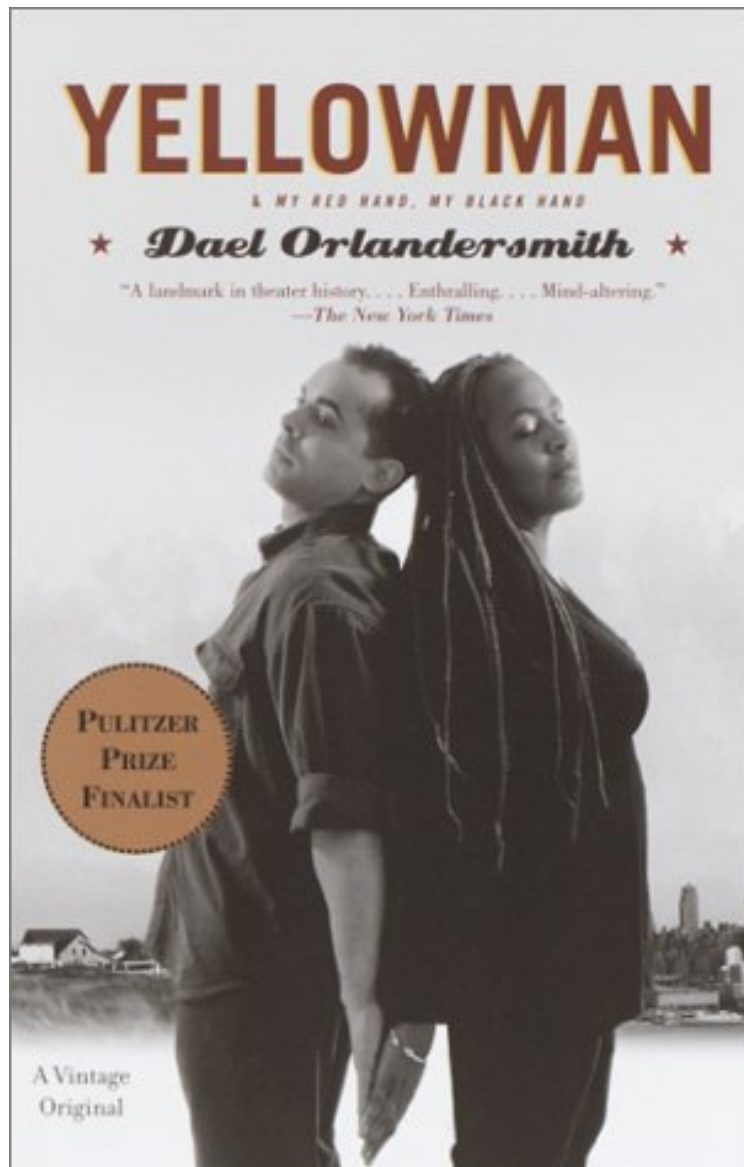


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Yellowman: and My Red Hand, My Black Hand

Dael Orlandersmith

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Dael Orlandersmith : Yellowman: and My Red Hand, My Black Hand before purchasing it in order to gage whether or not it would be worth my time, and all praised Yellowman: and My Red Hand, My Black Hand:

0 of 0 people found the following review helpful. A powerful and sometimes unsettling readBy SWC: CustomerI enjoyed this riveting description about race and the negative power of shades of blackness.DealOrlandersmith is a gifted writer.0 of 0 people found the following review helpful. Great PlayBy marissa hollandThis play was written very well and I enjoyed every bit of it. I would recommend it to anyone who loves reading plays.3 of 4 people found

the following review helpful. "Yellowman" - Brilliant Tragedy By Nick Graham I saw this play with Dael Orlandersmith and Howard Overshawn at The Wilma Theatre in Philadelphia in 2002; and nearly 2 years later I bought and read the play because I still think about it so often. Everything I might say about it is insufficient, if you are inclined and have the opportunity - read it, see it, you'll never forget the experience. "Yellowman" is just magnificent.

These two raucously acclaimed new plays by Dael Orlandersmith, whom The New York Times has called "an otherworldly messenger, perhaps the sorcerer's apprentice, or a heaven-sent angel with the devil in her," confirm her reputation as one of the truly unique voices in contemporary American drama. In *Yellowman*, a finalist for the 2002 Pulitzer Prize in Drama, Alma and Eugene have known each other since they were young children. As their friendship blossoms into love, Alma struggles to free herself from her mother's poverty and alcoholism, while Eugene must contend with the legacy of being "yellow" - lighter-skinned than his brutal and unforgiving father. In *My Red Hand, My Black Hand*, a young woman explores her heritage as the child of a blues-loving Native American man and a black sharecropper's daughter from Virginia. Alternately joyous and harrowing, both plays are powerful examinations of the racial tensions that fracture communities and individual lives.

From Library Journal Here are two breathtaking, small-cast plays by a vibrant new voice in American theater. *Yellowman*, a Pulitzer Prize finalist that opened at the Manhattan Theater Club in October 2001, is a two-actor piece in which each actor plays multiple roles. Orlandersmith examines intraracial racism and its effect on friends and eventual lovers Alma and Eugene, chronicling their relationship from childhood to adulthood in spare, uncommonly beautiful language with a South Carolinian/Gullah inflection. Their families and "friends," fueled by alcohol and incomprehensible rage, bend this relationship to the breaking point. *My Red Hand, My Black Hand*, a piece for three actors (playing mother, father, and daughter), deals with interracial themes. Its musical language offers a mixture of driving blues (in particular, John Lee Hooker) and Native American rhythms. The mother is black, the father Native American. The daughter's telling of the stories of their lives is punctuated by comments from both parents. Actors in each play will need a strong, sensitive directorial hand, particularly if the racism of *Yellowman* is unfamiliar territory. But this is still terrific writing, and theater departments everywhere should take a look when these shows are released for amateur productions. Recommended for all libraries and advanced theater groups. Larry Schwartz, Minnesota State Univ. Lib., Moorhead Copyright 2002 Reed Business Information, Inc. "A landmark in theater history.... Enthralling.... Mind-altering." The New York Times "One of the most gripping, instructive, transforming hours in contemporary theater." The Times (Trenton, NJ) From the Inside Flap These two raucously acclaimed new plays by Dael Orlandersmith, whom "The New York Times has called "an otherworldly messenger, perhaps the sorcerer's apprentice, or a heaven-sent angel with the devil in her," confirm her reputation as one of the truly unique voices in contemporary American drama. In *Yellowman*, a finalist for the 2002 Pulitzer Prize in Drama, Alma and Eugene have known each other since they were young children. As their friendship blossoms into love, Alma struggles to free herself from her mother's poverty and alcoholism, while Eugene must contend with the legacy of being "yellow" - lighter-skinned than his brutal and unforgiving father. In *My Red Hand, My Black Hand*, a young woman explores her heritage as the child of a blues-loving Native American man and a black sharecropper's daughter from Virginia. Alternately joyous and harrowing, both plays are powerful examinations of the racial tensions that fracture communities and individual lives.