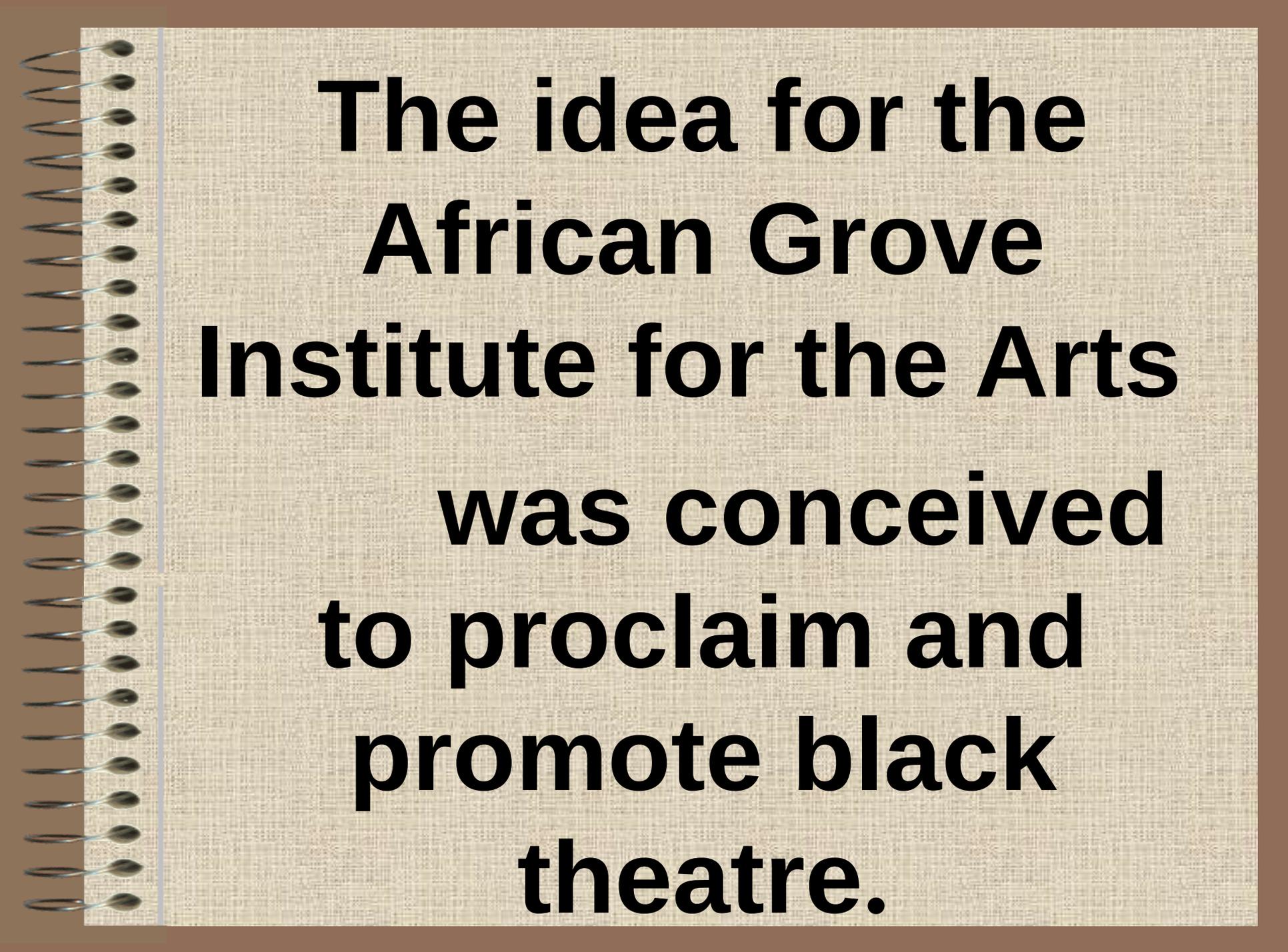
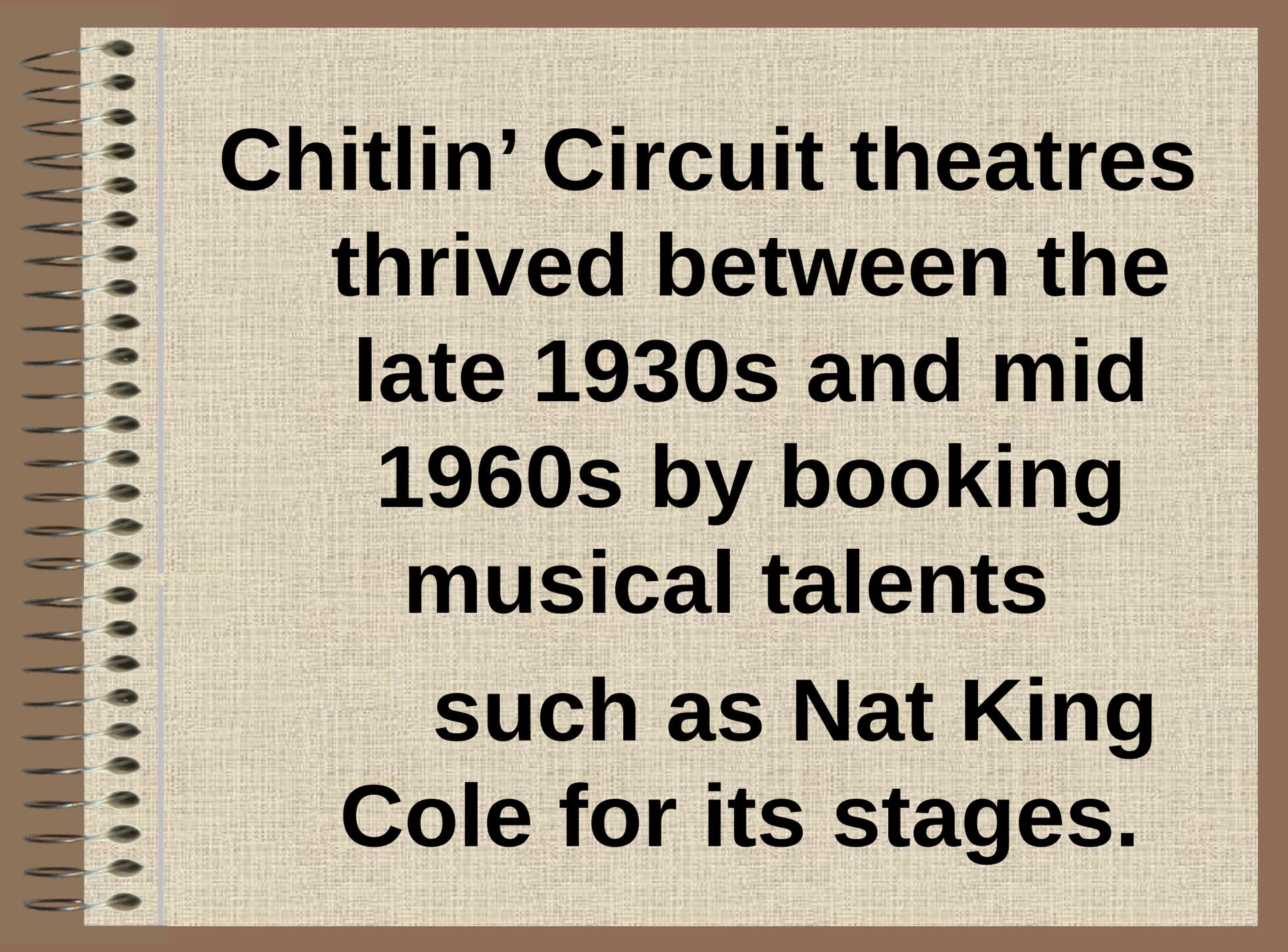
A spiral-bound notebook with a light-colored, textured cover and a silver metal spiral binding on the left side. The text is centered on the page in a bold, black, sans-serif font.

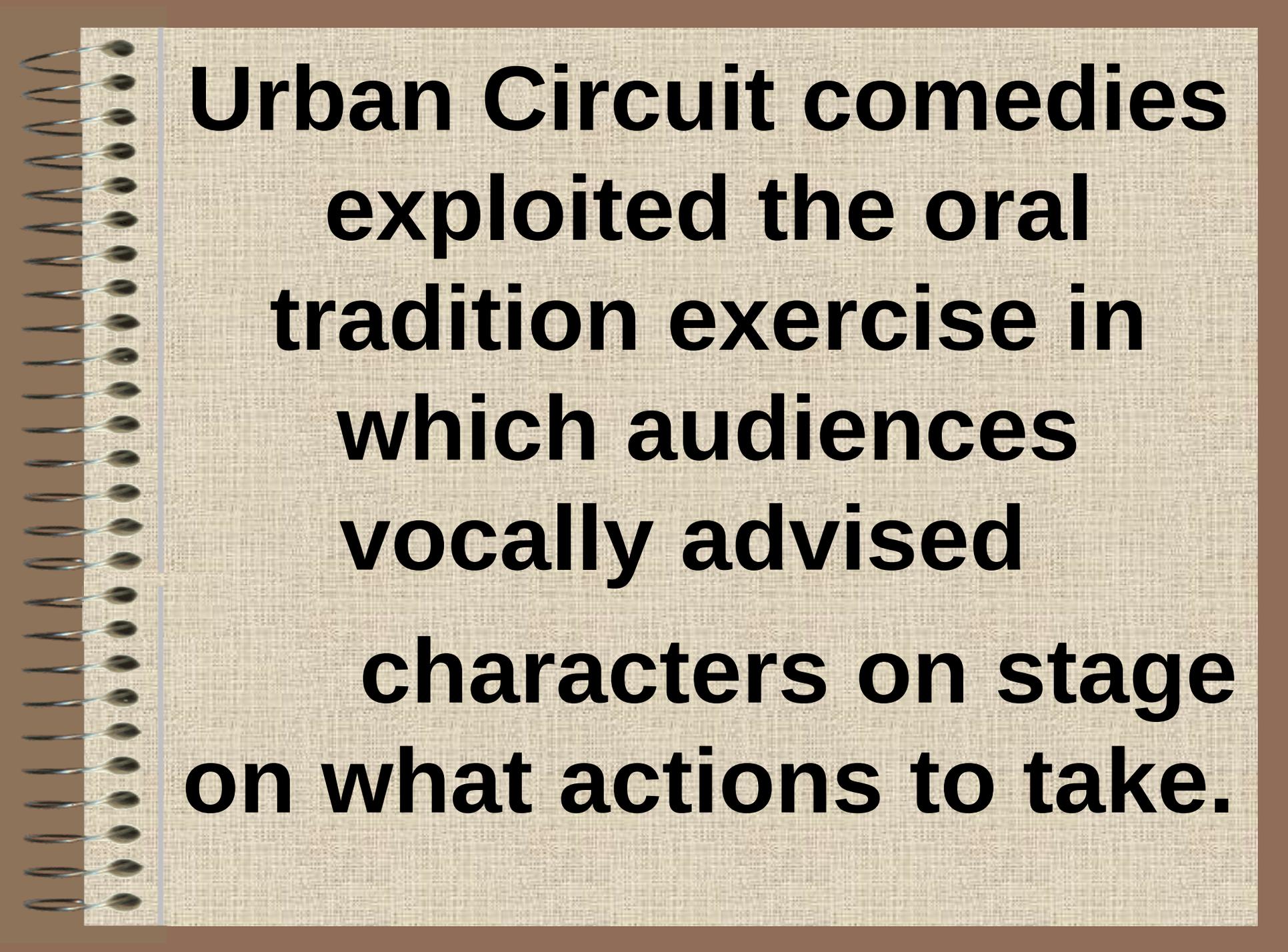
Using break dancing, DJ-ing, and music as an integral part of performance, young artists abandoned realism and launched experiments in a number of styles, often substituting personal anecdotes for story continuity.

A spiral-bound notebook with a light-colored, textured cover and a silver metal spiral binding on the left side. The text is centered on the page in a bold, black, sans-serif font.

**The idea for the
African Grove
Institute for the Arts
was conceived
to proclaim and
promote black
theatre.**

A spiral-bound notebook with a light-colored, textured cover and a silver metal spiral binding on the left side. The text is centered on the page in a bold, black, sans-serif font.

**Chitlin' Circuit theatres
thrived between the
late 1930s and mid
1960s by booking
musical talents
such as Nat King
Cole for its stages.**

The image features a spiral-bound notebook with a light-colored, textured cover. The spiral binding is visible on the left side. The text is written in a bold, black, sans-serif font, centered on the page. The text is arranged in five lines, with the first line being the longest and the last line being the shortest. The overall appearance is that of a handwritten note or a slide presentation.

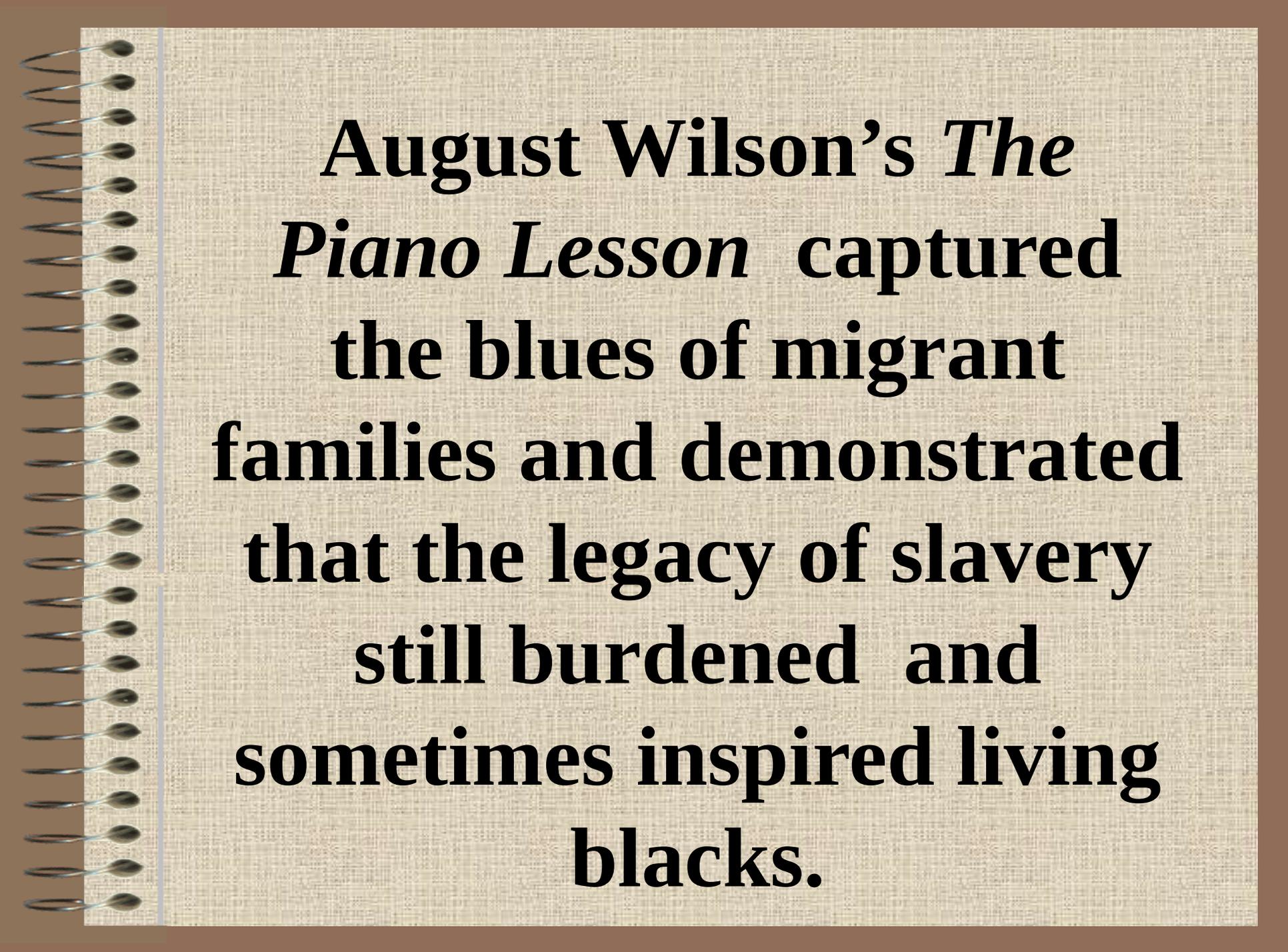
**Urban Circuit comedies
exploited the oral
tradition exercise in
which audiences
vocally advised
characters on stage
on what actions to take.**

George C. Wolfe
emerged as a prolific
playwright writing *The*
Colored Museum, *Jelly's*
Last Jam, and *Bring in*
'Da Noise, Bring in 'Da
Funk.

**Anna Deavere Smith
created her own genre of
theatre which embodied
community documentaries
of many voices in *Fires in
the Mirror* and *Twilight Los
Angeles 1992*.**

**Following the success of
Ntozake Shange's 1976
*For Colored Girls who
have Considered
Suicide/When the Rainbow
is Enuf*, many women
turned to playwright and
production.**

Of this era, Pearl Cleage emerged as a third-generation black nationalist and radical feminist who wrote both *Flyin' West* 1992 and *Blues for an Alabama Sky* 1995.

A spiral-bound notebook with a light-colored, textured cover and a silver metal spiral binding on the left side. The text is centered on the page in a bold, black, serif font.

August Wilson's *The Piano Lesson* captured the blues of migrant families and demonstrated that the legacy of slavery still burdened and sometimes inspired living blacks.

**Preeminent black director
Lloyd Richards' greatest
contribution to American
theatre came from his thirty-
three years as artistic director
of the National Playwrights'
Conference where he oversaw
the development of nearly 500
plays.**