

LOST PLAYS OF THE HARLEM RENAISSANCE 1920-1940

EDITED BY
JAMES V. HATCH AND LEO HAMALIAN



Lost Plays Of The Harlem Renaissance 1920 1940

Denise L. Montgomery



Lost Plays Of The Harlem Renaissance 1920 1940:

Lost Plays of the Harlem Renaissance, 1920-1940 James V. Hatch, 1996-10-01 A valuable contribution to African American literary and theatrical scholarship this volume is a compilation of sixteen plays written during the Harlem Renaissance brought together for the first time and set in a historical context

Lost Plays of the Harlem Renaissance, 1920-1940 James Vernon Hatch, Leo Hamalian, 1996 The topics of the plays cover the realm of the human experience in styles as wide ranging as poetry farce comedy tragedy social realism and romance Individual introductions to each play provide essential biographical background on the playwrights

The Political Plays of Langston Hughes Langston Hughes, 2000 Among the most influential poets of the Harlem Renaissance Langston Hughes is perhaps best remembered for the innovative use of jazz rhythms in his writing While his poetry and essays received much public acclaim and scholarly attention Hughes dramas are relatively unknown Only five of the sixty three plays Hughes scripted alone or collaboratively have been published in 1963 Published here for the first time are four of Hughes most poignant poetic and political dramas *Scottsboro Limited* *Harvest* also known as *Blood on the Fields* *Angelo Herndon Jones* and *De Organizer* Each play reflects Hughes remarkable professionalism as a playwright as well as his desire to dramatize the social history of the African American experience especially in the context of the labor movements of the 1930s and their attempts to attract African American workers Hughes himself counted prominent members of these leftist groups among his close friends and patrons he formed a theater group with Whittaker Chambers prompting an FBI investigation of Hughes and his writing in the 1930s These plays while easily read as idealistic propaganda pieces for the left are nonetheless reflective of Hughes other more influential and studied works The first scholar to offer a systematic study of Hughes plays Susan Duffy provides an informed introduction as well as a detailed analysis of each of the four plays Each chapter begins with locating the play at a moment in the social history of the 1930s Then Duffy analyzes the rhetorical strategies employed throughout the script focusing on the political ideologies attacked as well as the ideologies endorsed Duffy also establishes that *De Organizer* a collaboration with noted jazz pianist and composer James P Johnson who also wrote its score was indeed performed by the Labor Stage Throughout the analysis of *Scottsboro Limited* *Harvest* *Angelo Herndon Jones* and *De Organizer* Duffy returns to the questions of Hughes motives for writing these works Were they merely didactic plays attempting to please Hughes leftist patrons or heartfelt leftist political propaganda By making these forgotten texts available and by presenting them within a scholarly discussion of 1930s leftist political movements Duffy seeks to spark a renewed interest in Langston Hughes as an American playwright and political figure

The Cambridge Companion to African American Theatre Harvey Young, 2013 With contributions from the leading scholars in the field this Companion provides a comprehensive and accessible overview of African American theatre from the early nineteenth century to the present day Along the way it chronicles the evolution of African American theatre and its engagement with the wider community

Post-bellum, Pre-Harlem Barbara McCaskill, Caroline Gebhard, 2006-06

The years between the collapse of Reconstruction and the end of World War I mark a pivotal moment in African American cultural production. Christened the Post Bellum Pre Harlem era by the novelist Charles Chesnutt, these years look back to the antislavery movement and forward to the artistic flowering and racial self consciousness of the Harlem Renaissance. Post Bellum Pre Harlem offers fresh perspectives on the literary and cultural achievements of African American men and women during this critically neglected though vitally important period of our nation's past. Using a wide range of disciplinary approaches, the sixteen scholars gathered here offer both a reappraisal and celebration of African American cultural production during these influential decades. Alongside discussions of political and artistic icons such as Booker T. Washington, W. E. B. Du Bois, Henry Ossawa Tanner, and James Weldon Johnson are essays revaluing figures such as the writers Paul and Alice Dunbar Nelson, the New England painter Edward Mitchell Bannister, and Georgia-based activists Lucy Craft Laney and Emmanuel King Love. Contributors explore an array of forms from fine art to anti lynching drama, from sermons to ragtime and blues, and from dialect pieces and early black musical theater to serious fiction. Contributors include Frances Smith Foster, Carla L. Peterson, Gwendolyn DuBois Shaw, Audrey Thomas McCluskey, Barbara Ryan, Robert M. Dowling, Barbara A. Baker, Paula Bernat Bennett, Philip J. Kowalski, Nikki L. Brown, Koritha A. Mitchell, Margaret Crumpton, Winter Rhonda Reymond, and Andrew J. Scheiber.

Bulldaggers, Pansies, and Chocolate Babies James F. Wilson, 2011-07-22 James F. Wilson uncovers fascinating new material on the Harlem Renaissance, shedding light on the oft forgotten gay and lesbian contributions to the era's creativity and Civil Rights. Extremely well researched, compellingly written, and highly informative, David Krasner, author of *A Beautiful Pageant: African American Theatre, Drama, and Performance in the Harlem Renaissance, 1910-1927*, *Bulldaggers, Pansies, and Chocolate Babies* shines the spotlight on historically neglected plays and performances that challenged early twentieth century notions of the stratification of race, gender, class, and sexual orientation. On Broadway stages, in Harlem nightclubs and dance halls, and within private homes sponsoring rent parties, African American performers of the 1920s and early 1930s teased the limits of white middle class morality. Blues singing lesbians, popularly known as bulldaggers, performed bawdy songs, cross dressing men vied for the top prizes in lavish drag balls, and black and white women flaunted their sexuality in scandalous melodramas and musical revues. Race leaders, preachers, and theater critics spoke out against these performances that threatened to undermine social and political progress, but to no avail. Mainstream audiences could not get enough of the riotous entertainment. Many of the plays and performances explored here central to the cultural debates of their time had been previously overlooked by theater historians. Among the performances discussed are David Belasco's controversial production of *Edward Sheldon* and Charles MacArthur's *Lulu Belle* (1926), with its raucous libidinous view of Harlem. The title character, as performed by a white woman in blackface, became a symbol of defiance for the gay subculture and was simultaneously held up as a symbol of supposedly immoral black women. African Americans Florence Mills and Ethel Waters, two of the most famous performers of the 1920s, countered the *Lulu Belle* stereotype in

written statements and through parody thereby reflecting the powerful effect this fictional character had on the popular imagination *Bulldaggers Pansies and Chocolate Babies* is based on historical archival research including readings of eyewitness accounts newspaper reports songs and playscripts Employing a cultural studies framework that incorporates queer and critical race theory it argues against the widely held belief that the stereotypical forms of black lesbian and gay show business of the 1920s prohibited the emergence of distinctive new voices Specialists in American studies performance studies African American studies and gay and lesbian studies will find the book appealing as will general readers interested in the vivid personalities and performances of the singers and actors introduced in the book James F Wilson is Professor of English and Theatre at LaGuardia Community College and the Graduate Center of the City University of New York

Peculiar Passages Carol Allen, 2005 This book features African American women playwrights from 1875 to 2000 with an emphasis on the late nineteenth century a period rarely treated in regard to women's drama Highlighting the lesser known Pauline Hopkins Angelina Weld Grimké Georgia Douglas Johnson Eulalie Spence and May Miller and the well known Zora Neale Hurston Alice Childress Adrienne Kennedy and Ntozake Shange *Peculiar Passages* argues that these playwrights efforts define a tradition characterized by quick change mobility sensitivity to vernacular forms and dedication to intertextual dialogue Situating the plays within a broader context the book also connects them to minstrelsy the *Passion Play* and the Black Arts Movement

The Cambridge Companion to the Harlem Renaissance George Hutchinson, 2007-06-14 This 2007 Companion is a comprehensive guide to the key authors and works of the African American literary movement

African American Performance and Theater History Harry J. Elam, David Krasner, 2001-01-18 African American Performance and Theater History is an anthology of critical writings that explores the intersections of race theater and performance in America Assembled by two esteemed scholars in black theater Harry J Elam Jr and David Krasner and composed of essays from acknowledged authorities in the field this anthology is organized into four sections representative of the ways black theater drama and performance interact and enact continual social cultural and political dialogues Ranging from a discussion of dramatic performances of *Uncle Tom's Cabin* to the Black Art Movement of the 1960s and early 1970s articles gathered in the first section Social Protest and the Politics of Representation discuss the ways in which African American theater and performance have operated as social weapons and tools of protest The second section of the volume Cultural Traditions Cultural Memory and Performance features among other essays Joseph Roach's chronicle of the slave performances at Congo Square in New Orleans and Henry Louis Gates Jr's critique of August Wilson's cultural polemics Intersections of Race and Gender the third section includes analyses of the intersections of race and gender on the minstrel stage the plight of black female choreographers at the inception of Modern Dance and contemporary representations of black homosexuality by PomoAfro Homo Using theories of performance and performativity articles in the fourth section African American Performativity and the Performance of Race probe into the ways blackness and racial identity have been

constructed in and through performance The final section is a round table assessment of the past and present state of African American Theater and Performance Studies by some of the leading senior scholars in the field James V Hatch Sandra L Richards and Margaret B Wilkerson Revealing the dynamic relationship between race and theater this volume illustrates how the social and historical contexts of production critically affect theatrical performances of blackness and their meanings and at the same time how African American cultural social and political struggles have been profoundly affected by theatrical representations and performances This one volume collection is sure to become an important reference for those studying black theater and an engrossing survey for all readers of African American literature **Encyclopedia of the Harlem**

Renaissance: A-J Cary D. Wintz, Paul Finkelman, 2004 From the music of Louis Armstrong to the portraits by Beauford Delaney the writings of Langston Hughes to the debut of the musical Show Boat the Harlem Renaissance is one of the most significant developments in African American history in the twentieth century The Encyclopedia of the Harlem Renaissance in two volumes and over 635 entries is the first comprehensive compilation of information on all aspects of this creative dynamic period For a full list of entries contributors and more visit the Encyclopedia of Harlem Renaissance website The Cambridge Companion to American Women Playwrights Brenda Murphy, 1999-06-28 This volume addresses the work of women playwrights throughout the history of the American theatre from the early pioneers to contemporary feminists Each chapter introduces the reader to the work of one or more playwrights and to a way of thinking about plays Together they cover significant writers such as Rachel Crothers Susan Glaspell Lillian Hellman Sophie Treadwell Lorraine Hansberry Alice Childress Megan Terry Ntozake Shange Adrienne Kennedy Wendy Wasserstein Marsha Norman Beth Henley and Maria Irene Fornes Playwrights are discussed in the context of topics such as early comedy and melodrama feminism and realism the Harlem Renaissance the feminist resurgence of the 1970s and feminist dramatic theory A detailed chronology and illustrations enhance the volume which also includes bibliographical essays on recent criticism and on African American women playwrights before 1930 **The Cambridge Companion to African American Women's Literature** Angelyn Mitchell, Danille K. Taylor, 2009-04-30 The Cambridge Companion to African American Women's Literature covers a period dating back to the eighteenth century These specially commissioned essays highlight the artistry complexity and diversity of a literary tradition that ranges from Lucy Terry to Toni Morrison A wide range of topics are addressed from the Harlem Renaissance to the Black Arts Movement and from the performing arts to popular fiction Together the essays provide an invaluable guide to a rich complex tradition of women writers in conversation with each other as they critique American society and influence American letters Accessible and vibrant with the needs of undergraduate students in mind this Companion will be of great interest to anybody who wishes to gain a deeper understanding of this important and vital area of American literature Icons of African American Literature Yolanda Williams Page, 2011-10-17 The 24 entries in this book provide extensive coverage of some of the most notable figures in African American literature such as Alice Walker Richard

Wright and Zora Neale Hurston Icons of African American Literature The Black Literary World examines 24 of the most popular and culturally significant topics within African American literature's long and immensely fascinating history Each piece provides substantial in-depth information much more than a typical encyclopedia entry while remaining accessible and appealing to general and younger readers Arranged alphabetically the entries cover such writers as Maya Angelou James Baldwin and August Wilson major works such as Invisible Man Native Son and Their Eyes Were Watching God and a range of cultural topics including the black arts movement the Harlem Renaissance and the jazz aesthetic Written by expert contributors the essays discuss the enduring significance of these topics in American history and popular culture Each entry also provides sidebars that highlight interesting information and suggestions for further reading **Ottomiller's Index to**

Plays in Collections Denise L. Montgomery, 2011-08-11 The standard location tool for full-length plays published in collections and anthologies in England and the United States since the beginning of the 20th century Ottomiller's Index to Plays in Collections has undergone seven previous editions the latest in 1988 covering 1900 through 1985 In this new edition Denise Montgomery has expanded the volume to include collections published in the entire English-speaking world through 2000 and beyond This new volume lists more than 3 500 new plays and 2 000 new authors as well as birth and/or death information for hundreds of authors Representing the largest expansion between editions this updated volume is a valuable resource for libraries worldwide **Ottomiller's Index to Plays in Collections** John Henry Ottomiller, Denise L.

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Encyclopedia of African American Women Writers Yolanda Williams Page, 2007-01-30 African American women writers published extensively during the Harlem Renaissance and have been extraordinarily prolific since the 1970s This book surveys the world of African American women writers Included are alphabetically arranged entries on more than 150 novelists poets playwrights short-fiction writers autobiographers essayists and influential scholars The Encyclopedia covers established contemporary authors such as Toni Morrison and Gloria Naylor along with a range of neglected and emerging figures Each entry is written by an expert contributor and provides a brief biography a discussion of major works a survey of the author's critical reception and primary and secondary bibliographies Literature students will value this book for its exploration of African American literature while social studies students will appreciate its examination of social issues through literature African American women writers have made an enormous contribution to our culture Many of these

authors wrote during the Harlem Renaissance a particularly vital time in African American arts and letters while others have been especially active since the 1970s an era in which works by African American women are adapted into films and are widely read in book clubs Literature by African American women is important for its aesthetic qualities and it also illuminates the social issues which these authors have confronted This book conveniently surveys the lives and works of African American women writers Included are alphabetically arranged entries on more than 150 African American women novelists poets playwrights short fiction writers autobiographers essayists and influential scholars Some of these figures such as Toni Morrison and Gloria Naylor are among the most popular authors writing today while others have been largely neglected or are recently emerging Each entry provides a biography a discussion of major works a survey of the writer's critical reception and primary and secondary bibliographies The Encyclopedia closes with a selected general bibliography Students and general readers will welcome this guide to the rich achievement of African American women Literature students will value its exploration of the works of these writers while social studies students will appreciate its examination of the social issues these women confront in their works

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

Hubert Harrison Brian Kwoba, 2025-06-17 The significance of Hubert Henry Harrison 1883 1927 as a journalist activist and educator lies in his innovation of radical solutions to radical injustices He witnessed staggering luxury for the few alongside crushing poverty for the many White mob violence continually haunted Black communities while imperial conquest and world wars wrought wanton destruction upon entire nations of people These conditions sparked a global political awakening to which Harrison gave voice as a leading figure in cutting edge struggles for socialism internationalism free love freethinking and free speech He did far more than cultivate the rich dark soil in which the so called

Harlem Renaissance would take root Harrison also played a pivotal role in the rise of Marcus Garvey and the emergence of the largest international organization of African people in modern history Because of his fearless radicalism however he has been erased from popular memory Hubert Harrison presents a historical restoration of Harrison s numerous intellectual and political breakthroughs Offering a fresh interpretation of his contributions to social movements for economic racial and sexual liberation Brian Kwoba s richly textured narrative highlights the startling and continued relevance of Harrison s visionary thinking across generations Theorizing Black Theatre Henry D. Miller,2014-01-10 The rich history of African American theatre has often been overlooked both in theoretical discourse and in practice This volume seeks a critical engagement with black theatre artists and theorists of the twentieth century It reveals a comprehensive view of the Art or Propaganda debate that dominated twentieth century African American dramatic theory Among others this text addresses the writings of Langston Hughes W E B DuBois Alain Locke Lorraine Hansberry Amiri Baraka Adrienne Kennedy Sidney Poitier and August Wilson Of particular note is the manner in which black theory collides or intersects with canonical theorists including Aristotle Keats Ibsen Nietzsche Shaw and O'Neill **A Band of Noble Women** Melinda Plastas,2011-08-15 A Band of Noble Women brings together the histories of the women s peace movement and the black women s club and social reform movement in a story of community and consciousness building between the world wars Believing that achievement of improved race relations was a central step in establishing world peace African American and white women initiated new political alliances that challenged the practices of Jim Crow segregation and promoted the leadership of women in transnational politics Under the auspices of the Women s International League for Peace and Freedom WILPF they united the artistic agenda of the Harlem Renaissance suffrage era organizing tactics and contemporary debates on race in their efforts to expand women s influence on the politics of war and peace Plastas shows how WILPF espoused middle class values and employed gendered forms of organization building educating thousands of people on issues ranging from U S policies in Haiti and Liberia to the need for global disarmament Highlighting WILPF chapters in Philadelphia Cleveland and Baltimore the author examines the successes of this interracial movement as well as its failures A Band of Noble Women enables us to examine more fully the history of race in U S women s movements and illuminates the role of the women s peace movement in setting the foundation for the civil rights movement

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Table of Contents Lost Plays Of The Harlem Renaissance 1920 1940

1. Understanding the eBook Lost Plays Of The Harlem Renaissance 1920 1940
 - The Rise of Digital Reading Lost Plays Of The Harlem Renaissance 1920 1940
 - Advantages of eBooks Over Traditional Books
2. Identifying Lost Plays Of The Harlem Renaissance 1920 1940
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Lost Plays Of The Harlem Renaissance 1920 1940
 - User-Friendly Interface
4. Exploring eBook Recommendations from Lost Plays Of The Harlem Renaissance 1920 1940
 - Personalized Recommendations
 - Lost Plays Of The Harlem Renaissance 1920 1940 User Reviews and Ratings
 - Lost Plays Of The Harlem Renaissance 1920 1940 and Bestseller Lists

5. Accessing Lost Plays Of The Harlem Renaissance 1920 1940 Free and Paid eBooks
 - Lost Plays Of The Harlem Renaissance 1920 1940 Public Domain eBooks
 - Lost Plays Of The Harlem Renaissance 1920 1940 eBook Subscription Services
 - Lost Plays Of The Harlem Renaissance 1920 1940 Budget-Friendly Options
6. Navigating Lost Plays Of The Harlem Renaissance 1920 1940 eBook Formats
 - ePub, PDF, MOBI, and More
 - Lost Plays Of The Harlem Renaissance 1920 1940 Compatibility with Devices
 - Lost Plays Of The Harlem Renaissance 1920 1940 Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Lost Plays Of The Harlem Renaissance 1920 1940
 - Highlighting and Note-Taking Lost Plays Of The Harlem Renaissance 1920 1940
 - Interactive Elements Lost Plays Of The Harlem Renaissance 1920 1940
8. Staying Engaged with Lost Plays Of The Harlem Renaissance 1920 1940
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Lost Plays Of The Harlem Renaissance 1920 1940
9. Balancing eBooks and Physical Books Lost Plays Of The Harlem Renaissance 1920 1940
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Lost Plays Of The Harlem Renaissance 1920 1940
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Lost Plays Of The Harlem Renaissance 1920 1940
 - Setting Reading Goals Lost Plays Of The Harlem Renaissance 1920 1940
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Lost Plays Of The Harlem Renaissance 1920 1940
 - Fact-Checking eBook Content of Lost Plays Of The Harlem Renaissance 1920 1940
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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