

## Paul Green's 1927 Pulitzer Prize in Drama



*In Abraham's Bosom* from the 1926 production

### *In Abraham's Bosom*

Adapted by: **Laurence G. Avery**

Directed by: **Joseph Megel**

Scenes interspersed with historical reference  
by the actors and scholars

*Actors:*

**Ray Dooley, Alphonse Nicholson, Thomasi McDonald  
Gregory DeCandia, Myles Bullock, and others**

*Scholars:*

**Laurence Avery, Reginald Hildebrand,  
and Samm-Art Williams**

**Paul Green Theatre**

Center for Dramatic Art

**April 4, 2016, at 7 p.m.**

Admission is free.

**"So well-written and so well-played, that even near-Southerners who applaud  
Dixie the loudest may be urged to sympathy."– *The Herald Tribune*, 1926  
(*The Broadway production ran for 277 performances.*)**

*"In Abraham's Bosom*, presented in the late 20s – an era that strove in large measure to nurture the extreme, the silly, the profligate, this play's stage was filled with realistically portrayed black people who were to be taken seriously. ... Negro stereotypes, the subtle and not so subtle debasing of a race through the "Stepin' Fetchit," "Little Buckwheat" and "Aunt Jemima" caricatures, were depicted on the silver screen. Many otherwise sensitive and gifted writers of the time such as Hemingway, Fitzgerald or Raymond Chandler simply did not see the black man at all, much less see him as having a body and soul capable of ambition, passion, despair – even tragic greatness. In the midst of this neglectful national disposition, this unconscious lack of any attitude except the extremes of ridicule or pity, in the middle of all this spiritual apathy, a skinny young playwright, a professor of philosophy and a native of Harnett County, North Carolina, to boot, came on the scene. Green had an absolute, spiritual belief in the theater as an agent for human enlightenment. He wrote – or wrought – the play out of this heart's commitment to mankind, and that transcendent spirit of belief lay naked and undeniable in every scene of *In Abraham's Bosom*."

*Thomas N. Walters, 1981, English Department, NCSU*

*With sincere thanks to partners:*

**The University of North Carolina Center for Dramatic Art, the  
Sonja Haynes Stone Center and**



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