However, African Americans were either excluded from these theaters altogether or restricted to "colored only" seating areas. During the 1910s and 1920s, a number of cultural and business institutions catering to the African-American population of Los Angeles opened along a one-mile stretch of South Central Avenue. Hill Errol (1980). The Theater of Black Americans: The presenters. The participators. Prentice Hall. p. 24. ISBN 9780139127250. My Books. My Loans. My Reading Log. An edition of The Theater of Black Americans (1980). The Theater of Black Americans. a collection of critical essays. v. 2. The presenters. The participators. Edition Notes. Bibliography: v. 1, p. 217-221; v. 2, p. 159-163. At home, African Americans faced a lack of prospects and restrictions which separated them from society. Desperate to receive equal treatment, hundreds fled their homeland to be free of discrimination in the Soviet Union. Some of them still live in Russia and explain why they left the "land of dreams" and how they gained freedom behind the Iron Curtain. What kind of stories would you like to see on our website? Message us. Start by marking "The Theater of Black Americans: The Presenters : Companies of Players; The Participators : Audiences and Critics (A Collection of Critical Essays)" as Want to Read: Want to Read saving… Want to Read. Currently Reading. He was the first tenured African American faculty member at Dartmouth College in the United States, joining their drama department in 1968. Hill's works include the play Man Better Man (1964) and the non-fiction books The Trinidad Carnival (1972), The Theater of Black Americans (1980), and Errol Gaston Hill (August 5, 1921–September 16, 2003) was a Trinidadian-born playwright and theater historian. He was the first tenured African American faculty member at Dartmouth College in the United States, joining their drama department in 1968.