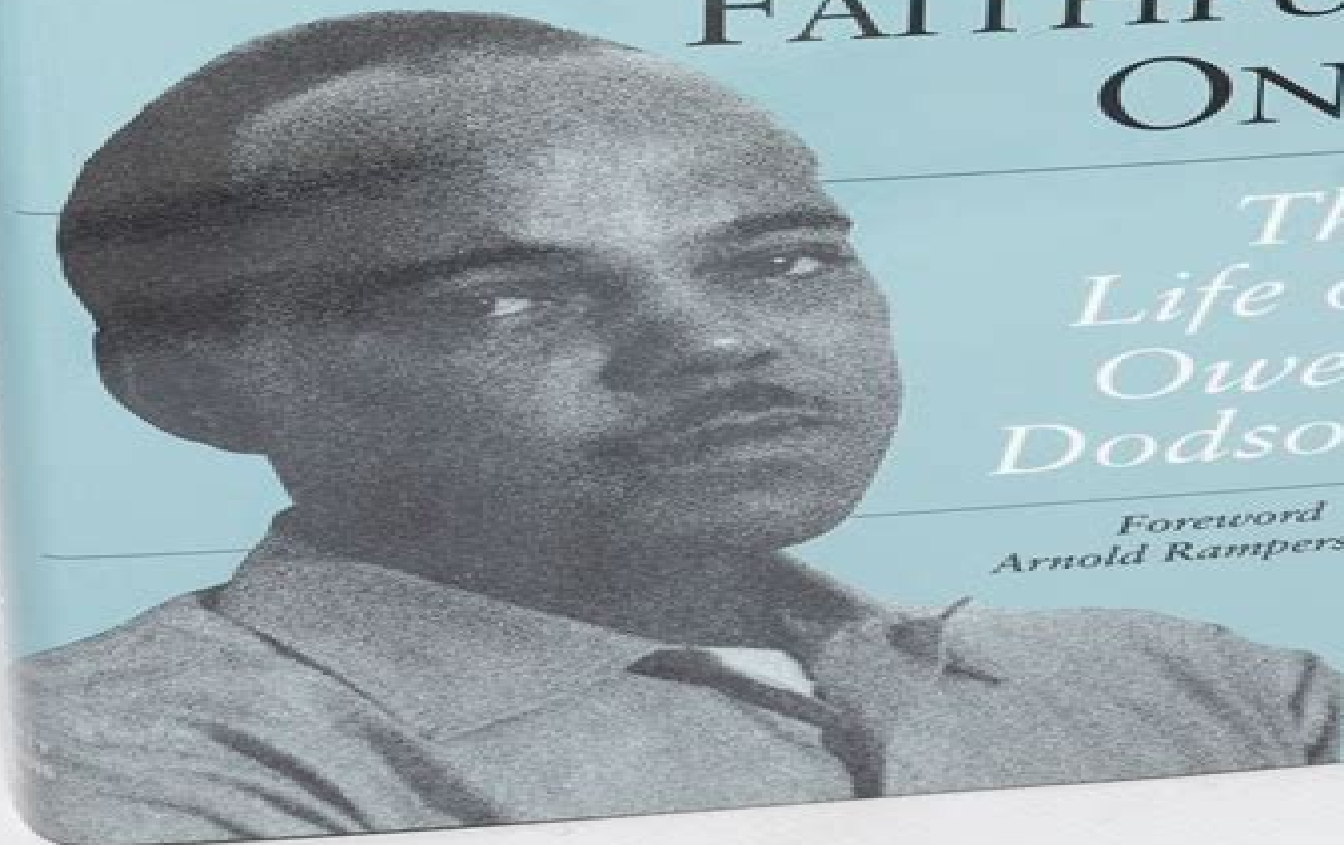


JAMES V. HATCH

SORROW IS THE ONLY FAITHFUL ONE

*The
Life of
Owen
Dodson*

*Foreword by
Arnold Rampersad*



Sorrow Is The Only Faithful One The Life Of Owen Dodson

**Billy J. Harbin, Kim Marra, Robert A.
Schanke**



Sorrow Is The Only Faithful One The Life Of Owen Dodson:

Sorrow Is the Only Faithful One James V. Hatch, 1995 A luscious read for fans of several genres James Hatch's biography of Owen Dodson is the story of a gifted poet novelist educator and director whose life was a lonely struggle with arthritis alcohol racism and homophobic prejudice The Gay & Lesbian Theatrical Legacy Billy J. Harbin, Kim

Marra, Robert A. Schanke, 2005 Recovers the hidden history of theater professionals who transgressed the gendered expectations of their time **Gay and Lesbian Literary Heritage** Claude J. Summers, 2014-02-25 The revised edition of The Gay and Lesbian Literary Heritage is a reader's companion to this impressive body of work It provides overviews of gay and lesbian presence in a variety of literatures and historical periods in depth critical essays on major gay and lesbian authors in world literature and briefer treatments of other topics and figures important in appreciating the rich and varied gay and lesbian literary traditions Included are nearly 400 alphabetically arranged articles by more than 175 scholars from around the world New articles in this volume feature authors such as Michael Cunningham Tony Kushner Anne Lister Kate Millet Jan Morris Terrence McNally and Sarah Waters essays on topics such as Comedy of Manners and Autobiography and overviews of Danish Norwegian Philippines and Swedish literatures as well as updated and revised articles and bibliographies

The Black Cultural Front Brian Dolinar, 2012-04-27 This book examines the formation of a black cultural front by looking at the works of poet Langston Hughes novelist Chester Himes and cartoonist Ollie Harrington While none of these writers were card carrying members of the Communist Party they all participated in the Left during their careers Interestingly they all turned to creating popular culture in order to reach the black masses who were captivated by movies radio newspapers and detective novels There are chapters on Hughes's Simple stories Himes's detective fiction and Harrington's Bootsie cartoons Collectively the experience of these three figures contributes to the story of a long movement for African American freedom that flourished during the 1930s 1940s and 1950s Yet this book also stresses the impact that McCarthyism had on dismantling the Black Left and how it affected each individual involved Each was radicalized at a different moment and for different reasons Harlem's Theaters Adrienne Macki Braconi, 2015-10-31 Honorable Mention 2016 Errol Hill Book Award for Outstanding Scholarship in African American Theater Drama and or Performance Based on a vast amount of archival research Adrienne Macki Braconi's illuminating study of three important community based theaters in Harlem shows how their work was essential to the formation of a public identity for African Americans and the articulation of their goals laying the groundwork for the emergence of the Civil Rights movement Macki Braconi uses textual analysis performance reconstruction and audience reception to examine the complex dynamics of productions by the Krigwa Players the Harlem Experimental Theatre and the Negro Theatre of the Federal Theatre Project Even as these theaters demonstrated the extraordinary power of activist art they also revealed its limits The stage was a site in which ideological and class differences played out theater being both a force for change and a collision of contradictory agendas Macki Braconi's book

alters our understanding of the Harlem Renaissance the roots of the Civil Rights movement and the history of community theater in America Staging Desire Kimberley Bell Marra, Robert A. Schanke, 2023-06-20 Staging Desire gathers critical and biographical essays on notable stage personalities who made their mark before 1969 when the Stonewall riots accelerated the lesbian and gay rights movement in the United States How they staged their unconventional sexualities greatly influenced the course of their personal and professional lives and thus the course of American theater history The book builds on an earlier collection the well received Passing Performances which focused on actors directors producers and agents by examining playwrights lyricists critics and designers Shaping theatrical representations from offstage these practitioners exploited the special opportunities theater offered as a complex and many layered medium for expression of transgressive desire Essays cover the careers of major figures Clyde Fitch Rachel Crothers Mercedes de Acosta Djuna Barnes Cole Porter Lorenz Hart George Kelly William Inge James Acorn Oaks Adam Vagabond Badeau Eric Bentley Loie Fuller Robert Edmond Jones and Jean Rosenthal Grounded in research into the history of sexuality the book engages central problems of terminology and evidence in analyzing sexual practices of the past and the modes of articulation of sexuality in theater conditioned by American culture s peculiar anxieties about both Kim Marra is Associate Professor of Theatre Arts University of Iowa Robert A Schanke is Professor of Theatre Central College Iowa They edited Passing Performances **Queer Readings of Leading Players in American Theater History** a previous volume in this series **Passing Performances** Robert A. Schanke, Kimberley Bell Marra, 2023-06-20 Passing Performances gathers a range of critical and biographical essays on notable personalities whose major contributions to the stage occurred before 1969 the year of the Stonewall riots that kicked off the gay rights movement in the United States How these theater practitioners variously passed i e managed unconventional sexual inclinations both on and offstage significantly determined the course of their personal and professional lives and thus the course of U S theater history The actors directors producers and agents examined here include Edwin Forrest Charlotte Cushman and Adah Isaacs Menken whose personal lives and careers traded on the same sex erotics of true love in the antebellum period Elisabeth Marbury Elsie de Wolfe Elsie Janis Nance O Neil and Alla Nazimova whose intimate female liaisons were variously interpreted around the turn of the century the lavender marriages of Alfred Lunt to Lynne Fontanne and Guthrie McClintic to Katharine Cornell the lesbian collaborations of Margaret Webster and Cheryl Crawford the comic antics of Monty Woolley which negotiated codified constructions of homosexual perversion in the post Freudian interwar years and the on and offstage performances of Mary Martin and Joe Cino which resisted the paranoid enforcements of heterosexual normality in the McCarthy era Central to these investigations are the complex connections of performances of sexuality and gender and their different implications for men and women practitioners working under pervasive sexism and homophobia The volume also includes striking archival photographs of the performers and their performances and an index to facilitate the cross referencing of subjects intersecting careers Passing Performances will engage both general and

academic readers interested in theater gay and lesbian history American studies and biography Robert A Schanke is Professor of Theatre and Chair of the Division of Fine Arts Central College Iowa Kim Marra is Associate Professor of Theatre Arts University of Iowa Barthé Margaret Rose Vendryes,2008 A celebration of the acclaimed African American modern sculptor *Black Like Us* Devon Carbado,2011-11-01 Winner of the 2003 Lambda Literary Award for Fiction Anthology Showcasing the work of literary giants like Langston Hughes James Baldwin Audre Lorde Alice Walker and writers whom readers may be surprised to learn were in the life *Black Like Us* is the most comprehensive collection of fiction by African American lesbian gay and bisexual writers ever published From the Harlem Renaissance to the Great Migration of the Depression era from the postwar civil rights feminist and gay liberation movements to the unabashedly complex sexual explorations of the present day *Black Like Us* accomplishes a sweeping survey of 20th century literature **Modern American Drama: Playwriting in the 1940s** Felicia Hardison Londré,2019-11-14 The Decades of Modern American Drama series provides a comprehensive survey and study of the theatre produced in each decade from the 1930s to 2009 in eight volumes Each volume equips readers with a detailed understanding of the context from which work emerged an introduction considers life in the decade with a focus on domestic life and conditions social changes culture media technology industry and political events while a chapter on the theatre of the decade offers a wide ranging and thorough survey of theatres companies dramatists new movements and developments in response to the economic and political conditions of the day The work of the four most prominent playwrights from the decade receives in depth analysis and re evaluation by a team of experts together with commentary on their subsequent work and legacy A final section brings together original documents such as interviews with the playwrights and with directors drafts of play scenes and other previously unpublished material The major playwrights and their works to receive in depth coverage in this volume include Eugene O'Neill *The Iceman Cometh* 1946 *A Moon for the Misbegotten* 1947 *Long Day's Journey Into Night* written 1941 produced 1956 and *A Touch of the Poet* written 1942 produced 1958 Tennessee Williams *The Glass Menagerie* 1944 *A Streetcar Named Desire* 1947 *Summer and Smoke* 1948 Arthur Miller *All My Sons* 1947 *Death of a Salesman* 1949 and Thornton Wilder *Our Town* 1938 *The Skin of Our Teeth* 1942 *Shadow of a Doubt* 1943 and *The Alcestiad* written 1940s *Profiles of African American Stage Performers and Theatre People, 1816-1960* Bernard L. Peterson Jr.,2000-10-30 This directory includes over 500 African American performers and theater people who have made a significant contribution to the American stage from the early 19th century to the beginning of the civil rights movement of the 1960s Entries provide succinct biographical and theatrical information gathered from a variety of sources including library theater and drama collections dissertations and theses newspaper and magazine reviews and criticism theater programs theatrical memoirs and earlier performing arts directories Among the professional artists included in this volume are performers librettists lyricists directors producers choreographers stage managers and musicians The individuals profiled represent almost every major category and genre of

the professional semiprofessional regional and academic stage including minstrelsy vaudeville musical theater and drama Persons of historical significance are included as well as those stars and theatrical personalities that were well known during their time but who are relatively forgotten today This comprehensive volume will appeal to theater and musical theater Black studies and American studies scholars Cross referenced throughout this reference also includes an extensive bibliography and appendices of other theater personalities excluded from the main text Separate indexes list the personalities teams and partnerships and performing groups organizations and companies

Weyward Macbeth S. Newstok, Ayanna Thompson, 2016-04-30 Weyward Macbeth a volume of entirely new essays provides innovative interdisciplinary approaches to the various ways Shakespeare's Macbeth has been adapted and appropriated within the context of American racial constructions Comprehensive in its scope this collection addresses the enduringly fraught history of Macbeth in the United States from its appearance as the first Shakespearean play documented in the American colonies to a proposed Hollywood film version with a black diasporic cast Over two dozen contributions explore Macbeth's haunting presence in American drama poetry film music history politics acting and directing all through the intersections of race and performance

The Amistad Revolt Iyunolu Folayan Osagie, 2010-07-01 From journalism and lectures to drama visual art and the Spielberg film this study ranges across the varied cultural reactions in America and Sierra Leone engendered by the 1839 Amistad slave ship revolt Iyunolu Folayan Osagie is a native of Sierra Leone from where the Amistad's cargo of slaves originated She digs deeply into the Amistad story to show the historical and contemporary relevance of the incident and its subsequent trials At the same time she shows how the incident has contributed to the construction of national and cultural identity both in Africa and the African diaspora in America though in intriguingly different ways This pioneering work of comparative African and American cultural criticism shows how creative arts have both confirmed and fostered the significance of the Amistad revolt in contemporary racial discourse and in the collective memories of both countries

The A to Z of African American Theater Anthony D. Hill, Douglas Q. Barnett, 2009-09-02 African American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals West African folklore and European theatrical practices A continuum of African folk traditions it combines storytelling mythology rituals music song and dance with ancestor worship from ancient times to the present It afforded black artists a cultural gold mine to celebrate what it was like to be an African American in The New World The A to Z of African American Theater celebrates nearly 200 years of black theater in the United States identifying representative African American theater producing organizations and chronicling their contributions to the field from its birth in 1816 to the present This is done through a chronology an introductory essay a bibliography and over 500 cross referenced dictionary entries on actors directors playwrights plays theater producing organizations themes locations and theater movements and awards

The Muse in Bronzeville Robert Bone, Richard A. Courage, 2011-08-27 The Muse in Bronzeville a dynamic reappraisal of a neglected period in African American cultural history is the first comprehensive critical study of the creative

awakening that occurred on Chicago's South Side from the early 1930s to the cold war. Coming of age during the hard Depression years and in the wake of the Great Migration, this generation of Black creative artists produced works of literature, music, and visual art fully comparable in distinction and scope to the achievements of the Harlem Renaissance. This highly informative and accessible work, enhanced with reproductions of paintings of the same period, examines Black Chicago's Renaissance through richly anecdotal profiles of such figures as Richard Wright, Gwendolyn Brooks, Margaret Walker, Charles White, Gordon Parks, Horace Cayton, Muddy Waters, Mahalia Jackson, and Katherine Dunham. Robert Bone and Richard A. Courage make a powerful case for moving Chicago's Bronzeville long overshadowed by New York's Harlem from a peripheral to a central position within African American and American studies.

No Surrender! No Retreat! NA, 2016-04-30

No Surrender! No Retreat! examines the careers of fifteen pioneer performers and their triumphs over herculean obstacles. It is a look back over the 20th century and documents personal histories of staggering achievement in spite of institutional racism, gender oppression, and classism. Twenty-four years in the making, *No Surrender! No Retreat!* is an indispensable work on African Americans in the performing arts, examining well-known performers such as James Earl Jones, Morgan Freeman, and Pearl Bailey. Rare archival material and a number of personal interviews enrich this tome. Glenda E. Gill's work is a moving and sometimes tragic account of the lives and careers of some of America's most outstanding African American pioneers in theater.

In Solitude, for Company Wystan Hugh Auden, 1995

The third volume of Auden's *Studeis* presents Auden in maturity and includes a large amount of previously unpublished prose by him. The book concentrates on the relatively unexplored area of Auden's post-1940 writings, and the letters, essays, and lectures printed here demonstrate the Goethean scope of his intellect, which ranged easily from psychoanalysis to theology, archaeology to politics. *In Solitude, for Company* contains two hitherto unpublished and little-known lectures. The first of these, introduced by Nicholas Jenkins, is on the theme of vocation, delivered during the troubled war years when Auden was examining his own vocation. The second lecture was given near the end of the poet's life on the subject of the value of the work of Sigmund Freud. Katherine Bucknell precedes this with the first full-length examination of Auden's intensely ambivalent relation to Freud. Auden's correspondence with his close friends James and Tania Stern reveals much new and important biographical information, and Edward Mendelson's further supplement to the Auden Bibliography provides an extensive listing of all published letters by Auden. In addition, distinguished literary critics including David Bromwich, Lawrence Lipking, Edna Longley, and Michael Wood, together with the nonagenarian communist Edward Upward, contribute to a symposium on one of this century's most famous poems, *In Praise of Limestone*.

Historical Dictionary of African American Theater Anthony D. Hill, Douglas Q. Barnett, 2008-12-04

African American Theater is a vibrant and unique entity enriched by ancient Egyptian rituals, West African folklore, and European theatrical practices. A continuum of African folk traditions, it combines storytelling, mythology, rituals, music, song, and dance with ancestor worship from ancient times to the present. It afforded black artists a cultural gold mine to celebrate

what it was like to be an African American in The New World The Historical Dictionary of African American Theater celebrates nearly 200 years of black theater in the United States identifying representative African American theater producing organizations and chronicling their contributions to the field from its birth in 1816 to the present This is done through a chronology an introductory essay a bibliography and over 500 cross referenced dictionary entries on actors directors playwrights plays theater producing organizations themes locations and theater movements and awards **Softly, With Feeling** Edward Berger, 2014-04-28 Edward Berger tells Wilder s remarkable story from his growing up in working class Philadelphia to becoming one of the first 1 000 black Marines during World War II with tremendous feeling and extensive reminiscences by Wilder and his colleagues including renowned Philadelphia area musicians Jimmy Heath and Buddy DeFranco Berger also places Wilder s experiences within a broader context of American musical and social history

Staging Faith Craig R. Prentiss, 2014 In the years between the Harlem Renaissance and World War II African American playwrights gave birth to a vital black theater movement in the U S It was a movement overwhelmingly concerned with the role of religion in black identity In a time of profound social transformation fueled by a massive migration from the rural south to the urban industrial centers of the north scripts penned by dozens of black playwrights reflected cultural tensions often rooted in class that revealed competing conceptions of religion s role in the formation of racial identity Black playwrights pointed in quite different ways toward approaches to church scripture belief and ritual that they deemed beneficial to the advancement of the race Their plays were important not only in mirroring theological reflection of the time but in helping to shape African American thought about religion in black communities The religious themes of these plays were in effect arguments about the place of religion in African American lives In Staging Faith Craig R Prentiss illuminates the creative strategies playwrights used to grapple with religion With a lively and engaging style the volume brings long forgotten plays to life as it chronicles the cultural and religious fissures that marked early twentieth century African American society Craig R Prentiss is Professor of Religious Studies at Rockhurst University in Kansas City Missouri He is the editor of Religion and the Creation of Race and Ethnicity An Introduction New York University Press 2003

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