

### The Role of Theatre at Historically Black Colleges and Universities

#### The Photo Gallery

##### *Igniting the Black Theatrical Vision and Revering Cultural Legacy*

At *the Black Theatre Review*, we recognize the power of historical and archival images to illuminate the lived, embodied, and often under-documented legacies of Black theatre and performance. These images do more than illustrate—they are testaments to Black performance historiography. Whether drawn from institutional archives, personal collections, or public domain sources, historical images allow us to visually trace lineages, honor ancestors, and root contemporary analysis in material history.

At *the Black Theatre Review*, we understand that the archive, particularly when it comes to Black performance, is often fragmented, contested, or held in private stewardship. For this reason, the inclusion of archival imagery carries both scholarly and ethical weight. These images ask us to consider not just what we remember, but how and why we remember—and who has been given the authority to curate those memories. They can evoke collective joy, ancestral presence, cultural survival, and systemic erasure, sometimes all at once. More than visual supplements, the production photos from the Historically Black Colleges and Universities represented in the issue are documents of presence—bearing witness to the creativity, resistance, innovation, and artistry among Black theatre students that have shaped our theatrical imaginations and represent our rich traditions across time, space, and institution.



## Howard University, Department of Theatre Arts

2005 production of *Into the Woods*. Book by James Lapine. Music and lyrics by Stephen Sondheim. Directed by Raquis Petree. All photos courtesy of Armando Payton (Howard University, Department of Theatre Arts, Class of 2007).



William Bryant Miles (Cinderella's Father) and Armando Payton (Jack) backstage.



Kenneth Corbin (The Baker), backstage



(left to right) Ericka Lee (Stepsister), Brittany N. Williams (Cinderella's Mother), Ashley Honore Roberson (Little Red Riding Hood), backstage.



Armando Payton (Jack) and Amber Iman (Jack's Mother), on stage with Milky White.



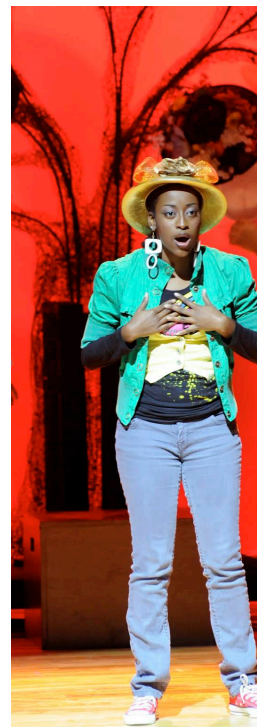
Candice Smith (The Witch), backstage.

# Albany State University Theatre, Department of Arts and Humanities

All photos courtesy of DeRon S. Williams.



2010 production of *A Piece of Broadway, Our Way*. Conceived and directed by DeRon S. Williams.



2009 production of *Crowns*. Written by Regina Taylor and directed by DeRon S. Williams



A musical moment from *Dreamgirls*. Music by Henry Krieger and lyrics and book by Tom Eyrn.



2009 production of *Crowns*. Written by Regina Taylor and directed by DeRon S. Williams



# Cheyney University of Pennsylvania Theatre Arts, University Players

All photos courtesy of Jan Ellis-Scruggs and Williams Scruggs, Jr.



2003 production of *Hamlet* by William Shakespeare. Directed by Jan Ellis-Scruggs. Featuring Ronald Shipman (Hamlet) and Jan Ellis-Scruggs (Lady Gertrude).



2006 production of *The Church Fight* by Ruth Gaines Shelton. Directed by Jan Ellis-Scruggs.



2005 production of *Simply Heavenly* by Langston Hughes. Directed by Jan Ellis-Scruggs



2010 production of *Lysistrata* by Aristophanes. Directed by Jan Ellis-Scruggs.



# Clark Atlanta University

## Department of Theatre and Communication Studies

*Antigone* By Sophocles. Directed by Joseph C. Phillips.  
February 27 - March 2, 2025. Sydney Lee Photography.

All captions are written (in part) by Ural Grant and appear in his performance review of *Antigone* titled, "Meeting the Moment."



Directed by Joseph C. Phillips, *Antigone*, includes a re-imagined Chorus "who both rap their commentary and use hip hop dance as a form of storytelling, keeping the story fresh and propelling it forward."



Director, Joseph C. Phillips, states that *Antigone*, "was truly a student-run production," which, according to Ural Grant in his performance review for 3.2., "is the spirit of HBCU theatre— creating something transformative."



"Queen Eurydice learns of her son's death. The lighting design choice reinforces the weight of Queen Eurydice's loss."



Tiresias is traditionally a blind prophet led by a child. In *Antigone*, Audiences witnessed "a Ray Charles" inspired figure, complete with two backup "Raelettes."