

HAUNTED BY HOME

THE LIFE AND LETTERS OF LYNN RIGGS

BY
PHYLLIS
COLE
BRAUNLICH

*"Lynn Riggs, in my opinion,
was one of the most
important contributors
to the American theatre."*

—BETTE DAVIS



Haunted By Home The Life And Letters Of Lynn Riggs

Wai Chee Dimock, Lawrence Buell



Haunted By Home The Life And Letters Of Lynn Riggs:

Haunted by Home Phyllis Braunlich, Lynn Riggs, 1988 Biography of the author of *Green Grow the Lilacs* the play on which the musical *Oklahoma* was based *Haunted by Home* Phyllis Cole Braunlich, 2002-11-01 Phyllis Cole Braunlich sketches the life story of Lynn Riggs 1899-1954 the playwright best known as the author of *Green Grow the Lilacs* the play that formed the basis for the Rodgers and Hammerstein musical *Oklahoma* Today Riggs is recognized as one of the twentieth century's most innovative playwrights Santa Fe Hollywood New York and Chapel Hill these were the cities that Lynn Riggs father of the folk play called home along with eastern Oklahoma the scene of his memorable re-creations of Oklahoma Territory before statehood Riggs traveled widely to make his living and his fame and along the way he earned the friendship of many avant-garde writers and successful theatre people of his time This biography is also a chronicle of literary and café society on both coasts and in New Mexico during the 1920s 30s and 40s **Lynn Riggs: The Indigenous Plays** Lynn Riggs, 2024-03-28 *Lynn Riggs The Indigenous Plays* bundles critically edited texts of three thematically allied plays with an extensive primary secondary and textual apparatus *The Cherokee Night* 1932 comprising seven asynchronous scenes set between 1895 and 1931 is Riggs's most experimental play Its Cherokee characters inhabit a history of dispossession and violence including the dissolution of the Cherokee Nation with Oklahoma statehood in 1907 Their daily survival constitutes the apex of resistance Not so for the Indigenes of *The Year of Pilar* 1938 the most radical American Indian text prior to the Native American renaissance that began in the late 1960s Here Yucatecan Mayans take a government program of land reform as an opportunity to reclaim their homeland and punish settler colonialists for centuries of enslavement torture and sexual violence Riggs returns to Indian Territory in *The Cream in the Well* 1941 set on the eve of Oklahoma statehood *The Cherokee Sawtooths* family responds to the onset of statehood by lamenting lost opportunities and fretting about an uncertain future *Acts of Rebellion* Ward Churchill, 2003-12-16 What could be more American than Columbus Day Or the Washington Redskins For Native Americans they are bitter reminders that they live in a world where their identity is still fodder for white society The law has always been used as toilet paper by the status quo where American Indians are concerned writes Ward Churchill in *Acts of Rebellion* a collection of his most important writings from the past twenty years Vocal and incisive Churchill stands at the forefront of American Indian concerns from land issues to the American Indian Movement from government repression to the history of genocide Churchill one of the most respected writers on Native American issues lends a strong and radical voice to the American Indian cause *Acts of Rebellion* shows how the most basic civil rights laws put into place to aid all Americans failed miserably and continue to fail when put into practice for our indigenous brothers and sisters Seeking to convey what has been done to Native North America Churchill skillfully dissects Native Americans' struggles for property and freedom their resistance and repression cultural issues and radical Indian ideologies [American National Biography](#) John A. Garraty, Mark C. Carnes, 2005-05-12 *American National Biography* is the first new comprehensive biographical dictionary

focused on American history to be published in seventy years Produced under the auspices of the American Council of Learned Societies the ANB contains over 17 500 profiles on historical figures written by an expert in the field and completed with a bibliography The scope of the work is enormous from the earliest recorded European explorations to the very recent past

The Cherokee Night and Other Plays Lynn Riggs, 2003 Special Limited Edition leatherbound hardcover The author of numerous plays and film scripts including *Green Grow the Lilacs* later made into the hit musical *Oklahoma* Lynn Riggs 1899-1954 is recognized as one of America's most engaging dramatists and was the only active American Indian dramatist during the first half of the twentieth century An elegant leatherbound collector's edition *The Cherokee Night and Other Plays* features his never before published play *Out of Dust* as well as *The Cherokee Night* and *Green Grow the Lilacs* A mixed blood Cherokee Riggs wrote about the people places and events of the Oklahoma he knew so well A cattle rancher's son Riggs was born in the Verdigris Valley south of Claremore in Indian Territory He first gained recognition as a poet in the early 1920s while attending the University of Oklahoma and later moved to New York where he worked on and around Broadway In 1927 Riggs was awarded the Guggenheim Fellowship and while in France on that fellowship he began writing *Green Grow the Lilacs* which Rodgers and Hammerstein made into the Broadway musical *Oklahoma* in 1943 By the end of his life Riggs had written some thirty plays and scripts for fourteen films produced between 1930 and 1955 In their 1939 *Handbook of Oklahoma Writers* Mary Hays Marable and Elaine Boylan observe Lynn Riggs hitched his wagon to Pegasus and rode into the theatre with an output of poetic and regional plays that has brought him outstanding success

Shades of the Planet Wai Chee Dimock, Lawrence Buell, 2018-06-05 In a globalizing age studying American literature in isolation from the rest of the world seems less and less justified But is the conceptual box of the nation dispensable And what would American literature look like without it Leading scholars take up this debate in *Shades of the Planet* beginning not with the United States as center but with the world as circumference This reversed frame yields a surprising landscape alive with traces of West Africa Eastern Europe Iran Iraq India China Mexico and Australia The Broadway musical *Oklahoma* has aboriginal antecedents Black English houses an African syntax American slavery consorts with the Holocaust Philip Roth keeps company with Milan Kundera the crime novel moves south of the border and R P Blackmur lectures in Japan A national literature becomes haunted by the world when that literature is seen extending to the Pacific opening up to Islam and accompanying African American authors as they travel Highlighting American literature as a fold in a planet wide fabric this pioneering volume transforms the field redrawing its institutional as well as geographical map The contributors are Rachel Adams Jonathan Arac Homi K Bhabha Lawrence Buell Wai Chee Dimock Susan Stanford Friedman Paul Giles David Palumbo Liu Ross Posnock Joseph Roach and Eric J Sundquist

Something Wonderful Todd S. Purdum, 2018-04-03 A revelatory portrait of the creative partnership that transformed musical theater and provided the soundtrack to the American Century They stand at the apex of the great age of songwriting the creators of the classic Broadway musicals *Oklahoma* *Carousel*

South Pacific The King and I and The Sound of Music whose songs have never lost their popularity or emotional power Even before they joined forces Richard Rodgers and Oscar Hammerstein II had written dozens of Broadway shows but together they pioneered a new art form the serious musical play Their songs and dance numbers served to advance the drama and reveal character a sharp break from the past and the template on which all future musicals would be built Though different in personality and often emotionally distant from each other Rodgers and Hammerstein presented an unbroken front to the world and forged much more than a songwriting team their partnership was also one of the most profitable and powerful entertainment businesses of their era They were cultural powerhouses whose work came to define postwar America on stage screen television and radio But they also had their failures and flops and more than once they feared they had lost their touch Todd S Purdum s portrait of these two men their creative process and their groundbreaking innovations will captivate lovers of musical theater lovers of the classic American songbook and young lovers wherever they are He shows that what Rodgers and Hammerstein wrought was truly something wonderful [Stoking the Fire](#) Kirby Brown,2019-01-15 The years between Oklahoma statehood in 1907 and the 1971 reemergence of the Cherokee Nation are often seen as an intellectual political and literary dark age in Cherokee history In [Stoking the Fire](#) Kirby Brown brings to light a rich array of writing that counters this view A critical reading of the work of several twentieth century Cherokee writers this book reveals the complicated ways their writings reimagined enacted and bore witness to Cherokee nationhood in the absence of a functioning Cherokee state Historian Rachel Caroline Eaton 1869 1938 novelist John Milton Oskison 1874 1947 educator Ruth Muskrat Bronson 1897 1982 and playwright Rollie Lynn Riggs 1899 1954 are among the writers Brown considers within the Cherokee national and transnational contexts that informed their lives and work Facing the devastating effects on Cherokee communities of allotment and assimilation policies that ultimately dissolved the Cherokee government these writers turned to tribal histories and biographies novels and plays and editorials and public addresses as alternative sites for resistance critique and the ongoing cultivation of Cherokee nationhood [Stoking the Fire](#) shows how these writers through fiction drama historiography or Cherokee diplomacy inscribed a Cherokee national presence in the twentieth century within popular and academic discourses that have often understood the Indian nation as a contradiction in terms Avoiding the pitfalls of both assimilationist resignation and accommodationist ambivalence [Stoking the Fire](#) recovers this period as a rich archive of Cherokee national memory More broadly the book expands how we think today about Indigenous nationhood and identity our relationships with writers and texts from previous eras and the paradigms that shape the fields of American Indian and Indigenous studies [Handbook of Native American Literature](#) Andrew Wiget,2013-06-17 The Handbook of Native American Literature is a unique comprehensive and authoritative guide to the oral and written literatures of Native Americans It lays the perfect foundation for understanding the works of Native American writers Divided into three major sections Native American Oral Literatures The Historical Emergence of Native American Writing and A Native American

Renaissance 1967 to the Present it includes 22 lengthy essays written by scholars of the Association for the Study of American Indian Literatures The book features reports on the oral traditions of various tribes and topics such as the relation of the Bible dreams oratory humor autobiography and federal land policies to Native American literature Eight additional essays cover teaching Native American literature new fiction new theater and other important topics and there are bio critical essays on more than 40 writers ranging from William Apes who in the early 19th century denounced white society's treatment of his people to contemporary poet Ray Young Bear Packed with information that was once scattered and scarce the Handbook of Native American Literature a valuable one volume resource is sure to appeal to everyone interested in Native American history culture and literature Previously published in cloth as The Dictionary of Native American Literature

The Facts on File Companion to American Drama Jackson R. Bryer, Mary C. Hartig, 2010 Features a comprehensive guide to American dramatic literature from its origins in the early days of the nation to the groundbreaking works of today's best writers

Critical Companion to Native American and First Nations Theatre and Performance Jaye T. Darby, Courtney Elkin Mohler, Christy Stanlake, 2020-02-06 This foundational study offers an accessible introduction to Native American and First Nations theatre by drawing on critical Indigenous and dramaturgical frameworks It is the first major survey book to introduce Native artists plays and theatres within their cultural aesthetic spiritual and socio political contexts Native American and First Nations theatre weaves the spiritual and aesthetic traditions of Native cultures into diverse dynamic contemporary plays that enact Indigenous human rights through the plays visionary styles of dramaturgy and performance The book begins by introducing readers to historical and cultural contexts helpful for reading Native American and First Nations drama followed by an overview of Indigenous plays and theatre artists from across the century Finally it points forward to the ways in which Native American and First Nations theatre artists are continuing to create works that advocate for human rights through transformative Native performance practices Addressing the complexities of this dynamic field this volume offers critical grounding in the historical development of Indigenous theatre in North America while analysing key Native plays and performance traditions from the mainland United States and Canada In surveying Native theatre from the late 19th century until today the authors explore the cultural aesthetic and spiritual concerns as well as the political and revitalization efforts of Indigenous peoples This book frames the major themes of the genre and identifies how such themes are present in the dramaturgy rehearsal practices and performance histories of key Native scripts

Art as Performance, Story as Criticism Craig S. Womack, 2014-10-20 Pick up a work of typical literary criticism and you know what to expect prose that is dry pedantic well meaning but tedious slow going and essentially humorless But why should that be so Why can't more literary criticism have a political edge and be engaging and fast paced Why can't it include drama personal narrative and even humor Why can't criticism become an artistic performance rather than just a discussion of art *Art as Performance Story as Criticism* is Craig Womack's answer to these questions Inventive and often outrageous the book turns traditional

literary criticism on its head rejecting distanced purely theoretical argumentation for intimate engagement with literary works Focusing on Native American literature Womack mixes forms and styles He is unafraid to combine meticulous research and carefully considered historical perspectives with personal reactions and reflections The book opens with a short story The Song of Roe N ld in which a Native filmmaker loses control of his movie project in part because of his homoerotic attraction to its star The following chapters or mus e ings include original dramas while others more closely resemble traditional literary criticism such as essays discussing the lesser known plays of Lynn Riggs and the stories of Durango Mendoza Still other chapters defy easy categorization such as the piece Caught in the Current Clinging to a Twig in which Womack interweaves historical analysis of the state of the Creek Nation in 1908 with a vivid recreation of the last day on earth of Creek poet Alexander Posey Throughout the book the author offers his take on such controversial issues as the Cherokee freedmen issue and the ban on gay marriage In being different Womack seeks to breathe new life into literary analysis and in troduce criticism to a wider audience Radical groundbreaking and refreshing Art as Performance Story as Criticism reinvents literary criticism for the twenty first century

The Routledge Handbook of North American Indigenous Modernisms Kirby Brown, Stephen Ross, Alana Sayers, 2022-09-19 The Routledge Handbook of North American Indigenous Modernisms provides a powerful suite of innovative contributions by both leading thinkers and emerging scholars in the field Incorporating an international scope of essays this volume reaches beyond traditional national or euroamerican boundaries to locate North American Indigenous modernities and modernisms in a hemispheric context Covering key theoretical approaches and topics this volume includes Diverse explorations of Indigenous cultural and intellectual production in treatments of dance poetry vaudeville autobiography radio cinema and more Investigation of how we think about Indigenous lives literatures and cultural productions in North America from the late nineteenth and early twentieth centuries Surveys of critical geographies of Indigenous literary and cultural studies including refocused and reframed exploration of the diverse cultures knowledges traditions geographies experiences and formal innovations that inform Indigenous literary intellectual and cultural productions The Routledge Handbook of North American Indigenous Modernisms presents fresh insight to modernist studies acknowledging and reconciling the occluded histories of Indigenous erasure and inviting both students and scholars to expand their understanding of the field Runner up for the Carter Revard Legacy Award for Best Edited Collection from the Association for the Study of American Indian Literatures ASAIL

Red On Red Craig S. Womack, 1999-11-15 An entertaining and enlightening proposal for a new way to read Native American literature How can a square peg fit into a round hole It can t How can a door be unlocked with a pencil It can t How can Native literature be read applying conventional postmodern literary criticism It can t That is Craig Womack s argument in Red on Red Indian communities have their own intellectual and cultural traditions that are well equipped to analyze Native literary production These traditions should be the eyes through which the texts are viewed To analyze a Native text with the methods currently dominant in the

academy according to the author is like studying the stars with a magnifying glass In an unconventional and piercingly humorous appeal Womack creates a dialogue between essays on Native literature and fictional letters from Creek characters who comment on the essays Through this conceit Womack demonstrates an alternative approach to American Indian literature with the letters serving as a Creek chorus that offers answers to the questions raised in his more traditional essays Topics range from a comparison of contemporary oral versions of Creek stories and the translations of those stories dating back to the early twentieth century to a queer reading of Cherokee author Lynn Riggs's play *The Cherokee Night* Womack argues that the meaning of works by Native peoples inevitably changes through evaluation by the dominant culture *Red on Red* is a call for self-determination on the part of Native writers and a demonstration of an important new approach to studying Native works one that engages not only the literature but also the community from which the work grew [The American Musical and the Formation of National Identity](#) Raymond Knapp, 2018-06-05 The American musical has achieved and maintained relevance to more people in America than any other performance-based art This thoughtful history of the genre intended for readers of all stripes offers probing discussions of how American musicals especially through their musical numbers advance themes related to American national identity Written by a musicologist and supported by a wealth of illustrative audio examples on the book's website the book examines key historical antecedents to the musical including the Gilbert and Sullivan operetta nineteenth and early twentieth century American burlesque and vaudeville Tin Pan Alley and other song types It then proceeds thematically focusing primarily on fifteen mainstream shows from the twentieth century with discussions of such notable productions as *Show Boat* 1927 *Porgy and Bess* 1935 *Oklahoma* 1943 *West Side Story* 1957 *Hair* 1967 *Pacific Overtures* 1976 and *Assassins* 1991 The shows are grouped according to their treatment of themes that include defining America mythologies counter mythologies race and ethnicity dealing with World War II and exoticism Each chapter concludes with a brief consideration of available scholarship on related subjects an extensive appendix provides information on each show discussed including plot summaries and song lists and a listing of important films videos audio recordings published scores and libretti associated with each musical *The Red Land to the South* James Howard Cox, 2012 The forty years of American Indian literature taken up by James H Cox the decades between 1920 and 1960 have been called politically and intellectually moribund On the contrary Cox identifies a group of American Indian writers who share an interest in the revolutionary potential of the indigenous peoples of Mexico and whose work demonstrates a surprisingly assertive literary politics in the era By contextualizing this group of American Indian authors in the work of their contemporaries Cox reveals how the literary history of this period is far more rich and nuanced than is generally acknowledged The writers he focuses on Todd Downing Choctaw Lynn Riggs Cherokee and D Arcy McNickle Confederated Salish and Kootenai are shown to be on par with writers of the preceding Progressive and the succeeding Red Power and Native American literary renaissance eras Arguing that American Indian literary history of this period actually

coheres in exciting ways with the literature of the Native American literary renaissance Cox repudiates the intellectual and political border that has emerged between the two eras **The Women of Provincetown, 1915-1922** Cheryl Black, 2002 In this work Cheryl Black argues that Provincetown has another largely unacknowledged claim to fame it was one of the first theatre companies in America in which women achieved prominence in every area of operation At a time when women playwrights were rare women directors rarer and women scenic designers unheard of Provincetown's female members excelled in all these functions making significant contributions to the development of modern American drama and theatre In addition to playwright Glaspell the company's female membership included the likes of poets Edna St Vincent Millay Mina Loy and Djuna Barnes journalists Louise Bryant and Mary Heaton Vorse novelists Neith Boyce and Evelyn Scott and painter Marguerite Zorach The Political Arrays of American Indian Literary History James H. Cox, 2019-09-17 Bringing fresh insight to a century of writing by Native Americans The Political Arrays of American Indian Literary History challenges conventional views of the past one hundred years of Native American writing bringing Native American Renaissance and post Renaissance writers into conversation with their predecessors Addressing the political positions such writers have adopted explored and debated in their work James H Cox counters what he considers a flattening of the politics of American Indian literary expression and sets forth a new method of reading Native literature in a vexingly politicized context Examining both canonical and lesser known writers Cox proposes that scholars approach these texts as political arrays confounding but also generative collisions of conservative moderate and progressive ideas that together constitute the rich political landscape of American Indian literary history Reviewing a broad range of genres including journalism short fiction drama screenplays personal letters and detective fiction by Lynn Riggs Will Rogers Sherman Alexie Thomas King Leslie Marmon Silko Louise Erdrich Winona LaDuke Carole laFavor and N Scott Momaday he demonstrates that Native texts resist efforts to be read as advocating a particular set of politics Meticulously researched The Political Arrays of American Indian Literary History represents a compelling case for reconceptualizing the Native American Renaissance as a literary historical constellation By focusing on post 1968 Native writers and texts argues Cox critics have often missed how earlier writers were similarly entangled hopeful frustrated contradictory and unpredictable in their political engagements HISTORIC ROGERS COUNTY Bob Burke, Eric Dabney, 2010 An illustrated history of Rogers County Oklahoma paired with histories of the local companies

Decoding **Haunted By Home The Life And Letters Of Lynn Riggs**: Revealing the Captivating Potential of Verbal Expression

In a period characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its power to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**Haunted By Home The Life And Letters Of Lynn Riggs**," a mesmerizing literary creation penned with a celebrated wordsmith, readers attempt an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book is central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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