

**The 1920s is widely regarded as the age of the New Negro, the Negro Renaissance, the Negro Awakening, and the Jazz Age.**

**The black Little Theatre  
Movement of this age  
originated with urban  
intellectuals like Alain  
Locke and W. E. B.  
DuBois.**

**Locke insisted that an art theatre would serve the cause of blacks better, while Du Bois believed theatre should overtly explore race issues.**

**In 1922, Locke published *Steps Toward the Negro Theatre* in which he drew the distinction between race drama for propaganda and a Negro theatre in which art was an indigenous expression.**

**Locke volunteered Howard University as a center to explore this goal, and the Howard Players announced that their purpose would be “the establishment of a National Negro Theatre where the Negro playwright, musician, actor, dancer, and artist in concert would construct a drama worthy of respect and admiration from the world.**

**W. E. B. Du Bois proposed the establishment of the Crisis Guild of Writers and Actors' Little Theatre as an attempt to establish a Little Theatre in Harlem that would be a primary center for Negro actors in front of Negro audiences interpret life as depicted by Negro artists.**

**Schoolteachers,  
mostly women,  
were the driving  
force in the black  
little Theatre  
Movement.**

**In 1927, Dorothy Peterson, Jessie Fauset, and Regina Andrews, opened the Harlem Experimental Theatre, that produced both white and black dramas.**

**The most famous  
spot for Harlem  
nightlife during the  
Harlem  
Renaissance was  
the Cotton Club.**

***Rachel* sparked a philosophical debate concerning art and propaganda in black theatre that exists to this day.**