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RADIO GOLF

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A BRIEF OVERVIEW ON THE HISTORY OF AFRICAN AMERICAN THEATRE

Aspects of the dramatic performing arts can be found in cultures around the world. Globally speaking, American Theater is a relatively new tradition. As theater has evolved from the **African roots** of Greek tragedy to Shakespearean epics, American stages have produced a wide range of plays, largely influenced by the diverse peoples inhabiting this nation. In its early years, American Theater reflected the lives of its proponents, namely white, property-owning, Christian men. Ironically, even as America established itself as a sovereign nation, the drama of the day came largely from Europe, which boasted a unique canon of work. Still, as early as 1821 black American artists were creating, staging and performing for mixed audiences, showcasing both existing and original work.

One of the first theater companies to approach the dramatic performing arts from an African American perspective was **The African Grove Theater** in New York City. It was founded by **William Henry Brown** and **James Hewlett**, both who had traveled by ship throughout the Caribbean, where story-telling, performance, dance and music were essential to the culture and survival of the slaves working on sugar cane and tobacco plantations, salt flats and mines. The company performed tragedies and comedies from Shakespeare to American playwrights. Eventually, the need for work that came from within the African American experience proved itself. Two years after it opened, the first play written and produced by an African American was presented at the African Grove in 1823. The play, *The Drama of King Shotaway*, by Brown, played to mixed (though predominately black) audiences that year. However, many whites were adamantly opposed to the existence of such a theater and frequent police raids, harassment and threats forced Brown and Hewlett to relocate the theater several times throughout the lower East side of Manhattan. Eventually, the white opposition won out over the tenacity of the black actors, directors and producers of The African Grove Theater Company and it closed its doors permanently.¹

As Americans established a canon of their own, dominant political and social trends were addressed by the work. One of the nation's most successful and fraught enterprises was racialized slavery in the American South. Depicted on white stages, black characters often fit into stereotypical characters which would haunt American stages for decades to come. Some of the most prevalent of those were **the Sambo, the Uncle, the Mammy and the Jezebel**. These

¹ For more information see Bernard L. Peterson Jr.'s "Introduction: The Origin and Development of the Black American Playwright from the Antebellum Period to World War II," *Early Black American Playwrights and Dramatic Writers: A Biographical Directory and Catalog of Plays, Films, and Broadcasting Scripts*. (New York: Greenwood Press, 1990) 1-21.

racist depictions would be reflected over and over again in the theater, usually performed by white actors in blackface. African-American artists struggled against these stereotypical images as soon as they entered the public sphere. In 1857, **William Wells Brown**, (no relation to William Henry Brown) juxtaposed a stereotypical black male character named Cato with an exemplary black male character named Glen in his play *The Escape; or a Leap for Freedom*. This play highlighted the difference between an image created by black people for black audiences and an image created by white people for white audiences. It was an important statement.

Still the popularity of comical representations of black Americans continued. **Minstrelsy** was very popular in the 19th Century. This performance tradition was created as whites made light of and fantasized about slave life and plantation culture in the antebellum South. White entertainers in **blackface** would do comedic impressions of, or parody, the stories, songs and dance, jokes and music of blacks for white audiences. Minstrelsy was a very lucrative and beloved form of theater for white audiences for many years. White theatre-goers filled houses to laugh at representations of blacks as happy, contented and dim-witted. The tradition would continue long into the mid-1900s. Responsible for the creation of one familiar American character, **Jim Crow**, this theatre tradition was hardly benign. Its impact had a life that extended far beyond the stage in American social, political and civil rights policy.

For many years, (largely due to the audience expectations created by these white performers) the only work black performers could find was to perform in minstrel shows, *in blackface*. This absurd situation reinforces the notion that the depictions of blackness and black people on white stages was not real. Even black actors had to “perform” white ideas of blackness by darkening their skin, wearing silly costumes and miming the white actors’ racist depictions of black people.

In Hollywood, some of America’s most revered epic films depict the early stereotypes created in the theater and in the 1920s and 30s. Black artists, writers and musicians began responding to the racist depictions and creating their own artistic representations of black life and philosophy. This period of burgeoning talent and new work is known as **The Harlem Renaissance**. In 1923, the first serious play written by a black playwright produced on Broadway. It was called *The Chip Woman’s Fortune* by **Willis Richardson**.² Still, the prevalent trend was for white artists and producers to pull from black narrative, song and dance and parody it for audiences. **Langston Hughes** and **Jean Toomer** were particularly concerned with white representations of blackness in the theater. Read below, Langston Hughes’ famous poem “**Notes on Commercial Theater**”:

² Ibid., 165.

You've taken my blues and gone --
You sing 'em on Broadway
And you sing 'em in Hollywood Bowl,
And you mixed 'em up with symphonies
And you fixed 'em
So they don't sound like me.
Yep, you done taken my blues and gone.

You also took my spirituals and gone
You put me in Macbeth and Carmen Jones
All kinds of Swing Mikados
And in everything but what's about me --
But someday somebody'll
Stand up and talk about me --
Black and beautiful --
And sing about me,
And put on plays about me!
I reckon it'll be
Me myself!

Yes, it'll be me.³

This poem echoes one of the founding tenets of another critical moment in black theater history, the **Black Arts Movement** of the 1960s. It was during this period that some of the most celebrated black writers responded vociferously to the racism American citizens were struggling against in the Civil Rights Movement. Self-representation became a major focus of the movement—art was created by, for, and about black people. Artists such as **LeRoi Jones/Amiri Baraka**, **Ed Bullins**, **Nikki Giovanni**, **Harold Cruse**, **Ray Durem**, **Adrienne Kennedy**, **Larry Neal** and **Sonia Sanchez** all produced seminal work during this period of time. In 1959 **Lorraine Hansberry's** famous play *A Raisin in the Sun* opened on Broadway in New York City. It was the first time a play written by a black playwright, directed by a black director (**Lloyd Richards**) and written about black people was presented at this level. The next twenty years saw an eruption of African American theater companies springing up around the country, one of which was **Penumbra Theatre Company** in St. Paul, Minnesota.

Founded in 1976 by Artistic Director **Lou Bellamy**, Penumbra addressed issues of racial tension and misrepresentation between what were visibly separate black and white Americas. Over the last 30 years, Penumbra has provided a consistently clear message that the African American experience is rich, dynamic and critical to the American theater canon. While visiting the Twin Cities, playwright **August Wilson** said of Penumbra:

It was with the indomitable spirit associated with pioneers and visionaries that Lou Bellamy took a handful of actors over [sic] twenty years ago and challenged them

³ Hughes, Langston. *The Collected Poems of Langston Hughes*. (New York: Vintage, 1995) 215.

not only to believe in themselves but to have a belief larger than anyone's disbelief. When I walked through the doors of Penumbra Theatre [sic], I did not know that I would find life-long friends and supporters that would encourage and enable my art. I did not know I would have my first professional production, a musical satire called *Black Bart and the Sacred Hills*. I did not know then what Penumbra Theatre would come to mean to me and that there would come a time when Penumbra would produce more of my plays than any other theatre in the world. And that their production of *The Piano Lesson* would become not only my favorite staging but a model of style and eloquence that would inspire my future work. I only knew that I was excited to be in a black theater that had real lights, assigned seats and a set that was not a hodgepodge of found and borrowed props as had been my experience with all the black theater I had known. We are what we imagine ourselves to be and we can only imagine what we know to be possible. The founding of PTC enlarged that possibility. And its corresponding success provokes the community to a higher expectation of itself. I became a playwright because I saw where my chosen profession was being sanctioned by a group of black men and women who were willing to invest their lives and their talent in assuming a responsibility for our presence in the world and the conduct of our industry as black Americans.⁴

Through artistically excellent theater, Penumbra has sought to plumb the depths of the human experience by presenting culturally specific and historically accurate depictions of African Americans. Sadly, many of the black theater companies founded during the BAM have closed over the years, largely due to lack of funding, managerial problems and poor attendance. Penumbra's survival is a testament to all the people who believe in its power for social change. Our artists, administration, audiences and community have consistently buoyed us up and kept this important institution afloat on the occasionally stormy seas of non-profit arts administration. Today, because of our growth and the changing world, Penumbra is widely regarded as a pioneer of cross-cultural dialogue. Our template of finding the universal through the specificity of human experience has become a model for teaching, arts application and criticism. We are nationally and internationally recognized as a preeminent African American theater company.

Lou Bellamy explains that black people not only "have to be at the table" to engage in cross-cultural conversations, but host such debates as well. In an America that increasingly more often accepts oversimplified answers, we seek out nuance and enjoy disturbing the veneer. At Penumbra, we provide the table at which artists and audiences alike may sit down and rigorously engage one another with complicated questions. We are proud to have these artists in our midst and excited to produce work that circumvents a hackneyed black / white binary.

⁴ August Wilson, excerpted from a speech given at Penumbra Theatre Company, 1997.