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Bean; Black Theatre 1998: A Thirty-Year Look at Black Arts Theatre (1998) Ed Bullins; Clara's Ole Man (1968) Ed Bullins; Home on the Range and Police (1968) Amiri Baraka (LeRoi Jones); The Bronx is Next (1968) Sonia Sanchez; The Black Arts Movement (1968) Larry Neal; Ritual Reformulations: Barbara Ann Teer and the National Black Theatre of Harlem (1998) Barbara Lewis
 To Make Black Bodies Strange: Social Critique in Concert Dance of the Black Arts Movement (1998) Thomas DeFrantz A Road Through the Wilderness (1998) John O'Neal; Dialog: The Free Southern Theater (1965) Gilbert Moses, John O'Neal, Denise Nicholas, Murray Levy and Richard Schechner; Motion in the Ocean: Some Political Dimensions of the Free Southern Theater (1968) John O'Neal; After the Free Southern Theater: A Dialog (1987) Tom Dent and Jerry W.Ward, Jr.; John O'Neal, Actor and Activist: The Praxis of Storytelling (1992) Kate Hammer; Rode a Railroad That Had No Track (1998) Glenda Dicker/sun
 Theatre in Historically Black Colleges: A Survey of 100 Years (1998) James V. Hatch Stepping, Saluting, Cracking, and Freaking: The Cultural Politics of African-American Step Shows (1991) Elizabeth C. Fine; The Gospel Musical and Its Place in the Black American Theatre (1998) Warren B. Burdine, Jr.; Catalysis: An Interview with Adrian Piper (1972) Lucy Lippard; Four Bad Sisters (1998) Eugene Nesmith; A Growth of Images (1977) Adrienne Kennedy; Obsessing in Public: An Interview with Robbie McCauley(1993) Vicki Patraha; Sally's Rape (1994) Robbie McCauley
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Sommario/riassunto

A Sourcebook on African-American Performance is the first volume to consider African-American performance between and beyond the Black Arts Movement of the 1960's and the New Black Renaissance of the 1990's. As with all titles in the Worlds of Performance series, the Sourcebook consists of classic texts as well as newly commissioned pieces by notable scholars, writers and performers. It includes the plays 'Sally's Rape' by Robbie McCauley and 'The American Play' by Suzan-Lori Parks, and comes complete with a substantial, historical introduction by Annemarie Bean.
