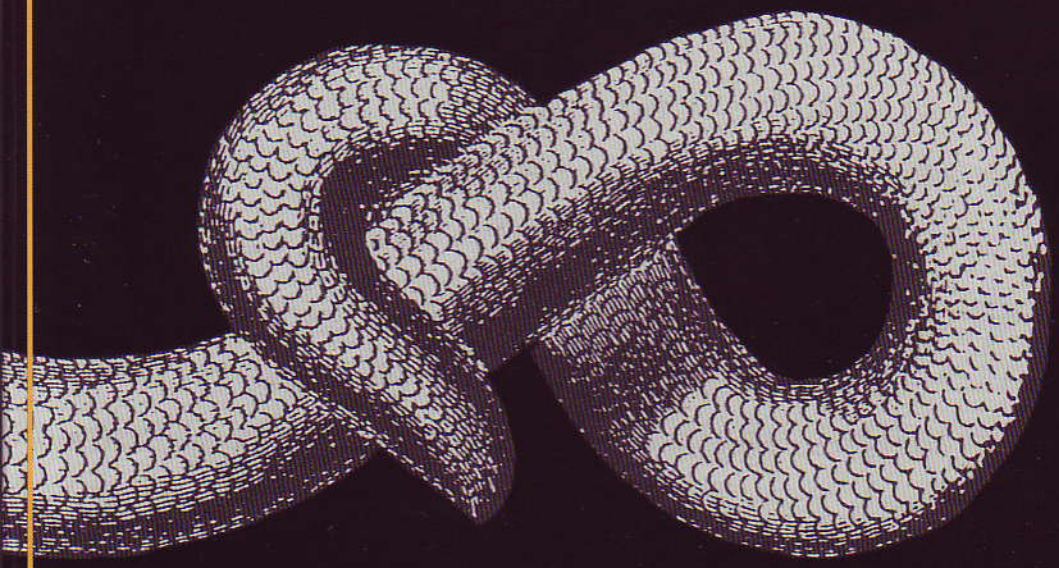
NEW EDITION INCLUDING:
STUDY GUIDE & AUTHOR INTERVIEW

"An impressively bold piece of writing."
—*The (London) Times*

". . . a climax that literally explodes . . ."
—*The Oregonian*

THE DARKER FACE OF THE EARTH



a play by RITA DOVE

PRAISE FOR

THE DARKER FACE OF THE EARTH

A major American play... With skill that approaches a celestial gift, Dove blends form, subject and content.

—*The Mail Tribune*

[Dove's] first venture into playwriting has produced an enormously powerful and beautiful work. The themes are intricate, the main characters full-bodied and the language—oh, the language—nothing short of stunning.

—*CurtainUp*

Playwright Dove merges folklore, voodoo ritual and biblical analogy with biting social commentary. The action is suspenseful, the dialogue picturesque.

—*Variety*

The Darker Face of the Earth marks a considerable achievement... This powerful exploration of sexual and racial tensions is assembled in an imaginative realm, with few technical requirements.

—*Harvard Review*

Lushly written, ingeniously plotted, drenched in antebellum atmosphere, *The Darker Face of the Earth* has lots of soul.

—*The Guardian (England)*

Black theatre takes a big step forward.

—*The Stage*

Sophocles and slavery come together with bitter poignancy... By connecting the issue of slavery to one of the most fundamental Greek tragedies, *The Darker Face of the Earth* draws its own inescapable conclusion about the impact of an immoral institution.

—*The Balitmore Sun*

A strong and ambitious piece of work... [Dove] does one of the hardest things to do onstage, something maybe only a poet could—she creates in Augustus a living metaphor... [He] is not only Oedipus here, but Hamlet and Moses, and all the Greek heroes unlucky enough to be half-mortal and half-God... Throughout the play, the transference of the legend from ancient Greece to the antebellum South works surprisingly well... [Dove's] scenes are shaped with ease and grace; her dialogue, even when poetic, is expressive; and she has a vivid sense of character.

—*The Washington Post*

...the play's selectivity of incident, judicious sparseness, clean lines, even dignified tone and simple staging keep it operating successfully as a modernization of the classic Greek tragic mode.

—*The Women's Review of Books*

...[this] play begs to be staged. One can dream a little and wish that it could be produced in every city, every school in the country.

—*The Times* (Trenton, NJ)

[Rita Dove's] riveting and accomplished play... should have a permanent place in the repertoire of the American theater.

—*The Star-Ledger*

AN INTERVIEW WITH RITA DOVE

Conducted by Robert McDowell, Publisher of Story Line Press,

April 2000

Robert McDowell:

> What are the differences between writing poetry and writing for the stage?

Rita Dove:

> In an interesting way, poetry and drama are not that far apart. They seem much closer to me than poetry and novels, for instance, or even short stories. It's because of all the things you cannot say both in poetry and in drama — the fact that you know language is not enough, that it will never be enough. You go in there knowing that; you're armed with language, and it's all you have. So when I was writing this play, I almost never felt that I was in a strange country where I didn't know the landmarks. It wasn't quite a familiar landscape, but it wasn't really frightening; I could find my way. In poetry, there's so much you can't say because part of the task is to let the silence reverberate, to let each word mean everything that it can mean. In drama, you can't know what's running around in someone's head unless you write a soliloquy or an aside. So language-wise, the concerns and limitations are often very similar. While writing drama, I learned how to write a monologue, how much of the pacing of words and silence can be controlled at the script level. How many stage directions are enough, how much of the time and pacing I can orchestrate in a particular scene on

the page, so that when I leave the play to a cast and director, it doesn't turn into something totally different.

The most challenging aspect of writing this drama for me, oddly enough, was the soliloquy. Poetry is all about interior thought; the theater tends to be about action. And yet the most critical dramatic passages are often those in which one character shares her thoughts with the audience. In my earliest versions of the play, no one had any monologues. It seemed unnatural to have a character simply talk to the audience. Even though poetry can be one long soliloquy, the tone of voice is often a whisper, a voice overheard rather than heard. That leap was a difficult one for me.

When writing plays, you have to keep asking yourself, How do I get this into the most streamlined form without being histrionic? How do I pull the theatergoers into this world I am creating? As a poet, I tend toward understatement and subtlety. As a playwright, I must find other modes of expression. When working on the play, I found it liberating to use utterance and movement in order to introduce subtlety into the play. There were things I could do that would not work in a poem because it would seem too — I don't want to say bombastic — but flamboyant. Like shouting.

The play came out of love of the theatrical space, where some human beings are illuminated on the stage, and others are in darkness, watching. You have an interplay of breaths; you have tension between moving bodies and those stilled bodies attending. I have always found the theater to be a magical space, and I have always longed to enter it in some way.

In the end, I discovered that poetry and drama have more in common than Aristotle, with his so-called "classic dramatic unities," may have cared to admit. Alfred Hitchcock once said that drama was "life with the dull bits cut out," and Gwendolyn Brooks defines poetry as "life distilled"— where's the big difference? For if a poet planes away unnecessary matter so that we can see clearly to the very core of the soul, a playwright commits the same sacred enterprise by training her spotlight on some select souls and then summoning the audience to listen, to bear witness in the dark.

Robert McDowell:

How did your musical training influence you?

Rita Dove:

I grew up with all kinds of music — blues and jazz and popular R & B. I have been actively involved in music since the age of ten, when I began playing the cello. Playing chamber music taught me the cadences of fugues and the power of harmony. I believe my poetry reflects an intense relationship to the music of the spoken word. Writing plays involves not only language but the interplay of various languages — different characters' varying speech patterns and inflections, personalities — as well as the visible rhythms of bodies relating to each other. A domestic scene in a play is like a string quartet.

Robert McDowell:

What literary and theatrical influences do you acknowledge?

Rita Dove:

> When I was in grade school I began to imitate the satiric comic strips I was reading in Mad Magazine, which meant writing little plays involving my classmates and penning sardonic lyrics to popular tunes. During the summer vacations, my brother — who is two years older than me — and I would enact radio plays which we found in the public library; our father rigged up a microphone to the stereo system, and we tormented our parents with endless murder mysteries involving oriental temples (so we could bang a lid as a gong) and waterfalls (holding the microphone next to the running faucet). And then there was Shakespeare. Shakespeare was one of my earliest literary influences. I began reading the tragedies when I was about eleven years old. No one told me they were difficult, so I stumbled through them on my own, deliriously happy to have found such rich language, such musical utterances. I started with Macbeth because my mother was always quoting it while making dinner: "Is this a dagger which I see before me, / The handle toward my hand?" From there I went on to Julius Caesar, Othello and Hamlet.
>
> High school browsing included Tennessee Williams and Adrienne Kennedy, who I thought was simply amazing. College added Ed Bullins and LeRoi Jones and Derek Walcott, as well as Elmer Rice's The Adding Machine, and all of Ionesco. I had nearly memorized Lorraine Hansberry's *A Raisin in the Sun* by that time, though I don't know exactly when I first read it.

Robert McDowell:

> What difficulties can you share with readers regarding your adaptation of a classic?

Rita Dove:

> Using the ancient Greek dramatic form, with its infamously difficult-to-handle master chorus, proved less problematic than I anticipated. I'd grown up in the black church, where call-and-response was part of the ritual. The black community extends beyond immediate family and even the neighborhood; it's a community that holds itself responsible for each member's actions and will feel free to voice its opinions — often loudly and with great sarcasm. So the type of running commentary provided by the Greek Chorus sounds "down home" to me!

Robert McDowell:

> When did the inspiration for *The Darker Face of the Earth* come to you?

Rita Dove:

> My husband and I spent five months in Jerusalem in 1979. I had recently finished the manuscript of my first book of poems, *The Yellow House on the Corner*, which contained a section of poems based on slave narratives, and I suppose that was on my mind one late afternoon that summer, as I stood looking out over the walled city of Jerusalem with its turrets and citadels. I had just reread Sophocles' Oedipus Rex; and perhaps it was the natural amphitheater of the Kidron valley, where King David cried out at the loss of his rebellious son Absalom, perhaps it was the slanted sunbeams striking the pale stones of the Old City like a spotlight dressed with the palest of pink gels — but I found myself musing on kings and all-too-human heartbreaks, looking for similarities between the classical sense of destiny and our contemporary attitudes toward history and its heroes. What is it, I wondered, that makes Oedipus inter-

esting as a hero when his course has been set at birth? Why do we watch, enthralled, if we already know his fate? I searched for a modern analogy, a set of circumstances where the social structure was as rigid and all-powerful as the Greek universe, one against which even the noblest of characters would be powerless. And as the sun began to set behind the Mount of Olives, a Jimmy Cliff song floated from my husband's study:

> *Oh de wicked carry us away,*
> *Captivity require of us a song;*
> *How can we sing King Alpha's song*
> *In a strange land?*

The lines are adapted from Psalm 137, the cries of the Israelites in bondage — but sung, in Cliff's version, by the slaves in the Americas.

And there I had my analogy. Rarely has history seen a system which fostered such a sense of futility as slavery. For the Africans taken forcibly from their homes and their roots — language, family, tribal memory — systematically decimated, the white power structure must have seemed as all-encompassing as the implacable will of Zeus. In a flash, I had the basic constructs: A child born of a white plantation mistress and her African lover is sold off but returns twenty years later, unaware of his origins. The open secret of miscegenation would be the key that turns the lock of Fate, and instead of Tiresius, a conjure woman would prophesy the curse. Pride and rebellious spirit have little chance in the systemic violence of slavery, which brutalizes both slave and master: In a different world, Amalia might have been a woman of independent means and Augustus a poet; instead, both are doomed to be crushed when their

emotions run counter to the ruling status quo. The slaves know this and function as a Greek chorus, commenting and warning, all to no avail.

Robert McDowell:

This was in 1979 — but the play wouldn't see the light of day until 1994. What happened?

Rita Dove:

I wrote the first draft of the play in less than a month, but it would take a dozen or so years before I arrived at a version that I felt was ready to be shown to the world. I dutifully sent a few copies of that first draft to New York agents, knowing that it was everything a play couldn't be to succeed in the commercial theater world: a historical drama, an adaptation of a Classic with too many non-mainstream characters. When the copies came back (some accompanied by encouraging but no-thanks notes), I put them in a drawer and went on with my life in poetry. Every five years or so my husband would drag out the manuscript and ask, "What are you planning to do with this?" I'd look at it, try to take out a few characters, maybe shuffle them around a bit, and put it away again. The next time I'd rewrite it as prose, then put it back in the drawer. Finally in 1989, I took a long hard look at the play, said, "What the hell," and put it back into verse. Who cared if it never got published? At least when I was dead and gone, the version scholars would find among my papers would be the one I wanted them to see.

Story Line Press published that version of *The Darker Face of the Earth* in early 1994. I still held no hopes for a production, but I thought it would be nice for literature studies — and maybe it would even get some exposure in staged readings like the one the Washington, D.C. director Jennifer Nelson — who had read the play in script — was able to arrange at the Roundhouse Theater in Silver Springs, Maryland shortly after publication. But as it turned out, a board member of the Oregon Shakespeare Festival had gotten a copy of the galleys in her hands and recommended it to the Festival dramaturg, and before I knew it, OSF offered to workshop it with a first production option. They hired Jennifer Nelson to direct the workshop, and so I spent three weeks in Ashland, Oregon that summer watching my scenes come to life — some more, some less — in a rehearsal room, discussing, rewriting, making notes for possible changes to mull over later. At about that time the dramaturg of Crossroads Theatre in New Brunswick, New Jersey came across the play in a bookstore, and Crossroads approached the Oregon Shakespeare Festival to offer a pooling of resources. The play was first produced in Oregon in the summer of 1996, directed by Crossroads artistic director Ricardo Khan. By that time I had rewritten it, mostly on the basis of my experiences during the OSF workshop but also in response to several staged readings — among them the wonderful one that Derek Walcott directed in November 1995 at the 92nd Street "Y" in New York City, where Walcott and his talented cast brought out the full potential of what I was trying to say. Crossroads then staged *The Darker Face of the Earth* in the fall of 1997; they had submitted it to the Fund for New American Plays at the Kennedy Center and been granted major financial support from the Fund, which in turn led to a month-long run in Washington, D.C. right after the New Brunswick shows.

Robert McDowell:

> Please tell us more about the productions the play has had so far. Your favorite?

Rita Dove:

> The play has seen four professional productions to date (as of spring 2000), all at major not-for-profit theaters, and several college productions, with at least two more professional and maybe half a dozen college stagings under contract. The world premiere, July to October 1996 at the Oregon Shakespeare Festival, remains my favorite. The 600-seat Angus Bowmer Theater in Ashland, Oregon is a semi-thrust stage built so ingeniously that every seat affords an unobstructed view; as an audience member one feels quite intimately involved with the action on stage even while being treated to a vision of a stage "set". And the set design, by Richard Hay (who, incidentally, is also the architect of the Bowmer Theater) was stupendous. It was the production I felt kept the best balance when exploring dramatic "effects" while remaining faithful to the spirit of the text and even the integrity of the lines. The actors were superbly cast, the artistic staff dedicated and fearless, the technical people topnotch. Every performance was met with a standing ovation, sometimes foot stomping and cheers. Some people were weeping so hard at the end that they actually had to be helped out of their seats by the ushers. Nothing can equal that experience!
>
> Crossroads Theatre put up the next production a year later in their space in New Brunswick, New Jersey, again directed by Ricardo Khan. Crossroads has a three-quarter thrust stage in a very small space — approximately 260 seats — which made

for very intimate theater indeed. The play was very accessible in that space, and the audience was so actively engaged that some people actually blurted out advice to characters on-stage! That same production — set, cast and all — was then transferred in less than three days to the Kennedy Center, where it played for a month on the huge proscenium stage of the 1200-seat Eisenhower Theater. Talk about rapid adjustment! And needless to say, this transfer to a vastly different space caused some problems of its own.

I was less than pleased with the production at the Royal National Theatre in London, England in the summer of 1999. It was staged "in the round," with the audience looking down on the set from all four sides, which not only obscured sight lines for huge chunks of the audience but actually worked against the narrative thrust. The director disregarded my input while I was present during the last three weeks of rehearsals; he even tried to manipulate my text! By opening night we were no longer on speaking terms, and the actors were primed to stage a little insurrection of their own.

The most recent production (in March 2000) occurred at the Guthrie Theatre in Minneapolis. It offered a good cast and a talented director, but it could have been stronger had the Guthrie allotted more rehearsal time —it had only four weeks instead of the six to eight at the other professional productions. The short rehearsal period made it hard for the director to adjust problems of blocking, timing, etc. in such a complex drama. Also, in my view the set design was unfortunate, with the most intimate scenes — in the bedroom and the parlor — situated the furthest away from the audience . . . and that in a 1300-seat house! Overbearing choreography contributed to the alienation and slowed the action instead of accelerating it.

A pleasant surprise was a college production in Oberlin, Ohio in the spring of 1999. Caroline Jackson Smith, a professor of theater there, proved to be a congenial director, utilizing a well thought-out set design to direct a powerful interpretation that, cast with professional actors, I believe could have done Broadway proud.

Robert McDowell:

Are you working on another play?

Rita Dove:

Right now I'm working on several things — poems, a memoir, a novel. I've started two theater projects: one is a full length play, the other an evening of one-acts with interrelated characters. Let's wait and see.

THREE DIFFERENT APPROACHES TO TEACHING AND STUDYING RITA DOVE'S *THE DARKER FACE OF THE EARTH*

I. Literary Analysis, English 220

Taught by Ann M. Fox, Assistant Professor of English at Davidson College in Davidson, North Carolina.

One way to read Rita Dove's *The Darker Face of the Earth* is as an adaptation of Sophocles' *Oedipus Rex.* In an essay compare the two, discussing how and why Dove makes this intertextual link. Explore what you think the one or two major themes of Dove's play are, and why/how she makes use of Sophocles' play to convey these. Is it effective? Important? In addition, explore the major ways in which Dove's play differs from the Greek original, and why those differences matter in light of the literary ends you've attributed to Dove. Find specific examples that support your conclusions.

The above exam essay might be a good starting point for classes that have already read *Oedipus Rex.* However, it is important to talk about other issues that branch off from that comparison:

CANONICITY

- Why do you think Dove models her play—a play by an African-American woman, one speaking very specifically to the slave experience in this country—on a canonical work of Greek theater?
- What is the significance of placing her play in dialogue with others that have long been considered "timeless"?
- Does she challenge canonical standards of drama? Revise them? Reinforce them?
- To what extent can this play still be seen as an outgrowth of an African-American tradition of theatre in staging and/or theme?

CANONICITY (Continued)

- You might also compare her use of poetic diction to the innovative language used by playwrights like Ntozake Shange, for example.

DOVE'S REVISION

- What does it mean that our "Oedipus" figure is carried off in triumph in the end?
- Does this play still end tragically? How?
- While there are certainly many slave narratives yet to be told, this is not the first work of literature to depict the slave experience. Why does Dove historicize her work in this way?

ANALOGIES TO CONTEMPORARY LIFE

- Are there analogies to be drawn between the play to contemporary African-American life?
- What about African-American culture—its traditions, its history, its rituals—is Dove trying to represent?

SOCIAL STRUCTURE

- In what ways does the destructive power of privilege become exposed in the play?
- Is Amalia a victim or an oppressor? How is she both?
- Are there connections to be drawn between her fate and her son's?
- To what extent are the economics of slaveholding—as well as the economics of marriage—operant as insidious "fates" in the play?
- In what ways is the world of the plantation a microcosm for the world beyond its gates—as well as our own world, today?

POWER REVERSALS

- What are we to make of the power reversals in the play, e.g., of the fact that our father figures (Hector and Louis) are both ineffectual, if not mad?
- Why does Dove invert race and gender power relationships in the world of this play?
- Is it any less insidious when Amalia claims Augustus' body sexually than when male slaveowners would rape their female slaves?

DESIGNING THE PLAY

- How would you design a production of this play?
- Could it be cast cross-racially?

FURTHER TOPICS for discussion and exploration

- Sexism/racism
- Use of offstage characters
- Significance of the play's final scene/final image
- Experimentation (either in form or theme)
- Parents and children
- The use of songs
- Fate/ the 'curse'
- Sexuality
- Coming of age
- Revolution
- Interracial relationships
- Religion

II. English 20: Exposition and Argument

Taught by Marjorie Rubright, Graduate Teaching Assistant at the University of Missouri-Columbia in Columbia, Missouri.

Research Assignment: Dove's play treats as themes a wealth of historical topics that students enjoy exploring. This assignment begins with a close reading of the play and then requires significant research into some aspect of America's history with slavery. The paper asks the students to return to the play and to bring their research to bear on their own careful analysis of one of the themes in *The Darker Face of the Earth.*

A. CHOOSING A TOPIC

Sample Topics
- voodoo
- slave songs
- important rites and rituals of slaves
- education of slaves
- sexual relations between slaves and masters
- interracial children born into slavery
- underground railroad

By no means is this list exhaustive. Your reading should engender further topics.

Write a one paragraph response to the following questions:

- What theme in the play have you chosen as your topic?
- Is your topic primarily connected to one character in the play? If so, who is that character and how is he/she connected or involved with that topic/theme?
- If not, who are the characters and how are they connected to or involved with the topic/theme?

Block quote a short passage from the play in which your topic appears and answer the following question:

- What historical information would you like to have in order to more fully understand the moment you cite? How might having more historical information shed light on your interpretation(s) of this pasage?

List three questions that you have about your topic as it appears in the passage you cite.

B. ANNOTATED BIBLIOGRAPHY AND RESEARCH LOG

For this part of the assignment you will be conducting historical research on your topic. Hand in an Annotated Bibliography of at least three sources which may include:

- An article of 7 or more pages
- One chapter of a book

While the use of encyclopedia entries, brief magazine articles, internet resources and reference books may serve as excellent starting points—your three annotated sources must be from scholarly journals. If you have a question about a source consult a reference librarian or your professor.

Bring your Research Log to class.

C. PAPER

The Darker Face of the Earth is being produced in Atlanta for an audience well informed about the history of slavery. The themes that arise in Dove's play will not only be familiar to that audience, but the critic who will review the play on opening night is an expert on your topic. The director hopes for a positive review but knows that

if an actor does not fully understand his/her role within the historical contexts that apply to that role, this critic will not offer favorable reviews.

The director has asked you to give a talk to either:

- One character who is most closely associated with your topic
- The actors involved in one act of the play in which your topic is a primary theme of that act

The director has asked that you aim not to regurgitate facts from the history books (because her actors can read those books themselves). She does not want a "history report." She has hired you to explore why the historical information regarding your topic is important to the actor's interpretation of his or her role and how having the historical information affects the choices the actor will make as he/she plays the role.

ASSIGNMENT NOTES

The open-endedness of the question is intentional. The question for the final essay (part C) engenders a variety of approaches to the paper. Some students have written papers in speech form, as if they were going to deliver their paper to actors. Other students prefer a more traditional, thesis-driven essay approach.

The range of topics that this assignment encourages is part of the pleasure of teaching this text and part of the students' pleasure when they read one another's papers. Many students have written essays on how slave songs function as code-language on the plantation. One student, for example, explored the moment that Augustus remains in the house with Amalia despite the slaves' increased singing as the moment of crisis in the play. This student explored the history of how slave songs were used as coded speech, allowing communication between individuals on a plantation as well as communication between plantations. This research came to bear on her assertion that Augustus's decision to stay in the home when the slaves called him back to the plantation is central to the drama of Augustus's interracial identity.

OTHER ESSAY TOPICS

- The complicated relationship between Hector and Amalia
- The snake cults in African religions
- The multiple biblical as well as African-based religious connotations of Hector's seeming obsession with killing snakes
- The association of voodooism with Skylla
- How voodoo coexists with the "master's" religion

RECOMMENDED SUPPLEMENTAL READING

- *The Slave Community: Plantation Life in the Antebellum South.* John W. Blassingame
- *Africans in America:America's Journey through Slavery.* Charles Johnson & Patricia Smith
- *Narrative of the Life of Frederick Douglass. An American Slave.* Frederick Douglass
- *Incidents in the Life of a Slave Girl.* Harriet Jacobs
- *White Women, Black Men: Illicit Sex in the Nineteenth-Century South.* Martha Hodes
- *Black Slave Narratives.* John Bayliss
- *Mistresses and Slaves: Plantation Women in South Carolina.* Marli Weiner
- *"When I Can Read my Title Clear": Literacy, Slavery, and Religion in the Antebellum South.* Janet Duitsman Cornelius

III. English 129: The European Literary Tradition

Taught by Diana R. Paulin, Assistant Professor of American Studies and English at Yale University in New Haven, Connecticut.

Another approach to Rita Dove's play is to study it in the context of the European tradition and ask why this play also works when placed in the U.S. antebellum context. Think about the ways in which the play addresses both "universal" questions about familial dynamics and taboos, as well as particular aspects of U.S. history (such as, slavery, miscegenation, and the cult of true womanhood). Also, look at how Dove's position as poet laureate informs her role as a national storyteller, similar to Greek epic poets, and influences her decision to use this narrative to play out the "drama" of slavery and rebellion in the U.S.

POINTS TO PONDER

- Why does Dove choose this form (The Oedipal myth/Sophocles' *Oedipus Rex*) to tell this story?
- What U.S. (racial, national, familial) mythologies does she draw from/invoke?
- How does her play and her strategy for telling her story resonate with other tragic plays, both classical and modern? (alienation of audience, ends with rebellion, fall fo tragic hero, etc.)
- What does Dove transform/change in her play?
- What category would you put this play in? (tragedy? melodrama?) Why?
- How does she both incorporate and transform/revise the "tragic mulatto" convention from 19th and early 20th century narratives?
- What is the importance of repetition in the play?
- How is fate tied in with the inevitability of the violent ending? In terms of rebellion? Suicide? Impending Civil War?
- What African retentions does she insert into the play?
- How does her play challenge more conventional formulations of race and gender?

POSSIBLE PAPER TOPICS

- Compare the different versions (1st and 2nd editions) of the play. What changes were made and how does this shape the story and the way in which it emphasizes certain aspects of the tragedy over others?
- How does Dove transform classical formulations of gender in her modern articulation of the Oedipus tragedy?
- How does race and the history of race relations in the U.S. inform Dove's retelling of this classic or "universal" tale?
- Talk about the redemptive possibilities of Rita Dove's play. How does her conclusion invite multiple interpretations of the racial drama represented in *Darker Face?*

SUPPLEMENTAL TEXTS/PLAYS

- Berzon, Judith R. *Neither White Nor Black: The Mulatto Character in American Fiction.* New York: NYU Press, 1978.
- Boucicault, Dion. *The Octoroon.* 1859. *Best Plays of the Early American Theatre: From the Beginning to 1916.* Ed. John Gassner. New York: Crown Publishing, 1967. 185 - 215.
- Fabre, Genevieve. *Drumbeats, Masks and Metaphor.* Cambridge: Harvard University Press, 1983.
- Hughes, Langston. *Mulatto.* 1935. *Black Theatre U.S.A: Plays by African Americans, The Recent Period: 1935 - Today.* Revised and Expanded Edition. New York: The Free Press, 1996. Ed. James V. Hatch and Ted Shine. New York: The Free Press, 1996. 4-23.
- Johnson, Georgia Douglas. *Blue Blood.* 1926. *Black Female Playwrights: An Anthology of Plays before 1950.* Ed. Kathy A. Perkins. Bloomington: Indiana UP, 1989. 38-46.
- Johnson, Georgia Douglas. *Blue-Eyed Black Boy.* 1935-1939. *Black Female Playwrights: An Anthology of Plays before 1950.* Ed. Kathy A. Perkins. Bloomington: Indiana UP, 1989. 47-51.