

**The initial success of the
Pekin Theatre as a
legitimate professional
African American theatre
proved an enormous
stimulus to the spread of
black theatres nationwide.**

**The Pekin Theatre played
to black audiences and
discouraged white
audiences, and the Pekin's
management and staff
were entirely black.**

**J. Ed Green
announced that he
would start a Training
School for the Stage at
the Pekin Theatre**

The Theater Owners' Booking Association, active between 1907 – 1921, pronounced purpose was to save the black theatrical industry and to offer better booking opportunities for black performers.

The Lafayette Players proved to be the first opportunity black actors had to work in full seasons of straight dramas and melodramas with Anita Bush and Lester A. Walton as head figures of this theatre.

**In 1909, Salem Tutt
Whitney and J. Homer
Tutt created the Smart
Set, a black vaudeville
show.**

Salem Tutt Whitney
wrote *Silas Green from
New Orleans*, the
second longest running
black show in
American between
1904 and the 1940s.

**The Whitman Sisters
were the highest paid
act in black
vaudeville between
1899 – 1940.**

**Alice Dunbar-Nelson wrote
and staged the protest play
Mine Eyes Have Seen in
1948 that asked if African
American soldiers should
defend a democracy denied
them.**

**The decade between
1910 – 1919 is
referred to as a
barren one for
black theatre.**