

# 2018 JEWELL MAINSTAGE PLAY GUIDE



PROFESSIONAL THEATRE IN A NEIGHBORHOOD SETTING

THE 2018 JEWELL  
MAINSTAGE SEASON:

*CAMPING WITH HENRY AND TOM*  
JAN 24 - MAR 3

*CROWNS*  
MAR 21 - APR 28

*LADY WINDERMERE'S FAN*  
MAY 16 - JUN 23

*SWEET LAND*  
JUL 11 - AUG 18

*BASKERVILLE: A SHERLOCK HOLMES MYSTERY*  
SEP 12 - OCT 20



# CROWNS

BY REGINA TAYLOR

*adapted from the book by Michael Cunningham and Craig Marberry*

DIRECTED BY FAITH BENNETT RUSSELL

MARCH 21 - APRIL 28

# WELCOME

***Gospel music and storytelling come together to remind us all of the unique and diverse ways we celebrate, create community and lift one another up. When teenage Yolanda is forced to leave Brooklyn after her brother dies, she finds herself in South Carolina surrounded by a community of women who transcend place and time. As each woman dons a new hat, stories of faith, fortitude and pride are handed down with flourish, poignancy and “hattitude.” Join us for a joyous adaptation of Crowns: Portraits of Black Women in Church Hats.***

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## **A Note From the Dramaturg: Zeapoe Matalda**

Putting together this dramaturgy packet was an inspirational experience that left me proud of my own culture and the glorious opportunity to share the lives of the individuals mentioned in this work with our theatre patrons here in Seattle. I truly believe this production will inspire present and future theatregoers from diverse backgrounds who may need a reminder of what heritage means to us as Americans. The culture of African Americans and all those who have ancestors that were moved during the African diaspora is a deep bottomless fountain of rich history that must be tasted, heard, felt, and seen. When we know our history we plant roots in our hearts from which we can continue to grow and develop, and I believe this production will continue to spread those roots.

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# EVERYONE'S A CRITIC ... starting with YOU!

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if you liked the show!



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*Be sure to tag us when  
you post about us!*

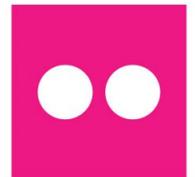
**TAPROOT THEATRE**  
COMPANY

*Professional theatre in  
a neighborhood setting*

TAPROOTTHEATRE.ORG

### **See behind the curtain!**

See what inspires and delights  
us behind the scenes here at  
Taproot Theatre.





### JEWELL MAINSTAGE

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# Regina Taylor



**Regina Taylor**

***“It’s about community coming together, and sharing what we have with the next generation.”  
–Regina Taylor***

Regina Taylor has won numerous awards for her work in the field of entertainment and education that range from film, television, theatre, and writing. One of Taylor’s most prominent television roles, as Lilly Harper in the series *I’ll Fly Away*, won accolades for her performance including a Golden Globe Award for Best Performance by an Actress in a TV series. She was awarded an NAACP Image Award for Outstanding Lead Actress in a Drama Series and two Emmy Award nominations for Outstanding Lead Actress in a Drama Series.

Taylor’s body of work encompasses a string of successful TV series including the CBS movie *Crisis at Central High*. She also starred in *The Education of Max Bickford*, *Feds* and television movies such as *Strange Justice*, in which she played Anita Hill. Her film credits include *The Negotiator*, *Courage Under Fire*, *A Family Thing*, *The Keeper*, *Losing Isaiah* and *Lean On Me*.

In the theatre, Taylor made large and memorable achievements as well. She was the first black woman to play Juliet on Broadway in William Shakespeare’s *Romeo and Juliet*, and also acted in other plays such as *As You Like It*, *Macbeth*, *Machinal*, *The Illusion* and *Jar the Floor*. She was the recipient of the L.A. Dramalogue Award for her performance in *The Tempest* and has made significant ventures as a playwright and director.

A few of her works as a playwright include *Oo-Bla-De*, which won her the American Critics’ Association New Play award, *Drowning Crow*, her adaptation of Chekhov’s *The Seagull* produced by the Manhattan Theatre Club, *Dreams of Sarah Breedlove*, *A Night in Tunisia*, *Escape from Paradise*, *Watermelon Rinds*, and *Inside the Belly of the Beast*.

Originally opening in 2002, Taylor’s musical *Crowns* became one of the most frequently produced plays in the country and has since won four Washington D.C. Helen Hayes awards including Best Direction and Best Regional Musical.

**Whose your favorite author?**

**What qualities of their writing interest you the most.**

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# Michael Cunningham & Craig Marberry

**"When the Apostle Paul wrote an open letter to the Corinthians (1 Corinthians 2:5), decreeing that a woman cover her head when at worship to symbolize her obedience to God and the church hierarchy, he could not have imagined the flamboyance with which African American women would comply."**

**— Craig Marberry**

The play, *Crowns*, is based on the book *Crowns: Portraits of Black Women in Church Hats*, a collection of photos and essays published in 2000.

"Photographer Michael Cunningham beautifully captures the self-expressions of women of all ages—from young glamorous women to serene but stylish grandmothers. Award-winning journalist Craig Marberry provides an intimate look at the women and their lives. Together they've captured a captivating custom, this wearing of church hats, a peculiar convergence of faith and fashion that keeps the Sabbath both holy and glamorous."

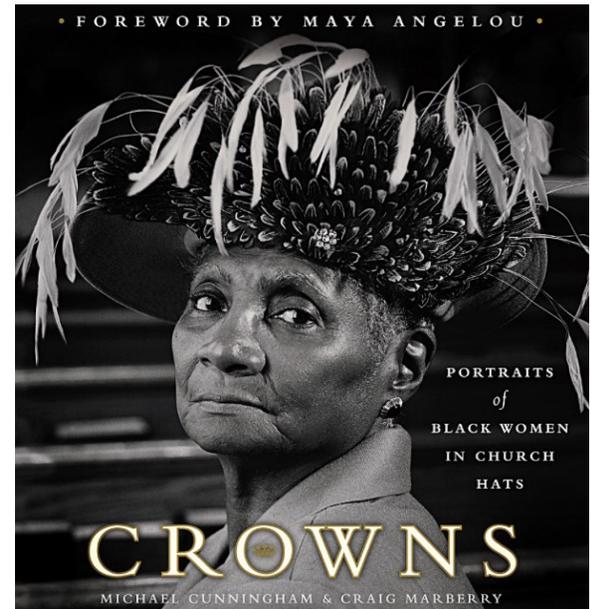
(<https://www.amazon.com/Crowns-Portraits-Black-Women-Church/dp/0385500866>)

Michael Cunningham and Craig Marberry both provided a brief background of the making of *Crowns* that centered around the idea that there simply was story to be told. Marberry grew up attending The Church of God in Christ in Chicago, where hats were as plentiful as bibles. He chose a few members to interview for *Crowns* who contributed the distinct characteristics of the COGIC convocation in Memphis "an official spiritual gathering and unofficial hat-fest." The author first got the idea to photograph black women in hats from a friend who traveled to North Carolina and saw many of her relatives wearing big fancy hats. Immediately inspired, he began the process of documenting the adornment of African American women for worship.



Likewise, Michael Cunningham also grew up in church seeing many beautiful hats and was eager to join the project. He had the assistance of a few neighborhood friends and the radio in his journey to gathering enough participants. He took most of the photos in his studio and the women were more than willing to bring numerous hats, some brought ten each. He began collaborating with Marberry two months into the project with a goal of creating fine art by keeping the photos in black and white.

**Photo: Michael Cunningham, Regina Taylor and Craig Marberry**



# Costumes

**Authors of novels or short stories will often include character descriptions as part of the story. In a play, the costume designer is responsible for creating the first impression of a character. As soon as an actor walks out on stage you can guess something about their character. Are they old or young? Are they rich or poor? Are they from another time period or dressed in modern clothes?**

**Costume Design  
by  
MR Toomey &  
Sadiqua Iman**

## CROWNS

directed by Faith Russell  
designed by MR Toomey + Sadiqua Iman



## CROWNS

directed by Faith Russell  
designed by MR Toomey + Sadiqua Iman

Color Palette



**What do these costume outlines tell you about the characters in the play?**

**What do the clothes you wear tell the world about you?**

# Setting/Place

**In a novel or a short story** the setting is usually established by the author's description indicating time and place. At most theatrical productions the program will briefly list the setting and time period of the play, but after that it's up to the set designer to create a visual representation of the location that the story is set. A good set designer will create a set that gives the audience clues about the story even before the actors come on stage.

**What can you guess about the setting (location and/or time period) of this play by looking at the set design below?**



**CROWNS**

Taproot Theatre 2018  
Mark Lund, Designer

## Setting/Place

### Darlington, South Carolina



**After growing up in Brooklyn, NY, Yolanda is sent to live with her grandmother in Darlington, SC.**

The City of Darlington was founded in 1835 and chartered by the South Carolina General Assembly the same year. Darlington was built around the courthouse and the surrounding area known as the Public Square. The City of Darlington was occupied by General Sherman's troops in early 1865 with the train depot and cotton stores being burned.

From 1890 until 1920, Darlington grew as a agricultural town with cotton and tobacco sales playing an important role. In 1899 Bright Leaf tobacco replaced cotton as Darlington's top cash crop. For many years Darlington had the largest tobacco market in South Carolina. (Today the City of Darlington is a member of the South Carolina Cotton and Tobacco Trails).

In 1940 Darlington had a population of just over 5,000 and the population growth continued after World War II. By 1970 Darlington had more than 7,000 residents. Darlington's agricultural boom lasted until the late 1970's when tobacco began to fade from the scene. In 2008 Darlington has no tobacco markets, but cotton continues to play an important part in the town's economy. The City of Darlington has a cotton gin, on East Broad Street, and a cotton seed oil mill (Hartsville Oil Mill) on Washington Street.

The City of Darlington is home of Darlington Raceway founder Harold Brasington, who built the superspeedway in 1949 and 1950. Today Darlington Raceway is home to the Dodge Challenger 500 on Mother's Day weekend each May.

Darlington County is also home to a number of African American Churches like the Jerusalem Baptist Church (pictured right). This church, organized soon after the Civil War, is one of the oldest African American churches in Darlington County.



[http://www.darlingtonsonline.com/about\\_darlington/history.php](http://www.darlingtonsonline.com/about_darlington/history.php)

# West African Traditions

***"The more I study Africa, the more I see that African Americans do very African things without even knowing it. Adorning the head is one of those things. Now I have about sixty hats — street hats, church hats — I mostly wear my gelees. They connect me to the Motherland. They connect me to myself. And in a way they connect me to my brother, because they connect me to all ancestors who've crossed over. And whether it's the intricate braids or the distinct hairstyles or the beautiful hats we wear on Sundays. We just know inside that we're queens. And these are the crowns we wear."***

**-- Yolanda, *Crowns***



<http://www.nairaland.com/808423/geles-nigerian-womans-must-history>

The Nigerian gele has become an international fashion phenomenon. The gele has roots all across West Africa and is usually worn for special occasions. Today it can be found on the runways of the world's most prestigious fashion markets.

You can use any kind of fabric to wrap a gele, and hand-woven cloth has long been used. Today's towering and intricate styles are best executed with a thin, crisp rectangle of cloth imported from Switzerland. Its paper like consistency is ideal for folding, wrapping and layering.

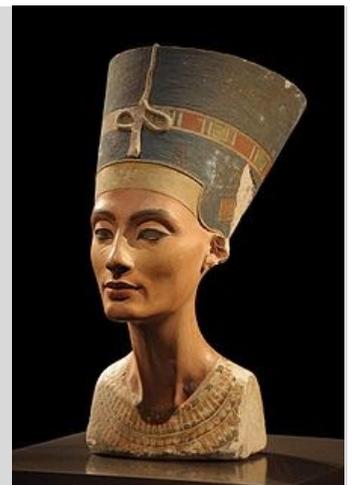
The history of cloth dyeing in Africa dates back to 2000 B.C.E. Cloth dyeing techniques have morphed to reflect the renovations in technology and supply the ever increasing demand for the unique styles. The bright and extravagant gelees that are created using these fabrics are reflected in the decorative church hats we see in the black church today.

Most designs and motifs used to decorate fabric have names associated with particular plants, animals, events, or proverbs, and are often used in other crafts, such as house painting, carving, and pottery.

In ancient history the adornment of the head was held as a high practice in the monarchies of Africa's greatest kingdoms, and around the world. Religious ideology was the definition of African rulers and this can be seen in the elaborate head coverings that the queens wore, as seen in this picture of *The Bust of Nefertiti* from the Ägyptisches Museum Berlin collection, presently in the Neues Museum.

Nefertiti was an Egyptian Queen, (c. 1370 – c. 1330 BC)

<https://en.wikipedia.org/wiki/Nefertiti>



# Orishas



## Here are some interesting facts about Santería

- Most practitioners of **Santería** prefer the name **Regla de Ocha** or the **Lucumí religion**.
- Although it's practiced today by people all over the world, **Regla de Ocha** is generally defined as an Afro-Cuban religion that originated in what is today Nigeria and Benin in West Africa.
- The word **Santería** comes from Spanish and loosely translates as devotion to the saints, or santos.
- **Orichas** are the intermediaries between God and human beings. They're associated with elements in the natural world. In Cuba, many people refer to the Orichas as Santos, or Saints, hence the name Santería for the religion. The Orichas are semi-divine beings with some human traits.
- Many practitioners of the **Regla Lucumi** refer to the **Orichas**, or the deities of the religion, as saints or "santos." This tendency to combine terminology and concepts from **Catholicism** and **West African** religions is sometimes called religious syncretism.
- **Eshe O Baba Eshe** is a call to worship in the Yoruba language of Nigeria.

**Regina Taylor identifies each of her characters with titles associated with the religion *Santería*, also called *Regla de Ocha* or *Lucumi*.**

### **Mother Shaw: Obatala**

Obatala is wise, calm, understanding, loves peace and harmony, and is the oldest of all orisha.

### **Mabel: Shango**

Shango is the owner of fire, lightening, thunder, war, music, drumming, and dancing

### **Velma: Oya**

Oya brings change, wanted or not, into the lives of others.

### **Wanda: Oshun**

Oshun's job is to alert us to danger and let us know if there is a serious threat to our physical or spiritual well being.

### **Jeanette: Yemaya**

Yemaya is wise and virtuous and she loves to have a good time and enjoy's dancing. She acts as a spiritual mother to all who feel lost and lonely.

### **Yolanda: Ogun**

Ogun represents vitality and strength

### **Man: Elegba**

Elegba represents the opening and closing of paths in life.

*This link offers more information behind the religious origins of the different orishas.*

<http://www.aboutsanteria.com/what-is-santeria.html>

# Gospel Music

The tradition that came to be recognized as Black American Gospel Music emerged in the late 19th and early 20th centuries alongside ragtime, blues, and jazz. The progenitors of the tradition, however, lie in both black and white music styles of the 19th century, including, most notably, black spirituals, slave songs, and white hymnody.

The roots of black gospel music can be ultimately traced to the hymnals of the early 19th century. *A Collection of Spiritual Songs and Hymns Selected from Various Authors* (1801) was the first hymnal intended for use in black worship. It contained texts written mostly by 18th-century British clergymen, such as Isaac Watts and Charles Wesley, but also included a number of poems by black American Richard Allen—the founder of the African Methodist Episcopal Church—and his parishioners. The volume contained no music, however, leaving the congregation to sing the texts to well-known hymn tunes. After the Civil War, black hymnals began to include music, but most of the arrangements employed the rhythmically and melodically straightforward, unembellished style of white hymnody.



In the last decade of the 19th century, black hymnody experienced a stylistic shift. Colorful and allusive texts, reminiscent in many respects of the older black spirituals, were set to melodies composed by white hymnodists. The arrangements, however, were adjusted to reflect black American musical sensibilities. Most significantly, the hymns were syncopated; that is, they were recast rhythmically by accentuating normally weak beats. Among the first hymnals to use this modified musical style was *The Harp of Zion*, published in 1893 and readily adopted by many black congregations.

The immediate impetus for the development of this new, energetic, and distinctly black gospel music seems to have been the rise of Pentecostal churches at the end of the 19th century. Pentecostal shouting is related to speaking in tongues and to circle dances of African origin. Recordings of Pentecostal preachers' sermons were immensely popular among black Americans in the 1920s, and recordings of them along with their choral and instrumental accompaniment and congregational participation persisted, so that ultimately black gospel reached the white audience as well. The voice of the black gospel preacher was affected by black secular performers and vice versa. Taking the scriptural direction "Let everything that breathes praise the Lord" (Psalm 150), Pentecostal churches welcomed tambourines, pianos, organs, banjos, guitars, other stringed instruments, and some brass into their services. Choirs often featured the extremes of female vocal range in call-and-response counterpoint with the preacher's sermon. Improvised recitative passages, melismatic singing (singing of more than one pitch per syllable), and an extraordinarily expressive delivery also characterize black gospel music.

Among the most prominent black gospel music composers and practitioners have been the Rev. C.A. Tindley (1851–1933), composer of "I'll Overcome Someday," which may have served as the basis for the anthem of the American civil rights movement, "We Shall Overcome"; blind Reverend Gary Davis (1896–1972), a wandering preacher and guitar soloist; Thomas A. Dorsey (1899–1993), a prolific and best-selling songwriter whose works include, most notably, "Precious Lord, Take My Hand"; and the Reverend C.L. Franklin (1915–84) of Detroit (father of soul music singer Aretha Franklin), who issued more than 70 albums of his sermons and choir after World War II. Important women in the black gospel tradition have included Roberta Martin (1907–69), a gospel pianist based in Chicago with a choir and a school of gospel singing; Mahalia Jackson (1911–72), who toured internationally and was often broadcast on television and radio; and Sister Rosetta Tharpe (1915–73), whose guitar and vocal performances introduced gospel into nightclubs and concert theatres.

<https://www.britannica.com/topic/gospel-music>

# Timeline: 1960s Civil Rights Movement

This page has been edited from a Timeline found at

<https://www.sitinemovement.org/history/america-civil-rights-timeline.asp>



Thurgood Marshall outside the Supreme Court.

<http://www.loc.gov/pictures/item/00651758/>

- **MAY 17, 1954:** The U.S. Supreme Court unanimously ruled in the landmark case **Brown v. Board of Education of Topeka, Kansas** that public school segregation was unconstitutional, paving the way for desegregation. Overturning the previous Supreme Court decision **1896 Plessy v. Ferguson**, the ruling said "separate educational facilities were inherently unequal." It was a victory for NAACP attorney **Thurgood Marshall**, who argued the case. Marshall would later return to the Supreme Court as the nation's first African-American Supreme Court Justice.
- **DEC. 1, 1955:** **Rosa Parks** refused to give up her seat at the front of the "colored section" of a bus in Montgomery, AL, to a white passenger, defying a southern custom of the time. In response to her arrest, the Montgomery black community launched a bus boycott that lasted over a year until the buses desegregated on Dec. 21, 1956. **Rev. Martin Luther King, Jr.**, the newly elected president of the Montgomery Improvement Association (MIA), was instrumental in leading the boycott.
- **FEB. 14, 1957:** The **Southern Christian Leadership Conference**, comprised of **Rev. Martin Luther King, Jr.**, **Charles K. Steele** and **Fred L. Shuttlesworth**, was established. King was the organization's first president. The SCLC proved to be a major force in organizing the civil rights movement with a principle base of nonviolence and civil disobedience.
- **SEPT. 2, 1957:** Nine black students, who became known as the "**Little Rock Nine**," were blocked from entering the formerly all-white Central High School in Little Rock, AR on the orders of Arkansas Governor Orval Fabus. President Dwight Eisenhower sent federal troops and the National Guard to intervene on behalf of the students, but a federal judge granted an injunction against the Governor's use of National Guard troops to prevent integration. They were withdrawn on Sept. 20, 1957. On Monday, Sept. 23, when school resumed, Little Rock policemen surrounded Central High where more than 1,000 people gathered in front of the school. The police escorted the nine black students to a side door where they quietly entered the building to begin classes.
- **FEB. 1, 1960:** Four black university students from N.C. A&T University began a sit-in at a segregated **F.W. Woolworth's** lunch counter in Greensboro, NC. Although they were refused service, they were allowed to stay at the counter. The event triggered similar nonviolent protests throughout the South. Six months later, the original four protesters are served lunch at the same Woolworth's counter. Student sit-ins would be an effective tactic throughout the South in integrating parks, swimming pools, theaters, libraries and other public facilities.
- **AUG. 28, 1963:** More than 250,000 people join in the **March on Washington**. Congregating at the Lincoln Memorial, participants listened as **Rev. Martin Luther King, Jr.** delivered his famous "I Have a Dream" speech.
- **SEPT. 15, 1963:** Four young girls, **Denise McNair**, **Cynthia Wesley**, **Carole Robertson** and **Addie Mae Collins**, attending Sunday school were killed when a bomb exploded at the Sixteenth Street Baptist Church, a popular location for civil rights meetings. Riots erupted in Birmingham, AL., leading to the deaths of two more black youth.



Rosa Parks (right) and Rev. Dr. Martin Luther King, Jr. (left)

[https://commons.wikimedia.org/wiki/Rosa\\_Parks#/media/File:Rosaparks.jpg](https://commons.wikimedia.org/wiki/Rosa_Parks#/media/File:Rosaparks.jpg)

# Timeline: 1960s Civil Rights Movement

- **MAY 4, 1964:** The **Mississippi Freedom Summer Project** was organized by the **Council of Federated Organizations (COFO)**, a coalition of four civil rights organizations. The project was to carry out a unified voter registration program in the state of Mississippi. COFO launched a massive effort to register black voters during what becomes known as the **Freedom Summer**. The **Congress of Racial Equality (CORE)** began sending student volunteers on bus trips to test the implementation of new laws prohibiting segregation in interstate travel facilities. One of the first two groups of "Freedom Riders," as they are called, encountered its first problem two weeks later when a mob in Alabama set the riders' bus on fire. The program continued and by the end of the summer, more than 1,000 volunteers, black and white, participated.



Rev. Dr. Martin Luther King, Jr.  
delivering his "I have a dream" speech.

<http://www.loc.gov/pictures/item/2013645765/>

- **JULY 2, 1964:** President **Lyndon Johnson** signed the **Civil Rights Act of 1964**, which prohibited discrimination of all kinds based on race, color, religion or national origin. The law allowed the federal government to enforce desegregation and prohibited discrimination in public facilities, in government and in employment. The "Jim Crow" laws in the South were abolished, and it became illegal to compel segregation of the races in schools, housing or hiring.
- **MARCH 7, 1965:** Blacks began a march to Montgomery in support of voting rights, but were stopped at the Edmund Pettus Bridge by a police blockade of State Troopers and the Dallas County Sheriff's Department in Selma, AL. In the presence of the news media, the lawmen attacked the peaceful demonstrators with billy clubs, tear gas and bull whips, driving them back into Selma. The incident was dubbed "**Bloody Sunday**" by the national media, with each of the three networks interrupting telecasts to broadcast footage from the horrific incident.
- **MARCH 9, 1965:** Within 48 hours demonstrations in support of the Selma marchers, were held in 80 cities. Thousands of religious and lay leaders, including **Rev. Martin Luther King, Jr.** flew to Selma. He called for people across the country to join him. Hundreds responded to his call, shocked by what they had seen on television. To prevent another outbreak of violence, marchers attempted to gain a court order that would prohibit the police from interfering, but instead of issuing the court order, Federal District Court Judge Frank Minis Johnson issued a restraining order, preventing the march from taking place until he could hold additional hearings later in the week. On March 9, King led a group again to the Edmund Pettus Bridge where they knelt, prayed and returned to Brown Chapel.
- **MARCH 21-25 1965: Selma to Montgomery March.** Under protection of a federalized National Guard, voting rights advocates left Selma on March 21, and stood 25,000 strong on March 25 before the state capitol in Montgomery.
- **AUG. 10, 1965:** Congress passed the **Voting Rights Act of 1965**, making it easier for Southern blacks to register to vote. Literacy tests, poll taxes and other such requirements that were used to restrict black voting were made illegal.
- **JUNE 12, 1967:** In **Loving v. Virginia**, the Supreme Court ruled that prohibiting interracial marriage was unconstitutional. Sixteen states that still banned interracial marriage at the time were forced to revise their laws.
- **AUG. 30, 1967:** Senate confirmed **President Lyndon Johnson's** appointment of **Thurgood Marshall** as the first African American Justice of the U.S. Supreme Court after he served for two years as a Solicitor General of the United States.
- **APRIL 4, 1968:** **Rev. Martin Luther King Jr.**, at age 39, was shot as he was standing on the balcony outside his hotel room at the Lorraine Motel in Memphis, Tenn. Escaped convict and committed racist James Earl Ray was convicted of the crime.
- **APRIL 11, 1968** **President Johnson** signed the **Civil Rights Act of 1968**, prohibiting discrimination in the sale, rental and financing of housing.

# Hats in Church

***Below are a few quotes from articles about the history of hats in African-American culture and specifically in the Black Church.***

## **The Seattle Times — Sunday Hats: Special Beyond Easter**

*“The practice of wearing head coverings to church is not just about following Scripture, showing respect to the Lord or being fashionable. For African Americans, it also connects wearers to their ancestors and their community and represents endurance and triumph over poverty, hardship and sorrow,” said Helen K. Thomas, marketing and communications manager of the Northwest African American Museum... ‘Although head coverings are used by people throughout the world,’ Thomas said, ‘in American black culture a hat is more than just a hat.’”*

*“It’s important to acknowledge,’ she said, ‘that we did not always have authority over our own selves and our own bodies, clothes, hair or looks. We were not, as black women, always afforded the luxury of adorning ourselves. So for us, there is something about wearing a hat that is deep.’”*

*“It’s about the sense of connection you inherently feel with your ancestors and your community,’ she said. ‘And an expression of blackness and black culture that embodies self-expression, dignity, identity, tradition and respect,’ Thomas said.”*

<https://www.seattletimes.com/life/on-easter-as-on-every-sunday-church-hats-have-deep-significance-for-black-women/>

## **Crowns: A Brief History of Church Hats**

This photo essay from *TIME* magazine features pictures and quotes from Cunningham and Marberry’s book, *Crowns: Portraits of Black Women in Church Hats*



[http://content.time.com/time/photogallery/0,29307,1874131\\_1830134,00.html](http://content.time.com/time/photogallery/0,29307,1874131_1830134,00.html)

## **National History Museum of African American History and Culture**

This NPR article centers around a true hat legend, Mae Reeves, and her contribution to the tradition that made black women feel recognized and important. Reeves was one of the pioneers who relocated during the Great Migration of African Americans from the Jim Crow south to the Northern states in pursuit of economic prosperity.

"Think about this: You're talking about amidst of a depression, amidst of Jim Crow, a young woman who has moved from the South to the North, and she made a success of herself really from nothing," - Paul Gardullo

<https://www.npr.org/sections/codeswitch/2016/09/18/493758448/mae-reeves-hats-hang-at-national-museum-of-african-american-history-and-culture>

## Post-show Reflection

*The Question:* What traditions, rituals, clothing, or objects are of particular importance for you? How have they shaped your personality?

1. What are some things you can do to help a new person feel welcome in your community?
2. What do you know about your own family roots and heritage? What can you learn from the past experiences of your parents, aunts, uncles or grandparents?
3. Do you have a favorite hat? What kind of hat is it? What makes it your favorite?

# Post-Show Reflection

After the show, write a short review of the performance using the space below. Include what you liked and didn't like while identifying the main conflicts of the play and its plot structure.

# TAPROOT THEATRE COMPANY

## MISSION STATEMENT

Taproot Theatre Company creates theatre experiences to brighten the spirit, engage the mind and deepen the understanding of the world around us while inspiring imagination, conversation and hope.

## ABOUT US

Taproot Theatre Company was founded in 1976 by six friends, five of them graduates from Seattle Pacific University. From its humble beginnings as a touring group, the company is now Seattle's largest mid-size theatre company. Today Taproot Theatre serves over 150,000 people annually throughout the Pacific Northwest with its Jewell Mainstage season, Isaac Studio Theatre season, Touring programs and Acting Studio.

## STAFF CONTACTS

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### General

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Taproot Theatre Company  
P.O. Box 30946  
Seattle, WA 98113  
taproottheatre.org

## EDUCATION PROGRAMS

### In-School Residencies & Workshops

- From drama games to acting classes to putting on a production, Taproot Theatre's residencies can range from several weeks to months, or an entire school year. Whether during the school day or after school as an enrichment program, let Taproot's trained teaching artists introduce a whole new world to your students.
- Our theatre arts professional will visit your classroom for a workshop that will inspire and excite your students. They will develop basic acting skills and explore non-theatre curriculum using theater as a medium.

### Touring Productions

- The Road Company – performing plays for elementary and secondary schools focusing on issues such as bullying prevention, substance abuse, and friendship skills.
- Family oriented productions and improv comedy for churches, clubs, office parties and other groups.

### Camps & Classes

- Taproot Theatre Company's Acting Studio is a year-round instructional program for theatre artists of all ages and experience levels. We are devoted to the wholeness of the artist with the goal of creating a nurturing environment to help each student develop his or her unique gifts.

## NEXT ON THE JEWELL MAINSTAGE:



**Intergenerational Matinee: May 30 at 10:30 AM**

**Tickets On Sale Now!**

It's the party of the social season, but instead of celebrating, Lady Windermere suspects her husband is having an affair with a mysterious and beautiful stranger. As rumors swirl and secrets are revealed, the Windermere's lives are upended and threatened to end in disgrace. This comedy classic from Oscar Wilde will charm you with its cleverness and wit.

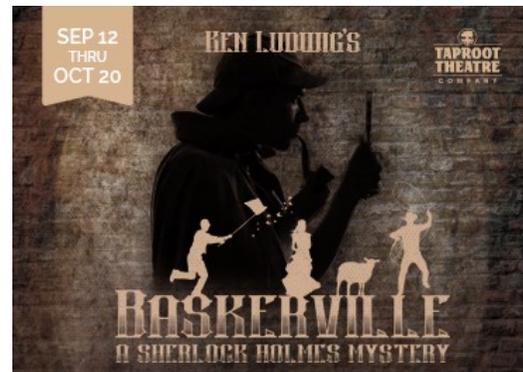
Age Recommendation: 12+

## COMING SOON TO THE JEWELL MAINSTAGE:



In this poignant musical of an American immigrant's experience, that soars like the Minnesota skies, a young German woman crosses the sea to marry a man she's never met. What should be their happy ending is met with suspicion and prejudice as friends and neighbors abandon them. But when hardship befalls the community, Inge and Olaf sacrifice everything to save their friends.

**Tickets On Sale Now!**



Sherlock Holmes is back and searching for clues to explain a mysterious death on a haunted moor. In this murderously funny mystery, five fearless actors conjure over 35 characters to deliver laughter and chills. This dizzyingly inventive adaptation of *The Hound of the Baskervilles* will have you biting your nails and howling with delight, as Holmes and Watson face their most diabolical case ever.

**October 10 Intergenerational Matinee  
Tickets On Sale Now!**

**CONTACT GROUP SALES FOR MORE INFORMATION OR TO RESERVE TICKETS**

Call: 206.781.9708 | Email: [groups@taproottheatre.org](mailto:groups@taproottheatre.org) | Visit [taproottheatre.org/midweek-matinees](http://taproottheatre.org/midweek-matinees)