Richard Wright Newsletter

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A Richard Wright Bibliography Supplement

by

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A RICHARD WRIGHT BIBLIOGRAPHY: 1989
by
Keneth Kinnamon

After the banner year of 1988, the pace of Wright scholarship slowed down in 1989. No books appeared, but a special Wright issue of Mississippi Quarterly contained English translations of two pieces by Wright originally published in French, one a tribute to Faulkner and the other an introduction to the French translation of White Man, Listen. Some of the familiar names in Wright studies appear in this issue: Yoshinobu Hakutani, Joyce Ann Joyce, Edward Margolies, Jack B. Moore, Michel Fabre, and Keneth Kinnamon. They are joined by Kathleen Ochshorn with a defense of the characterization of women in Native Son, Bruce Dick with a thoroughly researched essay on "Richard Wright and the Blues Connection," and Thomas Cripps on the two film versions of Native Son.

The year's work included items that help to illuminate Wright's literary friendships. Bettina Drew's biography and James Giles's critical study of Nelson Algren have much of interest. The Outsider and Camus's The Stranger have often been compared, but Hakutani's essay this year emphasizes their differences. Books on James Baldwin by Horace Porter and W. J. Weatherby join the discussion of Wright's troubled relationship with the younger writer.

Noteworthy contributions on the fiction were made by Friederike Hajek (in German) and Tommie L. Jackson on Native Son, Susan Mayberry and Patricia Watkins on "The Man Who Lived Underground," and Hal Blythe and Charlie Sweet on Freudianism in "Big Boy Leaves Home." Treatments of nonfictional works were provided by Elliott Butler-Evans ("Blueprint for Negro Literature") and Jack Moore (12 Million Black Voices).


Thunder’s Mouth Press, p. 18.
Publisher’s notice of a reprint edition.

Lists Gayle’s Richard Wright: Ordeal of a Native Son


Mentions the removal of BB from Island Trees, Long Island, schools in 1976.

Includes a question from a Gallup survey of college seniors on the authorship of BB and NS.

Mentions the award of the Spingarn Medal to W (p. 90).

Mentions W briefly, calling him Himes’s "literary model" (p. 275).

Quotes Arthur P. Davis relating Petry to "the Richard Wright school of naturalistic protest writing."

Publisher’s notice of Mark Mathabane’s Kaffir Boy mentions briefly BB.

Lists A Richard Wright Bibliography.

Lists articles on W by Hal Blythe and Charlie Sweet and by Susanne Bullock-Kimball.

Lists an article on W by Lynda Hungerford.

Publisher’s fall notice.

Publisher’s brief notice.
   Favorable retrospective notice of a "passionately committed portrait."

   Describes the symposium at the Gorky Institute of World Literature in Moscow in July 1989, mentioning the following speakers and their topics: Michel Fabre, Mae Henderson, Keneth Kinnamon, Maryemma Graham, and William Ferris.

   Lists W as the twenty-sixth winner and quotes from the award citation.

   Publisher's notice.

   Contains publisher's notices of Michel Fabre's Richard Wright: Books and Writers and Eugene E. Miller's Voice of a Native Son: The Poetics of Richard Wright.

   The photograph shows Margaret Walker at an autograph party for her book on W. On 15 November 1989 a Richard Wright Day was proclaimed in Jackson, Mississippi, with a symposium on W at Jackson State University.

   Publisher's fall notice.

   Publisher's brief notice.

   Mentions W briefly.

   Publisher's brief notice.

   Reprint of 1983

   Biographical, bibliographical, and critical entry with extensive quotations from Margaret Marshall, Sheldon Brivic, James Baldwin, Darryl Pinckney, Ellison, Morris Dickstein, Howard Mumford Jones, Warren French, Granville Hicks, Phoebe Adams,
Stanley Edgar Hyman, Nathan Scott, Edward Margolies, Joyce Cary, Tillman Dardin, Oscar Handlin, Charles Shapiro, and others.


Revised reprint of 1985.22.


Reprint of 1989.43.


Reprint of 1973


Quotes briefly from BB.


Includes a photograph of W and a brief statement of his importance.


Lists NS with a reproduction of the front dust jacket and a biographical sketch.


Comments on essays dealing with the W-Ellison relation in Kimberly Benston's *Speaking for You: The Vision of Ralph Ellison* (p. 682).


Freudian reading of the story noting sticks, "tangled vines and bushes," "piece of meat" and jelly-roll, rifle, train, kiln, snake, etc. W's purpose is to indict white racism for retarding black sexual maturation as well as for inflicting violence.


Review criticizing Bloom for not giving attention to the W-Hurston controversy.

Quotes Dorothy Canfield on NS (p. xvi) and mentions W elsewhere.

63. ______. "Summer Reading." American Visions, 4 (June), 39. Mentions his intention to reread TMBV.


65. [Budd, Louis J.]. "Brief Mention." American Literature, 61 (October), 511-535. Includes notices of Richard Wright: Myths and Realities, edited by C. James Trotman (p. 524), and Short Story Criticism (p. 529), edited by Sheila Fitzgerald, mentioning W.


73. Cain, William. "An Interview with Irving Howe." American Literary History, 1 (Fall), 554-564. Includes comments on W, whom Howe considers "an important if limited writer" (p. 559).

74. ______. "Traditions, History, and the Afro-American Novel." American Quarterly, 41 (March), 178-183. In a generally very favorable review of Bernard Bell's The Afro-American Novel and Its Tradition, Cain takes issue with his criticism of W for not celebrating black culture. Cain comments on Q and argues that NS should be placed in white as well as black literary traditions.

75. Calloway, Earl. "Author Margaret Walker Talks About Poet [sic] Richard Wright." Chicago Defender (13 May), p. 32. Walker discusses her biography of W, a task which Vincent Harding encouraged her to assume because Horace Cayton would not live to complete his. Walker praises W, but calls him "a very insecure person."


82. Cleveland, Jim. "University Forges Stronger Links with Soviet Literary Scholars." The Southern Register, 8 (Fall). Includes photographs from the symposium at the Gorky Institute of World Culture.

   After commenting on W's critique of Harlem Renaissance writers, especially Hurston, Conn discusses NS, quotes and comments on TMBV and "Blueprint for Negro Writing," and mentions W's poetry (pp. 434-439). Elsewhere Conn comments on "The Man Who Lived Underground," mentions Q, and notes Baldwin's critique.

   Revised reprint of 1983.

   Comments briefly on Bigger Thomas.

   Comments briefly on W's film version and more extensively on the Silver-Freedman 1986 version. It would be pointless to attempt to convey the novel's Marxist politics in a film, but Silver and Freedman would have improved their "honorable failure" by expressing Bigger's "prepolitical rage" in ways similar to such films as *Sweet Sweetback's Baad Asssss Song*, *Up Tight*, and *Blast*.

   Quotes W's review of the Bontemps novel (p. 19).

   Review of Herbert Leibowitz's *Fabricating Lives* commenting on W.

   Review of Henry Louis Gates's *The Signifying Monkey* and *Figures in Black* beginning with quotations from "Blueprint for Negro Writing" and near the end commenting on the Ellison-Howe dispute and on W's admiration of some white writers.

   Abstract of an article by William L. Andrews treating BB.

   Mentions W briefly (p. 97).

93. Dick, Bruce. "Richard Wright and the Blues Connection." *Mississippi Quarterly*, 42 (Fall), 393-408.
   Examines W's lifelong interest in the blues, his writing about the blues and blues singers, and his own blues compositions treating the full range of traditional themes. Dick draws on much unpublished material.

Mentions W briefly.


Biographical sketch with a photograph of W and a translated quotation from BB.


Review of Angelo Costanzo's *Surprising Narrative: Olaudah Equiano and the Beginnings of Black Autobiography* with a brief mention of BB.


Mentions briefly W and NS.


Discusses Algren's relation to the John Reed Club, including Abe Aaron's eviction from his apartment and job because W attended his literary sessions with Algren and others (pp. 50-53, 76-77, 80, 94); relates Algren's continuing friendship with W on the Illinois Writers' Project and in the League of American Writers (pp. 100-104); emphasizes Algren's strongly favorable response to NS, including excerpts from letters (pp. 120-121, 125-126); explains Wright's encouragement, criticism, and intercession with Edward Aswell during the writing of *Never Come Morning*, which W thought proved Algren to be the "Proust of the Proletariat" (pp. 129-135, 140-142); notes the final meeting of W and Algren, who disapproved of his expatriation (pp. 205-206, 227); and mentions W elsewhere.

99. Dudley, David Lewis. "'The trouble I've seen': Visions and revisions of bondage, flight, and freedom in black American autobiography." *Dissertation Abstracts International*, 49 (February), 2219-A.

The third chapter is on BB; the fourth treats Baldwin's attack on W.


Review mentioning W briefly.


Lists dissertations on W by Sybil J. Dunbar and Virginia Whatley Smith.


Comments briefly on NS (p. 618).

Experiences in Selected Writings of Richard Wright, Chinua Achebe, and George Lamming." Dissertation Abstracts International, 50 (December), 1651-A.

Abstracts a 1989 Howard University dissertation arguing that all three writers effectively attack racism and colonialism but they do not conceive an ideal society based on self-determination.

Discusses the blues resonance of UTC and BB.

Review mentioning W briefly.

Mentions briefly W and UTC (p. 63).

Review mentioning W briefly.

Favorable review emphasizing the new way the work permits evaluation of literary reputation and praising it as "an indispensable tool ... heavy with entries but also with implications."

109. [____]. "A Man of the South." Mississippi Quarterly, 42 (Fall), 355.
Headnote to W's tribute to Faulkner, first published in French translation in 1950.

110. [____]. "Margaret Walker's Richard Wright: A Wrong Righted or Wright Wronged?" Mississippi Quarterly, 42 (Fall), 429-460.
Unfavorable essay-review of Richard Wright: Daemonic Genius pointing out dozens of factual errors, much awkward or unclear writing, some dubious psychoanalysis, and defective literary criticism. Self-serving and vindictive, the work presents an unattractive and distorted picture of W as man and writer.

111. [____]. "Nouvelles." Afram Newsletter, No. 30 (November), 1-4.
Comments on the Wright Symposium at the Gorky Institute in Moscow.

112. [____]. "To French Readers." Mississippi Quarterly, 42 (Fall), 359.
Headnote to W's introduction to the French edition of WML.

Study aids for a selection from BB.

Brief headnote to a selection
from BB. Includes a photograph of W.

115. Ferris, William. "Director's Column." The Southern Register, 7 (Summer).
Contains a paragraph on the Symposium on W at the Gorky Institute of World Literature in Moscow in July 1989.

Notes Hayden's comparison of Malcolm X to Bigger Thomas.

Comments on James Olney's review of BB.


From "Introduction," by Robert E. Fleming. Includes a photograph of W.

Mentions W briefly (p. xvi).

Biographical headnote to "Silt."

Reprint of 1978.102.

Includes comment on Florence Howe's experience of teaching NS in Mississippi. See 1972.101.

Mentions briefly BB (p. xvii).

125. ______. "'What's in a Name?': Some Meanings of Blackness." Dissent, 36 (Fall), 487-495.
Contains a paragraph criticizing W for "his unrelentingly critical view of Third World cultures" (p. 491). Mentions CC.

Favorable review of Margaret Walker's Richard Wright: Daemonic Genius.

127. Giles, James R. Confronting the
Horror: The Novels of Nelson Algren.
Kent, Ohio: The Kent State University Press, pp. 1, 5, 17, 22, 32, 38-39, 42, 44, 46, 54, 71, 72, 86, 92, 93, 97.
Compares the movement from naturalism to existentialism in Algren and W (pp. 32, 72), notes similarities between Somebody in Boots and NS (pp. 38-39, 42, 44, 46) and Never Come Morning and NS (p. 54), points out W's influence on Willard Motley (p. 71), and mentions W elsewhere.

Mentions W briefly.

Comments on violence in NS.

Mentions briefly UTC, NC, and BB.

Lists four items s.v. W.

Reprints an excerpt from BB with headnotes and marginalia, followed by two pages of analysis.

Mentions W briefly (p. 30).

Review praising the inclusion of a chapter on W.

Mentions Blyden Jackson's essay on "Big Boy Leaves Home."

Grossman begins his book with a comparison of similar responses to Chicago by Richard Robert Wright and W twenty-eight years later. He cites W's Chicago experience several times thereafter, quoting from BB and AH and mentioning NS.

Recalls seeing W in the Café Tournon (p. 54).

138. Gwin, Minrose C. "Feminism and Faulkner: Second Thoughts or, What's a radical feminist doing with a canonical male text anyway?" The Faulkner Journal, 4 (Fall/Spring), 55-65.
Quotes briefly from W's review of Their Eyes Were Watching God (p. 62).

Mentions briefly NS (p. 430) and treats the novel in a section of the essay entitled "Die dreissiger Jahre. Richard Wright: Native Son" (pp. 473-488, 539-540).


Favorable review emphasizing the work's thorough coverage. Includes comments on the inception of interest in W in Japan.

141. ____. "Richard Wright’s The Outsider and Albert Camus’s The Stranger." The Mississippi Quarterly, 42 (Fall), 365-378.

Whereas most critics note affinities between the two novels, Hakutani stresses the differences. Naturalistic shame and determinism govern the action of The Stranger, but in contrast to the passive Meursault, the active Cross Damon kills with premeditated volition. Meursault accedes to the absurdity of society and existence; Damon rebels against society because it oppresses him and he seeks philosophical essence. Meursault welcomes death; Damon hungers for life, denies the past, and hopes for the future. Damon, finally, is more an expression of Afro-American tradition than of Camus’s brand of French existentialism.


Notes Locke’s defense of NS (p. 298).


Notes Locke’s support of proletarian literature and NS.


Mentions briefly W and NS (pp. 7, 21).


Review mentioning W briefly (p. 309).


Abstract of an article by Gordon O. Taylor on black autobiography.


Contains thirteen annotated items on W with cross-references to ten others.

148. Hudson, Robert J., and Robert


152. Jackson, Tommie L. "Bigger Thomas of Richard Wright's Native Son: The Perfect Archetype of the Existential Hero." The Griot, 8 (Spring), 18-25. Relates W's existentialism to his rejection of Christianity and compares NS to The Stranger of Camus, with glosses from the same author's The Rebel and from "How 'Bigger' Was Born."


159. Joyce, Joyce Ann. "Richard Wright's 'Long Black Song': A Moral Dilemma." Mississippi Quarterly, 42 (Fall), 379-385. Analyzes Sarah as the protagonist and center of consciousness of the story. Through his sympathetic portrayal of her, W "illuminates the insanity of a racist society which confines all forms of human behavior within
narrow, emotionally stultifying limits" (p. 380).


164. Kostelanetz, Richard. "An Interview with Ralph Ellison." The Iowa Review, 19 (Fall), 1-10. Ellison comments briefly on meeting W and first writing fiction under his impetus. This interview was conducted in 1965. Reprinted: 1995


168. [Levitt, Morton P.]. "Richard Wright." Journal of Modern Literature, 16 (Fall/Winter), 441. Lists two books, a dissertation, and two articles on W.


Angelou.


178. Major, Clarence. "Necessary Distance: Afterthoughts on Becoming a Writer." Black American Literature Forum, 23 (Summer), 197-212. Recalls that reading W "was an overwhelming experience" that led him on to Dos Passos, Farrell, Toomer, Himes, William Gardner Smith, Petry, Larsen, and others (pp. 200, 201).


180. Margolies, Edward. "Richard Wright's Opposing Freedoms." The Mississippi Quarterly, 42 (Fall), 409-414. Relates W's ambivalent feelings toward the Third World to his youthful ambivalence toward Black American culture. Rejecting white power, he also rejected black, Asian, or African acquiescence to racist control. Freedom brings power which destroys the freedom of others.


Mentions W briefly.

183. _____, "Building the Afro-American Canon." Callaloo, 12 (Spring), 425-427.
Review of Valerie Smith's Self-Discovery and Authority in Afro-American Narrative mentioning W briefly (p. 427).

184. _____, "Faulkner's Conflicting Views of the Equality of Color." Obsidian II, 4 (Summer), 1-11.
Quotes Bradford Daniel quoting Faulkner mentioning W (p. 7).

185. _____, "Smith, Valerie, Self-Discovery and Authority in Afro-American Narrative." Obsidian II, 4 (Summer), 104-106.
Mentions W briefly.

Mentions W's "social pessimism" (p. 714) and compares Ellison's introduction to the thirtieth anniversary edition to "How 'Bigger' Was Born" (p. 719).

Mentions briefly Bigger Thomas (p. 44).

Notes Walker's indebtedness in her novel to NS and Q (p. 309).

Although symbolism pervades all aspects of the story-setting, structure, theme, and the protagonist--the latter comes to value essence over symbol, thus achieving self-actualization in a meaningless world.


Criticizes a 1986 essay by Mel Watkins for praising W while disparaging black women writers (pp. 80, 227).

Comments on W's affiliation with the Writers Project, mentioning UTC and NS (p. 650).

Lists How "Bigger" Was Born at $150, NS at $100, and NS at $1,500.

Lists How "Bigger" Was Born at $150.
Quotes from and refers to BB to illustrate proscribed topics of conversation, accommodation for survival, fear of lynching, and black resentment of whites. Mentions also W's story in the *Southern Register* and uses a quotation from "The Ethics of Living Jim Crow" as an epigraph to part V: "A Resistant Spirit."

Translation of 1983.57.

Mentions W briefly (p. 56).

Mentions W briefly.

Comments briefly on W as naturalist.

Complements John Reilly's treatment of *TMBV* as folk sermon (1982.117) with an analysis of the work's similarity to the documentary film. Considers such matters as the authoritative narrative voice, integration of text and pictures, use of montage, and musical effects.

Brief introduction to a special W issue with contributions by W himself, Yoshinobu Hakutani, Joyce Ann Joyce, Kathleen Ochshorn, Bruce Dick, Edward Margolies, the editors, Thomas Cripps, and Kenneth Kinnamon. "Our standard was good, new work on Richard Wright."

Comments on BB, NS, and "Fire and Cloud."

Recounts Julia Wright's trip to Jackson and Natchez to trace W's footsteps and meet his relatives. Morris describes W, whom he met in 1957, as "a warm, friendly, humorous man."

Mentions W briefly (p. 58).

205. Mueller-Hartmann, Andreas. "Houston A. Baker, Jr., The Development of a Black Literary..."

Comments on Himes's relation to W, emphasizing the friction between the two. Quotes from an unpublished 1952 letter from Himes to W.

207. Nazareth, Peter. "Ishmael Reed. 'Writin' is Fightin.'" World Literature Today, 63 (Summer), 483-484.

Quotes Reed calling NS a great work of art.


Mentions several proletarian poems by W, commenting briefly on "Hearst Headline Blues," "Obsession," and "I Have Seen Black Hands."


Two paragraphs on W mention first editions of NS and BB as well as a copy of L'Arbalète containing a translation of "Big Boy Leaves Home" and "A Steinian Catechism." The front cover reproduces the painting on the front dust jacket of NS.


Defends the women characters in the novel, asserting that "the black women in particular do represent a community" (p. 392) which Bigger, not W, underestimates.


Mentions briefly W (pp. 3, 21) and compares BB to Their Eyes Were Watching God (pp. 22-23).


Favorable review of a reprint edition of "a powerful narrative portrait, nearly a prose poem...." Praises also David Bradley's introduction.


Mentions W briefly (p. 18).


Unfavorable review including an analysis of the entry on W.
   Mentions briefly "The Man Who Lived Underground" and *NS* (p. 21).

   Review mentioning briefly *NS*.

   Mentions *BB*, W's expatriation, and *BP*.

   Mentions, quotes from, and makes comparisons to *LD*, *BB*, *LT*, and *NS*.

   Compares *L'Enfant noir*, *BB*, and *Tell Freedom*. In all three the dangers of childhood innocence and the equation of exile from home and the achievement of manhood are emphasized.


   Mentions *W* briefly (p. 21).

   Contains a biographical sketch of W with a brief bibliography.

   In the third chapter Porter examines the literary relation of Baldwin to W, focusing on "Many Thousands Gone," "Previous Condition," and "This Morning, This Evening, So Soon"—all responding strongly but ambivalently to *NS*. Elsewhere Porter traces Baldwin’s response to W in "Notes of a Native Son," "Everybody’s Protest Novel," and *Go Tell It on the Mountain*.

   Mentions *W* briefly (p. 721).

Lists W and UTC in various curricular configurations and provides study questions for "The Man Who Was Almost a Man" (p. 170).

Biographical-critical sketch mentioning all the books published through 1963. Through his life experience and his literary genius, W "drew forth the significance of his southern education for world citizenship" in his latter phase.

Mentions W as one of the "literary stars" included in Fifty Southern Writers After 1900: A Bio-Bibliographical Sourcebook (p. 497).

Mentions W briefly.
Reprinted: 1990

Notes briefly W's favorable opinion of life in France.

Abstract of an article by John E. Loftis.

Mentions briefly TMBV (p. 48).

Mentions W briefly (pp. 5, 7, 11, 13).

Mentions briefly W and NS (p. 65).

Notes that S. S. K. Adotevi quotes a statement from BP: "I was black and they were black but it did not help me at all."


Lists Williams's biography of W.
   Mentions briefly NS.

   Comments on Ellison's relation to W (p. 179).

   Notes that Sherley Anne Williams compares Andrea Lee's Sarah Phillips to BB (p. 51).

   Mentions W briefly (p. 17).

   Mentions briefly Bigger Thomas and Mary Dalton (p. 136).

   Mentions W briefly.

   Mentions W briefly.


   Mentions W briefly (p. 92).

   Mention W briefly (p. 313).

   Comments briefly on "Down by the Riverside" and NS (p. 152).

Mentions W’s review of Their Eyes Were Watching God (p. 28).
Reprinted: 1996

Mentions briefly W and NS (pp. 79, 81).

251. ___., "Going to Ellison Territory." Black American Literature Forum, 23 (Winter), 808-814.
Review of Going to the Territory commenting on Ellison’s relation to W. Claims that Bigger’s rejection of Max is related to W’s place in the American, rather than radical, literary and political tradition.

Reprint of 1981

Comments on W’s stay in the Moss household in Memphis in BB, comparing it to Bigger and Bessie in NS, by way of illustrating the black male’s fear of female entrapment and his desire for freedom (pp. 98-99, 231).

Mentions briefly W and AH (pp. 47, 50).

Reprint of 1972

Reprint of 1981

Reprint of 1961

Of the three types of diasporic response to Africa—"the romantic-spiritual, the barbaric, and the socio-historical"—W exemplifies the second and Césaire the third." Believing that the West represents civilization, W responds to Africa in BP with "anger, guilt, shame, and missionary impulses" (p. 83).
Also mentions BB, UTC, LD, LT, NS, and O.
   Mentions briefly NS.

   Partial reprint of 1984

   Mentions W briefly.

   Reprint of 1985

   Baldwin mentions W as "the first writer I met" (p. 205).

   Mentions W briefly (p. 20).

   Mentions briefly NS and Bigger Thomas (pp. 45, 46).

   Discusses NS with emphasis on its literary connections, its ambivalence, its disbelief in American justice, and its hostility to women. Mentions briefly UTC and BR.


   Lists three items on W.

   List seven items on W.

   Abstract of an article by Louis Tremaine.

   Notes Houston Baker's application of the black hole trope to W.
   Reprinted: 1990

   Mentions W briefly.

274. Ward, Jerry W., Jr. "Alvin Aubert: The Levee, the Blues, the Mighty Mississippi." Black American Literature Forum, 23 (Fall), 415-440.

Aubert mentions W briefly (p. 436).


Book review mentioning W briefly.


Mentions W, NS, and Bigger Thomas (pp. 109, 111, 113, 115, 118).


Emphasizes the often overlooked naturalistic element of the story. "At every level, from the diction to the philosophical, Wright pairs contradictory and seemingly irreconcilable parts" (p. 767)--the naturalistic and the existential, the deterministic and the anti-deterministic. Fred Daniels is both animal and god. The result is a paradoxical meaning and structure throughout.


Relates from Baldwin's perspective his relation to W in New York and Paris. Weatherby bases his information on Baldwin's writings and conversations, drawing from such sources as Himes's autobiography and Fabe's biography of W.


Mentions W briefly (pp. 5, 17, 31).


Lists C. James Trotman's Richard Wright: Myths and Realities.


Lists A Richard Wright Bibliography.


Mentions W briefly.


Comments on W in the "Introduction," includes entries on "Blueprint for Negro Writing" (p. 70) and "Between Laughter and Tears" (p. 142), and mentions W briefly elsewhere.
   Mentions and quotes from AH.

   Mentions W briefly (p. 544).

   Quotes briefly from BB.

   Recounts the episode from BB about the visiting preacher with a large appetite for fried chicken.

   Notes that Kurt Weill and Maxwell Anderson considered doing a musical version of the play NS.

   Reprint of 1975

290. Wyrick, Jean, and Beverly J. Slaughter. "Discovering Books Richard Wright," in their The