

Types and Shadows



Issue #104

Summer 2025

Journal of the *Fellowship of Quakers in the Arts*



www.fqaquaker.org

facebook.com/quakersinthearts

T&S Editor

Chuck Fager
chuckfager@AOL.com

Layout Designer

Martin Parker
parquillian@gmail.com

FQA Board Members

Jeanmarie Simpson, Clerk

Doris Pulone, Treasurer

Liz Di Giorgio, Recording Clerk

Keith Calmes, Membership
keithcalmes6@gmail.com

Pamela Williams

Jennifer Elam

Jonathan Talbot

Chuck Fager

Types and Shadows is published quarterly by the Fellowship of Quakers in the Arts (FQA), Editorial: chuckfager@AOL.com

Membership is \$35/yr
Membership dues payment and profile entry at fqaquaker.org or c/o Keith Calmes
700 Central Ave.
Lindenwold, NJ 08021.

T&S Submission deadlines are:
Sept. 15, Dec. 15,
March 15 and June 15.

FQA is an art ministry for Quakers and others under the care of
Trenton NJ Monthly Meeting.

Cover Photo: Quaker artist Kindred Gottlieb in action on June 14 in Los Angeles. She was being interviewed for a community media project.
photo by Hector Razon, Alcance Urbano Noticias

Two Clerks' Letters

Recently there was what Friends call a "warm" discussion in FQA's email circle about writers publishing with Amazon's Kindle Direct Publishing.

Here are two more contributions:

Jeanmarie Simpson is the present FQA Clerk.

Chuck Fager was FQA Clerk from 1998 to early 2005.

They have a common concern as authors to address for FQA readers at large.

Jeanmarie Simpson

A Way Opened: On Publishing with Kindle Direct Publishing

Dear Friends,

As a writer and a Friend, I am called to bring forth the stories that press on my heart. But as many in the Fellowship of Quakers in the Arts know, having those stories heard—let alone published—is often a steep and uncertain path. This past year, something changed for me: four of my plays were published in a single volume by Upstage Left Press, a small independent publisher committed to theater and storytelling. They believed in the work, took the leap of faith, and brought it to life.

They did so, in part, by using Kindle Direct Publishing (KDP) as a printer and distributor. KDP provided the means to print the book professionally and make it widely available, without requiring the upfront costs that can be prohibitive for small presses. That support made it possible for Upstage Left Press to act on their belief in the work.

For me, as an artist, this was a quietly transformative moment. My plays—rooted in spiritual inquiry and dramatic tension—were not only completed, but made visible. That visibility matters. Not every writer fits within conventional literary or theatrical pipelines. KDP, for all its complications, created the infrastructure that allowed a small press to carry my voice forward.

This doesn't mean I overlook the ethical tensions. Amazon, which owns KDP, raises serious concerns—from labor practices to environmental impact. But I also know that our testimonies don't call us to perfection. They call us to discernment. And in this case, I saw the testimonies of equality, simplicity, and community at work.

Simplicity, in the accessibility of the platform. Equality, in the way it enables unheard voices to find expression. Community, in the collaboration it fosters between writer and publisher—especially when that publisher is small, scrappy, and led by conviction more than capital.

We live with contradiction. As Friends, we are not called to withdraw from the world, but to walk through it with clarity and care. I used a publisher who used KDP, not out of unthinking convenience, but because it was a faithful step forward for the work. It was a way opened.

Jeanmarie Simpson, Clerk, FQA

Chuck Fager

Dear Friends,

Let's talk about writers who publish with Amazon's Kindle Direct (KDP for short). I'm one.

Backstories: One: In 1974, my third trade book appeared ["trade" means published by a traditional publisher], *Selma 1965*, from Charles Scribner's Sons.

I thought sure I had "arrived." Scribner's did Hemingway, Fitzgerald, Vonnegut, lots more bigtime writers – and now, me. They even paid me a \$2500 advance. And they took care of everything else.

Well, it turned out, not quite everything.

They did a tiny bit of promotion, seemed like about two hours' worth.

Chuck Fager KDP letter continues , page 3 >>

>> *Chuck Fager KDP letter, from page 2*

And the \$2500 went toward 9 months of full-time focused work of research and writing. (Plus I had two toddler daughters.) That's about \$1.34 per hour. Tight times.

The book's few reviews were favorable. But Selma was not a best-seller, and was soon remaindered. Still, I was grateful: a published writer. Yet like most (non-best-selling) published authors, I kept my day jobs.

Backstory Two: 18 years later, in 1992 – Had another experience common to most PUBLISHED writers. This time I wrote a mystery: *Murder Among Friends*, which took several months. Then I sent out query letters to 110 literary agents; in envelopes, hand-signed, with stamps.

Got a few nibbles, no takers. That meant my "pay" equaled \$0 per hour. Stayed at my day job. Was it the end of the publishing line for me??

No! Instead I took the road less traveled by most PUBLISHED writers then: Self-publishing.

I printed *Murder Among Friends* myself. There was a \$2500 "advance" here too — but from my credit card to a printer, upfront for 1000 copies (the minimum).

So besides a writer with a day job, I was now running a bookshop: cartons stacked here and there. Late nights, shoving books into thick mailers, scribbling addresses, lots more stamps, lugging them to mailboxes.

But I was lucky: *Murder* sold out. I printed 1000 more, sold out again. Even had money left over, cleared maybe \$1500; "pay" was about \$2 per hour. But the book was "successful." Yet I still needed day jobs.

[Sidenote: 1995 -- wrote and printed a second mystery. It flopped. (Ya never know.) Lost several hundred bucks. Still have a couple cartons. "Pay" was actually less than \$0 per hour. Stayed with day job.]

One more note: 1995-2007-- Also, felt the irresistible call of many PUBLISHED authors to write about my PASSION, not just what would "sell."

My passion was Quakers. So I did:

Beloved Friends, we Quakers are a very niche market. Sales too were niche; overall, I about broke even on costs; again, pay rate approx. \$0 per hour.

But it felt satisfying, even as a side hustle.

[Sidenote: Despite low "pay", etc., this is a writer's SUCCESS story. I wrote about my passion, sold a good many copies; some had impact.]

But I needed HELP. Research & writing was hard enough; the bookselling part was like another (unpaid) day job. Too much.

>> 2005-- Lucky me: A PUBLISHING REVOLUTION was coming, via new "Print On Demand" (POD) machines that made single books at a time, at a competitive cost. Amazon soon bought in.

With POD, Amazon brought together printer & mail order Bookstore: they charged writers NO upfront fees to publish (they made money from book sales).

For me, this meant: no more stacked-up inventory, no credit cards laden with printing charges. No more stuffing packages. Now I could stick to writing, editing, publishing, and collecting modest royalties. (Still kept my day job.)

Since then, close to 20 years, I haven't looked back. I've done almost 50 different titles with KDP -- (E- books too), and it pays every month. The royalties weren't much, but they were real, and (Integrity!) always on time.

>> 2012 – I turned 70; retired from day jobs.

>> 2012-TODAY-- Since then I have lived "low on the hog" (Simplicity? Maybe), mostly on Social Security; and am still writing, editing and publishing my passions. (Nowadays resisting autocracy as well as encouraging Quakers.) For me, this is still more of a writer's success story. (Cue the gratitude.)

Some friends like to hate on Amazon, and the company definitely needs change (mainly a UNION). But I am very aware that my story, as an unaffluent passion-pursuing published writer, is by no means rare.

The fact is that Amazon/KDP has opened a way into an extremely exclusionary legacy publishing world. It unlocked the gates for hundreds of thousands of previously excluded writers, particularly newbies, unrepresented & those with specialized passions and stories.

KDP brought them —and me — into the market. As of 2018, KDP reportedly had issued 1.5 million titles; by March 2021 its monthly authors royalty fund was over \$40 million. Around \$100 of that was mine.

So hate Amazon all you want, but that is a liberating truth of our time, for many many, and for me.

But if you really can't abide KDP, I have one request: remember the words of the late rock and roll prophet/sage Sylvester "Sly" Stewart: "*Different strokes, for different folks.*" (If Sly had turned Quaker, this would have been a Testimony by now.)

And FEAR NOT: if you want to publish independently sans KDP, there are now other smaller companies that will do similar work – for a fee. Find them on Google & YouTube.

Chuck Fager

PS. For the record, I won't receive any kind of compensation from KDP for writing this note. (Well— I won't unless you buy one of my books there; then I'll earn a buck or two royalty. Fair enough?)





Photo by Janet Lamborn

Featured Quaker Artist Joana Fitz

Highlights from Caln Quarter Art Exhibit

FQA sponsored an art exhibit at the gathering of Caln Quarter of Philadelphia Yearly Meeting, in early May. Ten Quaker artists participated in the show, which included paintings, photographs, drawings, decorate paper, jewelry and crocheting.

Paintings and drawings by a young artist, Joana Fitz of Lancaster PA Meeting, really caught our attention.



Photo by Janet Lamborn



Photo by Janet Lamborn

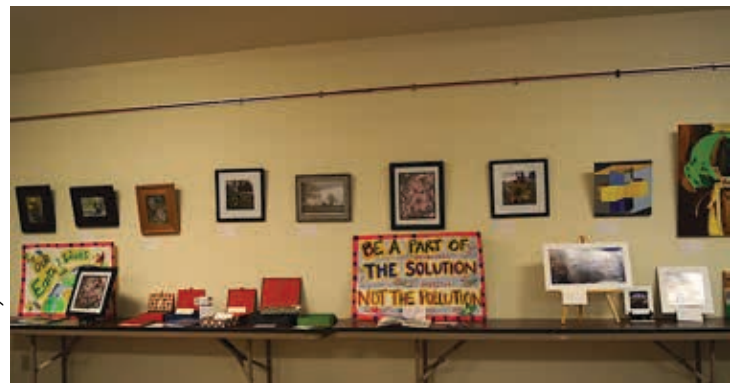


Photo by Janet Lamborn

Featured Quaker Artist

Kindred Gottlieb

Art, activism and outreach in the streets of L.A.

Kindred Gottlieb is an artist and activist Friend who lives in Los Angeles. Recently she found herself doing what committees would call outreach and activism, both by accident and later on purpose.

She wrote vivid sketches about these experiences first on Facebook, and then for our columns. In a way they are dispatches from (one of) the front lines of ongoing struggle in our larger society, reports that cross and meld the distinctions between art and witness. We're happy to share them.

Facebook - 05-12-2025

I spent the morning with my puppy in Glendale, CA (Trump country). At the Starbucks, waiting for my car to get repaired, I was invited to sit with a group of elderly Philipino men. (Puppies make great conversation starters.)



Photo by Kindred Gottlieb

All were US citizens who have been in the US for at least 50 years. After discussing Quakerism and my roots in Los Angeles, one of them asked me what I thought about Trump.

I didn't mince words, let me just say. After going on quite a rant, I asked him what he thought about Trump, and he proclaimed. "I love him! We all do!" Incredulously, I asked, "why?"

To which he responded, he's a good business man.

I said, that's only because he refuses to pay his workers. I told him I have a family member in New Jersey who is in the electrician's union and nearly everyone in New Jersey hates Trump because he doesn't pay his workers. I also told him that he is not even successful because his dad bought a million dollars of chips from his casino to bail him out-- and it still failed.

So then the man said something very interesting. First of all, he talked about how Philipinos are second class citizens in the US and the people in charge are always white--so if you are brown you'll never be allowed to succeed in the US. I pointed out that Trump has been firing military leaders of color, claiming they were only there because of DEI, and we all agreed that he really fired them because he wants his own loyalists, that this was what dictators do.

They were also big Duterte supporters and seemed to be pro-dictator in general so I said that I didn't know anyone who has ever said, I sure loved living under Pinochet, or Mussolini, or whatever. One of them asked who is really making the decisions for Trump and I asked if they had heard of the Heritage Foundation. I called it a Taliban for Christians and told them to look it up along with Project 2025.

Eventually, the first guy admitted that a big reason he liked Trump was because he was a womanizer! He said women were keeping him down. I said, "is that all women? Or just one particular woman, because it kind of sounds like you're referring to one particular woman."

They all laughed. And one of them said the reason he supported Trump was because Melania is so beautiful to which I pointed out that she hasn't even been in the white house more than a couple of times since he was elected.

>> **Kindred Gottlieb, from page 5**

As we were nearing the end of our conversation, the first guy mentioned that he hated Muslims.

He said because they are terrorists.

To which I asked if he considered shooting tons of people in a school or during a music festival to be terrorism.

"Yes" he said.

I then pointed out that every single mass shooting in the United States has been a white guy... Every. Single. One. And that the man who blew up the Oklahoma City building was a white supremacist and that white guys in two different cities walked into stores just because they were majority non-white and opened fire. That is terrorism.

They were silent after that. I'm not sure it had ever occurred to them.

One of the guys, a free mason, had said he was actually a "RINO" and was the only one of his friends who did not support Trump. He also said he'd never met a woman as educated as I was. I told him that it's because I'm obsessed with fact-checking everything I hear.

As I was leaving, I ran back excitedly and tapped him on the shoulder, "Hey, I'm a RINO too!! I'm a Republican now!"

He gave me a fist-bump. I said, "You want to know why I registered as a Republican? So I could vote against Trump in the primary! That's how much I hate that guy!"

I think we all were a bit happier after the conversation and hopefully I gave them some things to think about.

Facebook June 10 2025:

Yesterday I witnessed a man being abducted at 231 Broadway, Los Angeles. June 9 at 8:55am. I failed the first rule of bystander training – document and make sure the victim is OK.

[She took video with her phone.]

The reason the video stops so soon is because I dropped my phone and started cursing at the agents. (I decided not to include the audio of that but you can use your imagination). I probably should have asked him instead if there was somebody he needed me to contact.

A friend helped report the incident to [Congressman] Jimmy Gomez's office and CHIRLA [Coalition for Humane Immigrant Rights of Los Angeles] yesterday.

I'm writing this mostly as a confession because it's been weighing on my conscience all day and also as a warning to others that you never know when you will witness something and that you need to stay calm because there are more useful forms of resistance besides anger.

Yesterday at 6am, ICE hit the shopping area across from Orange Grove Friends Meeting and pulled a gun on somebody for trying to photograph their license plate.

My daughter and I just ate at Dena Burger [about a block away from the Meeting] on Sunday [June 15] (she loves their grilled cheese). The veggie burger is also great and the owner mentioned in this clip that 60-70% their clientele are afraid to leave their home.

Go support Dena Burger and Baja Ranch market if you live in the area.



Photo by Chuck Fager

Kindred Gottlieb and some of her faces in the FQA Lemonade Gallery, Tacoma Washington, 2006

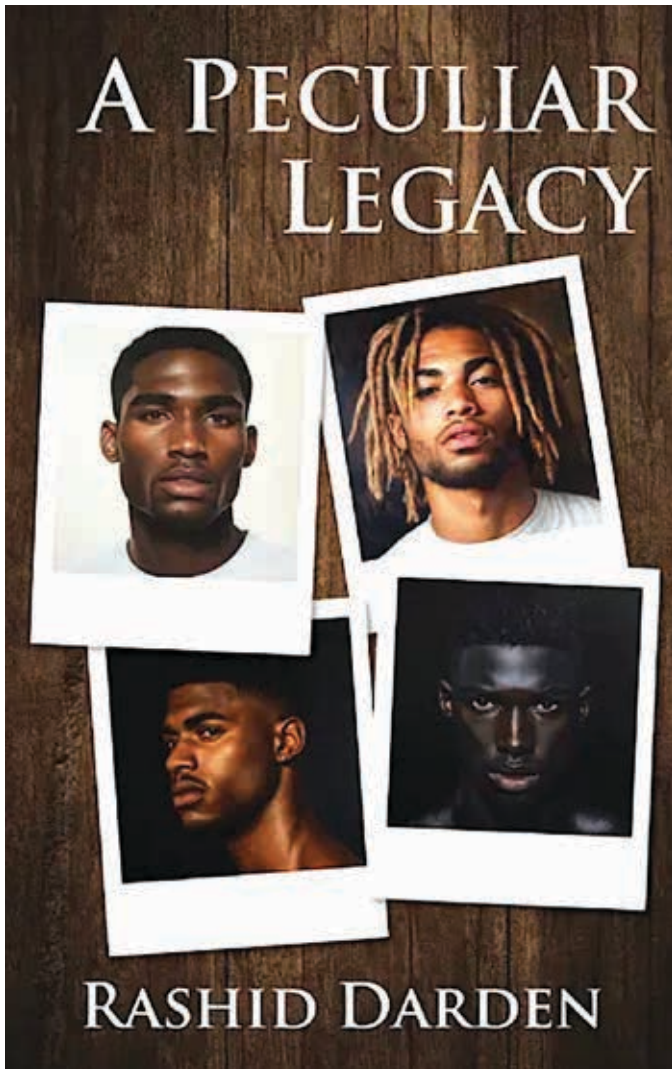
**Kindred Gottlieb is an artist and activist
Friend who lives in Los Angeles.**

Featured Quaker Artist

Rashid Darden

A Peculiar Legacy

Review by Mitchell Santine Gould



Cover by OldGoldSoul

“Slope had a heartbeat,” writes Rashid Darden in his new novel *A Peculiar Legacy*. “(OldGoldSoul, publisher, \$15.99, 184 pages.)

“What was once a barren wasteland no sane person would have built a house on was now a community of ninety families in seventy or so houses and apartments. Slope lived ... Slope breathed, with memories from every movement that touched DC and the world. Slope worshiped, and believed, and came together every Sunday under an ancient sun, to perform a rite that had no name, but that gave to them an indomitable spirit that lived in each of them...”

Slope had a soul, that now mourned with the death of Gino Powell, its favorite son, yet swelled with the promise of new life, despite the blood-stained pavement of Washington’s streets.”

A Peculiar Legacy’s pages interweave three plots: the troubled teenaged lives of the “Gang of Four;” the mystery surrounding Gino’s death; and the spiritual life of this decidedly mixed-class Black neighborhood.

A fourth storyline provides our point of view into this “peculiar” society, when a gay couple moves in and become increasingly important citizens of the block.

Many readers have found the premise to be irresistible: what if a Black neighborhood struggling with despair and violence unknowingly re-invented Quakerism for themselves? It began with the late, somewhat mysterious Miss Jessie, was now led by patriarch Pops and matriarch Miss Sandra, they meet each Sunday for “worship:” an open-air Meeting for Worship conducted right in the street where their burned-out Protestant church once stood. Ironically, Miss Sandra herself declares, “I don’t know nothing ‘bout no Quakers, though. Ain’t no Quakers in Slope. Any church is alright with me as long as they are all about love.” Yet maybe Miss Jessie knew something....

Regardless, this is indeed a loving Quakerism adapted to a tough, profane, even dangerous, place. It’s a world you can enter, where generations have survived urban violence by looking out for one another. And even Gino’s murder challenges the seekers to look within themselves.

An excerpt from A Peculiar Legacy

Ziggy and Netta [the trans love interest] pulled out the [traffic] barriers from their normal spaces between the houses on the North side; Jordan and Rahman handled the barriers from the South side.

There seemed to be more gathered at worship than usual. Something in the air pulled the families together under the hot sun. This was their ritual, performed time and time again for decades, with few knowing why or how the tradition had come to be, despite worshiping in the shadows of the burned-out shell of Pleasant Stream, that had never been repaired, and had been overtaken by wildflowers and graffiti.

More Rashid Darden, page 8 >> ¶

>> **Rashid Darden, from page 7**

At the appointed time, Peek rose.

“Slope gathers here, at this intersection, in a neighborhood that belongs to us, to worship the Creator of all things. We decided long ago that we are the preachers and the teachers that we have been waiting for. We decided that God will take care of us, if we listen. You are welcome to listen with God, with us, in silence. And if he tells you to speak, then please...”

Peek heard a door slam from Korey’s house up the block. It was him, emerging from his family’s home as though he’d always been there—not at all like he’d been on the run for the past few weeks.

“If he tells you to speak...” Peek said again, distracted. Scared. But resolute.

“If he tells you to speak...then speak.” Peek locked eyes with Korey, who sped up his gait as he entered the circle of families and folding chairs.

As thee can see, it’s a wholly “peculiar” vision, vividly realized. This is not an expensive book, but, I think, a valuable one.

Mitchell Santine Gould is the leading authority on the role of Quakerism in the establishment of Transcendentalism. His forthcoming trilogy, *Kelson of the Creation*, is described at <https://kelsonofthecreation.com>



Photo by OldGoldSoul

Rashid Darden

Glimpses of Slope

Rashid Darden: Part of the novel depicts a fictionalized version of Jennie Mustapha, a very real, and very fascinating Black Quaker woman. She spent over 40 years in service to youth as a teacher and administrator in the District of Columbia Public Schools.

She is notable for being reprimanded—twice—for inviting Pearl S. Buck to be a commencement speaker. Buck had been blacklisted by the U.S. House Committee on Un-American Activities for her so-called communist sympathies but was more likely on the list for her stance against school segregation.

Miss Mustapha had a vibrant volunteer life, from her early years as a suffragist and advocate for economic and racial justice, and her later years as a board member for the Sidwell Friends School and committee membership in Friends Meeting of Washington.

I came across Jennie Mustapha’s name twice: once when browsing memorial minutes of Friends Meeting of Washington members, and again when reading the history book of the Washington, D.C. Alumnae Chapter of Delta Sigma Theta Sorority. The Deltas had mentioned her Quaker affiliation, but the Meeting’s memorial minute was silent on her Delta affiliation.

As a member of a Black fraternity, I found that to be an interesting decision that made me somewhat uncomfortable. Why had this been omitted, but other parts preserved? I then began to consider what Quakers—particularly white Quakers—even knew about Black fraternal memberships in the first place. Do we know that Bayard Rustin was an Omega Man? Do we know that Mahala Ashley Dickerson was a charter member of an Alpha Kappa Alpha chapter, the same sorority as former U.S. Vice President Kamala Harris?

The question “What else has been overlooked by white Quakers?” was the establishing question of ***A Peculiar Legacy***.

Another Glimpse of Slope

The neighborhood is self-protective. Royce, a lesbian police detective, steps up when Kyle, an uninvited interloper intrudes.

Kyle: “Detective, I don’t want any problems. There’s something unusual about this neighborhood. Have you ever heard of SPICES? It’s what Quakers believe. ‘S’ stands for simplicity...and...and I’m telling you, it’s Quakers here. Black Quakers. Hand to God. And they’re meeting right here in the intersection on Sundays.”

Royce: “Even if that’s true, sir—which it ain’t-- what difference does it make what these people are doing on their Sunday morning? Move along. Now.” His foot heavy with embarrassment, Kyle sped off.

“Watch who you do business with,” Royce said to Ziggy.

“Tain’t never told that dude where I live. Never,” he said.

Royce sucked her teeth. “Spices. Huh. Like white folks ever gon’ really know about spices...”

Rashid Darden is Associate Secretary for Communications and Outreach for Friends General Conference. A prolific novelist, he lives in North Carolina.

Featured Quaker Artists

Jonathan Talbot & Signe Wilkinson

**Their New Book is Here,
With An Introductory Sonnet**



Sketch by Signe Wilkinson

Jonathan Talbot



Sketch by Signe Wilkinson

Signe Wilkinson

*Jonathan Talbot is a man of many parts,
including the Fellowship of Quakers in the Arts.
In painting and video— in media diverse,
And now slinging sharp stanzas against villains perverse.
When he saw with alarm the country going to pot,
Did he dilly or dally? — Oh No, he did not!*

*He picked up his keyboard and jumped into the fray,
And the result is a new book that is now on its way.*

*He joined with Friend Signe, who battled with cartoons,
Snagging big prizes while tweaking buffoons.*

*Together they labored and have now thrown down their
marker,*

In a new book about the most Amazing Carnival Barker.

They show how his bluster was too good to be true.

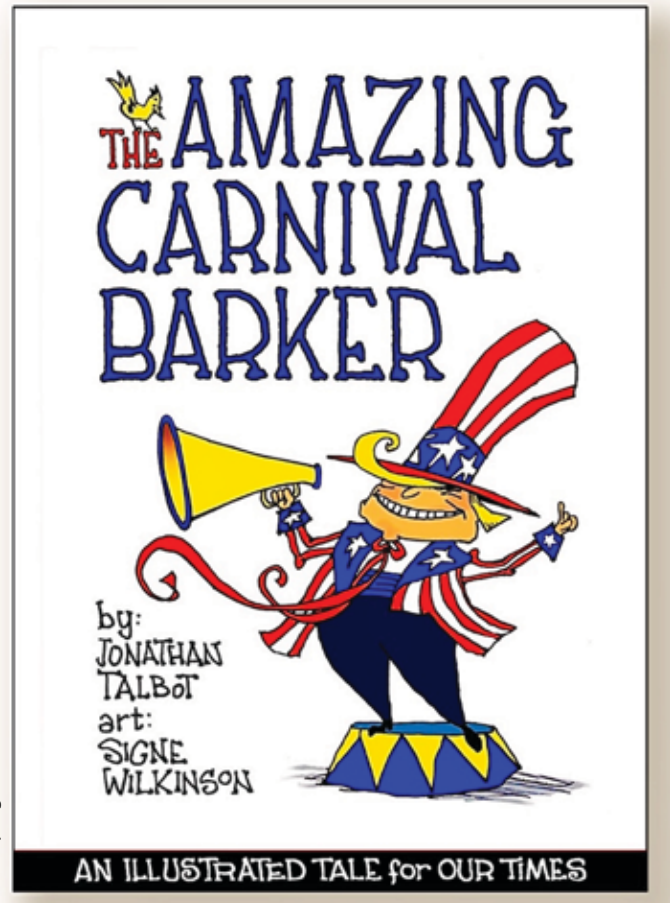
So read up, America, this could be happening to you!

Chuck Fager



Sketch by Signe Wilkinson

Rousing Cheerleaders . . .



Cover by Signe Wilkinson

With echoes of Dr. Seuss and the Pied Piper of Hamelin, **The Amazing Carnival Barker** sets up his tent in Anytown, USA. Folks come from far and wide and fill the seats. The Barker presents a fabulous show...

*With his red and white hat and his gold-colored hair
And his star-spangled suit, freshly pressed
The amazing Carnival Barker
Puffs up his splendiferous chest
And he tells us that he is the best of the best,
He's the king of his three-ring domain...
And he'll make things great... again.*



Sketch by Signe Wilkinson

**Who thought his clowns would attack the police???
And coming up next . . .**

>> Jonathan & Signe, from page 9

The book has "Action, Surprises, and Thrills by the Ton..." plus "Popcorn and Peanuts and a whole lot of fun...."

But soon things begin to take a darkening turn, For the people of Anytown have much more to learn....

For the Amazing Carnival Barker has much more up his sleeve, Even a not-so-friendly dragon, you must read to believe.

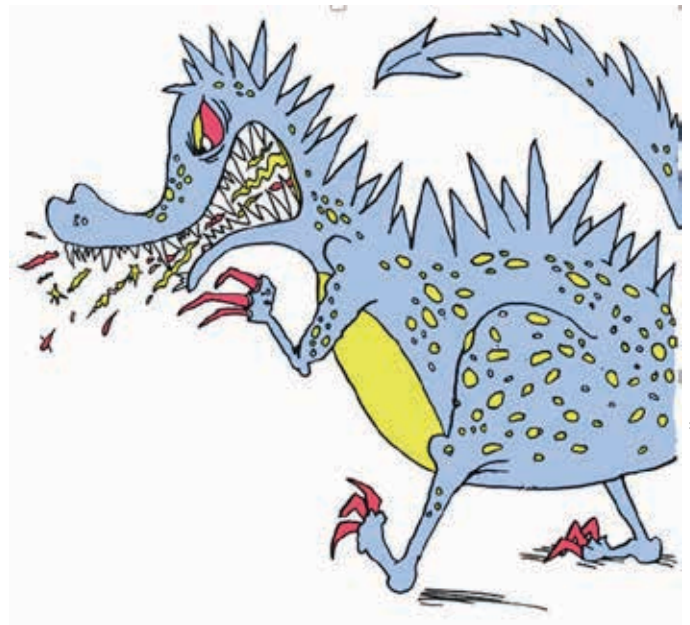
Yet no one is prepared for the Barker's final act.... And you'll never forget it; now that is a fact.

Painter and collage artist Jonathan Talbot and Pulitzer Prize-winning editorial cartoonist Signe Wilkinson created this illustrated satirical book to address the themes of political leadership, deception, and blind allegiance. Their work was informed by the writings of Jonathan Swift, songs of Bob Dylan, and the tempests of our times.

The Amazing Carnival Barker boldly speaks truth to power in driving rhymes, and vivid images. 44 pages, 8x10 paperback.

Ordering information is available here:

<https://amazingcarnivalbarker.com/>



Sketch by Signe Wilkinson

Did we mention there's a dragon?

Featured Quaker Artist

Doug Gwyn

Two New Songs

Y2K

Doug Gwyn, April 2025

*Still watching TV
Still like to rock and roll
Still buying CDs
Still like that classic soul
Ain't got no smart phone
Ain't got no Blue Tooth
Still use a flip-phone
To tell the truth*

Refrain:

*Well, I seem to have stopped
And I seem to have dropped
Out of fashion
Out of line
Out of passion
Out of time
Y2K*

*The year two thousand
Was when I'd seen enough
To know the ending, and
All the other stuff
That makes for filler
In a tired plot
Thrills and spills
And things I'd rather not*

Refrain

10



Photo by The Brothers Doug

Doug Gwyn is a retired Quaker scholar, author and minister, now in Richmond Indiana. He has written and recorded many songs. These two are from his latest collection, *Tales from the Grift: The First One Hundred Days.* Hear these and many others free online at: <https://brothersdoug.me>

The Fifty-First State

Doug Gwyn, April 2025

*Step right up, don't be shy
Don't you stop to wonder why
The fifty-first state wants to be you
Step right up, don't be late
You could be the fifty-first state
All dressed up in red, white and blue*

*Canada is leading
But Greenland's in the race
And Gaza's not conceding
Panama is in the chase*

*So, step right up, you could be tagged
To add your star to our flag
All dressed up in red, white and blue
Join our flag and we'll salute
Don't say no, or we might shoot
The fifty-first state wants to be you*

*Just think of all the status
Just think and you will find
The fifty-first state is
First a state of mind*

*So, step right up and don't be shy
Don't you stop to wonder why
The fifty-first state wants to be you
Step right up and don't be late
You could be the fifty-first state
All dressed up in red, white and blue.*

Featured Quaker Artist
Jeanmarie Simpson
When Churchyards Yawn
& Other Plays



Photo by Upstage Left Press

Jeanmarie Simpson

From a new publisher, **Upstage Left Press**, comes a collection of four plays by FQA Clark *Jeanmarie Simpson*.

When Churchyards Yawn and Other Plays (the title is from a nighttime soliloquy in Hamlet) invites you to meet all the dead Hamlet characters who have graduated from Limbo to Purgatory.

Seems there's been a bit of a backlog. Hamlet Senior is ancient and over it. Polonius is befuddled, as ever. Rosencrantz feels like a nitwit, Guildenstern blames Rosencrantz. Ophelia is innocent and furious, Gertrude is spitting mad. Claudius is contrite to the point that you want to smack him.

When Churchyards Yawn asks -- will all these fatally flawed characters ever make it to Heaven?

Ghosts of the Gilded Stage -- On the stage where he once lived and worked, an actor prepares for his final exit -- facing memory, failure, and the lingering phantoms of a life in the theater.

Even Unto Death -- interrogates motherhood, war, and memory: In a farm kitchen years after Joan of Arc is executed and erased, her family struggles to mourn their child -- and begins the slow, aching work of clearing her name.

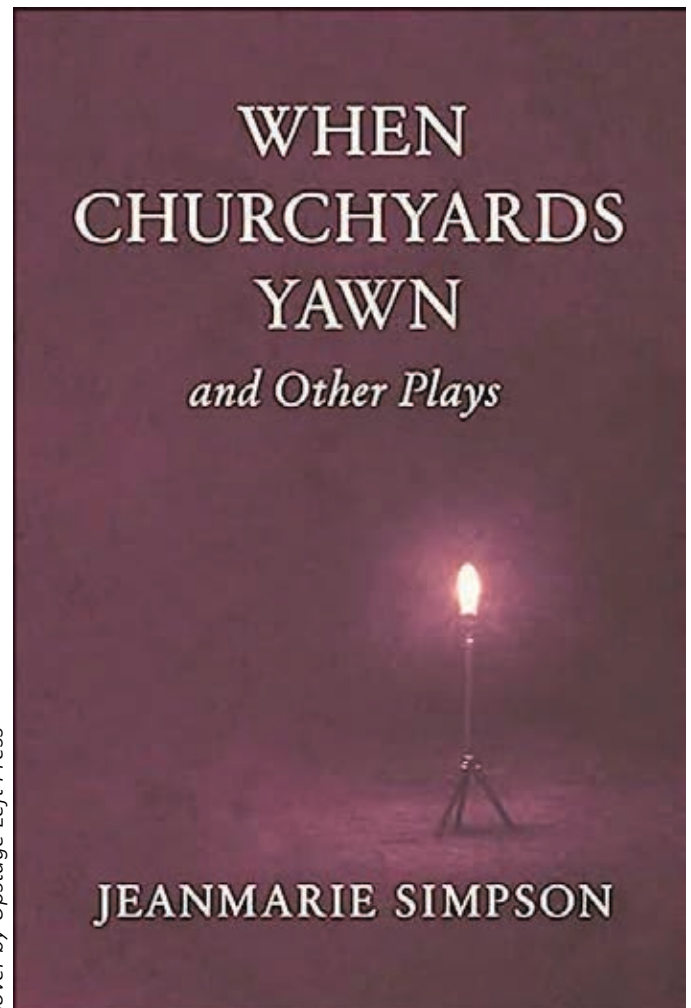
Lear (A Solo Adaptation) -- A king, alone at the end of his life, unravels in a final, fractured soliloquy.

Upstage Left Press hails *Jeanmarie Simpson* as a pioneering force in American theater for more than four decades as a playwright, performer, director, and activist. She is best known for *A Single Woman*—her acclaimed play about Jeannette Rankin (excerpted in T&S #99, Spring 2024)—and *Heretic: The Mary Dyer Story* (described under the previous title *Mary's Joy* in T&S #53, Summer 2012).

Simpson has consistently fused art with advocacy, crafting narratives that center justice, feminism, and historical reckoning. Her work has been performed across the U.S. and internationally, celebrated for its poetic intensity and unapologetic political edge.

The publisher says of Jeanmarie that “She writes with actors in mind—creating roles that demand depth, precision, and truth. **When Churchyards Yawn & Other Plays** continues that legacy, offering performers and audiences alike a collection of intimate, layered works that ask what comes after the end.”

When Churchyards Yawn and Other Plays, 295 pages, paperback \$14.99, available on Amazon.



Cover by Upstage Left Press



Types and Shadows, Journal of
the Fellowship of Quakers in the Arts

FQA c/o Keith Calmes

700 Central Ave.

Lindenwold, NJ 08021

FQA Statement of Purpose

To nurture and showcase the literary, visual, musical and performing arts within the Religious Society of Friends, for purposes of Quaker expression, ministry, witness and outreach.

To these ends we will offer spiritual, practical and financial support as way opens.

***In this issue...* Quakers making art in and for tumultuous times!**

Cover: An FQAer on the “front lines” of Los Angeles

Pages 2-3: Two Clerks’ Letters on independent publishing concerns and opportunities

Page 4: Highlights from the FQA Exhibit at Caln Quarterly Meeting

Pages 5-6: An FQAer combines art and activism amid immigration turmoil

Pages 7-8: A New novel, A Peculiar Legacy, reviewed

Pages 9-10: Introducing The Amazing Carnival Barker, an illustrated tale for the times

Page 10: Two new songs by Doug Gwyn

Page 11: When Churchyards Yawn and Other Plays, by Jeanmarie Simpson

Back Cover: Art by Joana Fitz, from the Caln exhibit.



photo by Janet Lamborn

Two Faces, a work by Joana Fitz, included in an exhibit at the Caln Quarterly Meeting gathering in Pennsylvania in May. For more of Joana's work, see page 4.