVILEGES FOR 12 FULL MONTHS

- Unlimited free admission to the History Colorado Center
- Free admission to History Colorado museums and historic sites statewide
- First access and free admission to traveling exhibits
- Free and discounted train rides and mine tours at Georgetown Loop Historic Mining & Railroad Park®
- Exclusive invitations to member events, programs and previews
- One-year subscription to the award-winning *Colorado Heritage* magazine and *Explore* program calendar
- Discounts on popular history lectures, tours, treks and events
- Special opportunities to see History Colorado collections and artifacts
- 10% discount in History Colorado museum gift shops
- 10% discount in History Colorado Center's Café Rendezvous
- Discounts on research and photo services in Stephen H. Hart Library & Research Center
- Benefits and privileges at Time Travelers® museums and historical sites nationwide