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PEARSON ROGERS

[Black Men and the Media](#) BRILL

"What can I tell you about Paul? I've known him for years, a really great guy um-can you buy me a beer?"-Joyce Decker "If he only knew what his wife had in store for him."-Unknown Character "He's like a second dad to me, I just wouldn't know how to break the truth to him."-Blaine Decker "Paul Clark? I haven't heard that name since the year we both forfeited the championship game, that's the same year those crackers killed my father."-Bob Gifford "Paul can't see the horrors soon to appear in his life but I can, it's all in the cards. Since you're here, let me show you a card trick."-Train Station Hobo "Let me tell you a story about a fella named Paul Clark."-Narrator

[The Trumpet Blew in Point Coupee!](#) Rowman & Littlefield

Guided by supernatural forces, Anna Bradley leaves her lover, Raymond Forlorn, behind and returns to her hometown to reunite with her children and fulfill a personal mission. Now virtually a stranger to the family and friends she left behind four years earlier with only the remains of a burning car and no idea of her whereabouts, there is no question that Anna is a changed woman. Anna has plans to finally divorce her adulterous husband, Jake, and leave with her children to create a new life. But a wrench is thrown in her plans when she discovers her husband will do anything to get her back, including killing Raymond and her attorney. When a near tragedy prompts an encounter with an old enemy, the supernatural forces lead her to move to Louisiana where a devastating discovery nearly ends her life. Deeply angered, Anna is left to question her relationship with the Supernatural forces until a deep dark secret is revealed that changes everything In this continuing saga, a woman trapped between the supernatural and her harsh reality must confront life and death struggles in order to keep the two worlds apart and somehow find the happiness she knows she deserves. "Helen Collier has created a metaphor for the many challenges that people face as individuals and in relationships with friends, families and communities ..." —Susan Seykato Smith, Editor

[I Heard It Through the Grapevine](#) Xlibris Corporation

The weekly source of African American political and entertainment news.

[Cool Wind's Gate](#) McFarland

This reference identifies key contributors to the Black Arts Movement, the name given to a group of poets, artists, dramatists, musicians, and writers who emerged in the wake of the Black Power Movement. This book also discusses major works produced during the period, as well as significant publications, influential groups, and organizations.

[The Othering of Women in Silent Film](#) Rutgers University Press

A story about a mixed marriage, told from the viewpoint of a black African woman and white English man. It is also a book about race, relationships and identity.

[The Two Worlds of Ms. Anna](#) Crossroad Press

"My wife in prison is an auto-biographical account of an inmate Cash Lucas' life and his love affair with a female correctional officer Heather Blake inside of prison. This book is a first hand account from an inmate from 2005 to 2008"--Page 4 of cover.

[White Wives Going Black](#) Duke University Press

In this pioneering, nonobjective study, a distinguished Black sexologist tackles one of the most controversial aspects of American race relations. The subject of Black sexuality has been widely discussed in every possible popular format for the past four hundred years, yet serious scholarship in the area is lacking. While Black sexuality has been a pervasive force in American life, it has been too sensitive a topic for Black or white authors to write about in a serious, non-polemical format. Robert Staples explores same-sex attitudes and behavior, interracial sexual relations, rape, prostitution, pornography, and the stereotypes of Black sexual superiority in this scholarly yet

accessible collection. Staples shows how vaunted and feared sexual differences were the 'raison d'etre' of Southern school segregation, race-based laws, white flight from the inner cities, the double sexual standard, lynchings, and race riots. This groundbreaking study concludes with a speculation on the future of Black sexuality in the 21st century based on our knowledge of current demographic and economic forces.

[Jet](#) AuthorHouse

Folan encourages readers to look beyond common generalizations and stereotypes about race and gender in interracial relationships. In *Don't Bring Home a White Boy*, writer Karyn Langhorne Folan debunks the myths and common preconceptions about interracial relationships: Is a black woman who dates white men a traitor to her race? And is America's history of black oppression a factor? Drawing on real-life testimonials, she boldly tackles this difficult subject with warmth, humor, and understanding, as she explores stereotypes of black female sexuality and white male perspectives on black female beauty. Folan goes beyond statistics and offers firsthand insights on her own interracial relationship and attempts to tap into a woman's desire to have all that they deserve instead of restricting themselves, simply because they want a "good black man." Frank, authoritative, and universally relevant, her message to women is to look beyond skin color, accept themselves for who they are, and seek a man who truly loves them, regardless of race.

[Don't Bring Home a White Boy](#) AuthorHouse

When war fire was burning over Chinese mainland around 1948 to 1949, tons of KMT soldiers forced to withdraw into Indochina; Lieutenant General Ho Pei-fu was the vice commander of the saying military corp; During that couple of years surviving in Vietnam, he met an Euroasian beauty hooker who became his seventh concubine after the troops returned and settled down on Taiwan Island in early 1953. The Generals power faded and finally lost it but he still could go on maintaining his fortune also influence through his long time founded traitional Chinese black and white networks while the young high class hooker Black Rose also took advantage to use her mobster philosophy to run out of concubine birdcage and step by step rose herself into North American business jungle... *Blue Dragon and White Snake* is a fictionalous story formed by authors immaginations also basing on that old times somehow facts, legends or unproofed rumors; the old time had been gone but people used to repeat their shits to presure empty fame, sex and money through power and blood; Life is a whore at the end..... During 1949 up to 1988 Taiwan had been under military marshal law ruling and the term White Terror used to mentioned along those years.....

[Encyclopedia of the Black Arts Movement](#) Rutgers University Press

This eloquent and provocative autobiography, originally published in 1972, records a day by day, sometimes hour by hour, compassionate account of the events that took place in the streets, meetings, churches, jails, and in people's hearts and minds in the 1960s civil rights movement. During the 1960s James Forman served as Executive Secretary and Director of International Affairs of the Student Nonviolent Coordinating Committee. He is now Distinguished Adjunct Professor of Anthropology at American University in Washington, D.C., and President of the Unemployment and Poverty Action Committee. He is the author of six other books.

[Lost Sounds](#) FriesenPress

The 2008 Photo Illustrated Edition of Robert Carl Cohen's 1972 biography of Robert Franklin Williams, advocate of armed self-defense in the 1960s Civil Rights Movement, and prophet of ghetto uprisings and a Socialist Revolution. The story of how an easily contented youngster who dreamed of becoming a poet was transformed into an archenemy of the U.S. power structure. Included in these pages are historically significant events such as Williams' talks with Fidel Castro and Mao Tse-Tung, details of the infighting within the Cuban Communist Party, his meeting with Che Guevara, and impressions of life in China during the first years of the "Great Cultural Revolution." This new edition is illustrated with previously unpublished photos of Williams & his wife, Mabel, in exile in Cuba and

Africa. KIRKUS REVIEWS: "The education of one Black man you should not miss, and certainly cannot dismiss."

Navigating Interracial Borders University of Illinois Press

A groundbreaking history of African Americans in the early recording industry, *Lost Sounds* examines the first three decades of sound recording in the United States, charting the surprising roles black artists played in the period leading up to the Jazz Age and the remarkably wide range of black music and culture they preserved. Drawing on more than thirty years of scholarship, Tim Brooks identifies key black recording artists and profiles forty audio pioneers. Brooks assesses the careers and recordings of George W. Johnson, Bert Williams, George Walker, Noble Sissle, Eubie Blake, the Fisk Jubilee Singers, W. C. Handy, James Reese Europe, Wilbur Sweatman, Harry T. Burleigh, Roland Hayes, Booker T. Washington, and boxing champion Jack Johnson, plus a host of lesser-known voices. Many of these pioneers struggled to be heard in an era of rampant discrimination. Their stories detail the forces—black and white—that gradually allowed African Americans to enter the mainstream entertainment industry. *Lost Sounds* includes Brooks's selected discography of CD reissues and an appendix by Dick Spottswood describing early recordings by black artists in the Caribbean and South America.

Radical Feminism Oxford University Press

C. P. Ellis grew up in the poor white section of Durham, North Carolina, and as a young man joined the Ku Klux Klan. Ann Atwater, a single mother from the poor black part of town, quit her job as a household domestic to join the civil rights fight. During the 1960s, as the country struggled with the explosive issue of race, Atwater and Ellis met on opposite sides of the public school integration issue. Their encounters were charged with hatred and suspicion. In an amazing set of transformations, however, each of them came to see how the other had been exploited by the South's rigid power structure, and they forged a friendship that flourished against a backdrop of unrelenting bigotry. Rich with details about the rhythms of daily life in the mid-twentieth-century South, *The Best of Enemies* offers a vivid portrait of a relationship that defied all odds. By placing this very personal story into broader context, Osha Gray Davidson demonstrates that race is intimately tied to issues of class, and that cooperation is possible—even in the most divisive situations—when people begin to listen to one another.

I Am a Man! iUniverse

Taking a black man to bed is the ultimate kink for white wives. It's supposedly forbidden, taboo, erotic, yet more and more white women are sampling the taste of dark chocolate every single day. The women in these five red-hot tales of lust and passion can confirm that black lovers are better in every way, so give in to your darkest temptations... This collection contains explicit scenes of erotica and is not suitable for minors.

Radio Free Dixie Robert Carl Cohen

Reproduction of the original: *No Man's Land* by Ralph Connor

A Southern Ambience BoD - Books on Demand

CRYING FOR FREEDOM tells the story of Oheneba, a young man from Africa whose desire to escape his native country's defective social, political, and economic systems propels him to Europe and eventually to the United States. He discovers that neither place is the "land of milk and honey" he had dreamt of. His experiences and observations during his travels dampen his hope for the black race, which he views as not only failing to trust itself, but also reposing blind trust in the white race and in the Christian religion of meekness and forgiveness: misplaced trust that has enabled the aggressive and the "strong" to perpetually dominate the black race. Oheneba comes to the scathing determination that the white race is a ruthless, bloodthirsty race, quick to give charity but not justice, a race that is never satisfied, that relentlessly pursues positions of command, glory and wealth of every kind, even if it means colonizing and enslaving other races and declaring them

personal property. Yet, Oheneba concedes that he has reached his current station in life partly due to the benevolence of the white race. As much as he tries to hate white people for their greedy and wanton destruction of his race, hate is a feeling very difficult for him to adopt. Oheneba cannot bring himself to apply the word "racist" to whites, partly because he has had worse experiences at the hands of his fellow blacks. In the end, Oheneba concludes that despite the many sins in white America's past and the flaws in its present, they share with him a common humanity that is evident just below the surface. Oheneba wonders, rather boldly, whether his own life story provides evidence that white America, for all its atrocious and evil deeds, may possess a paradoxical goodness. In order for black people to find their places in mainstream America, much depends upon the generosity of white Americans. And to the extent that many white Americans of past and present are decent, fighting for black people's equal rights and access to mainstream America, sometimes even helping black folks to get ahead of their fellow whites, this paradoxical goodness is evident. Ironically, it is the very attributes of the social systems that Oheneba was running away from that ultimately became his grace: e collective culture or the "it-takes-the-village-to-raise-a-child" approach to life. Oheneba loathed this culture because he felt it created comfort and security for the African and resulted in the suppression of individual responsibility and accountability.

Good Girl, Bad Girl NYU Press

In examining the careers of communist and liberal actors, screenwriters, playwrights, and directors in Hollywood from the late 1920s to the present, this book uses studio and PCA correspondence, FBI files, film and theater reviews, and other sources to reveal how all of these artists were concerned with and active in the cinema of social protest. It covers the works of those liberal stars and directors who collaborated with communist artists in New York and Hollywood, including John Garfield, Canada Lee, Frances Farmer, Paul Robeson, James Edwards, and Paul Muni; liberal filmmakers like Philip Dunne; and ex-communists (and HUAC-friendly witnesses) like Elia Kazan, Edward Dmytryk, and Robert Rossen. It also looks at the activities of the Communist Party in Hollywood and the far-reaching influence of the Soviet Union.

The Making of Black Revolutionaries Troubador Publishing Ltd

This book is about people whose ancestors lived in bondage and the ordeal and challenges facing them finding freedom in a world where others were still in bondage. It tells of the simple life challenges and the struggle of being accepted. It tells of those that were not responsible for the things that were done in the past but were willing to sacrifice everything to make the world they now live in better. It displays the simple beauty that life can hold and the courage to keep that beauty alive. It tells of how their leaders built a challenging world around them and proved to them they were equal to any man. This story contains hardships, challenges, humor and a zest for life as free as it possibly could be. The story takes place in the mid 1800's on a Louisiana cane Plantation. It tells of free people and the challenges they faced to hold that freedom as it was at a time and place in history that just wasn't ready for the change. It tells of the struggles and the pleasures that evolve through the good deeds of a group of people that had the belief that the best people in the world were treated the worst. To see the beauty of the outcome of this story, just take a stroll to the place called Cool Wind's Gate.

Blue Dragon and White Snake Andrea Martin

The weekly source of African American political and entertainment news.

The Secret Principles in Black and White iUniverse

Though Massachusetts banned slavery in 1780, prior to the Civil War a law prohibiting marriage between whites and blacks reinforced the state's racial caste system. Amber Moulton recreates an unlikely collaboration of reformers who sought to rectify what they saw as an indefensible injustice, leading to the legalization of interracial marriage.