

Hed: Broadway Plays Itself

By Armond White

Broadway is a world unto itself and the Tony Awards broadcast, on CBS June 11, was like a travelogue to that other planet. Who would want to go there after watching that three-hour display of unrepentant narcissism and hostile political bias?

Imagine an awards show set in the segregated Deep South where sheriffs, county supervisors and other political bad-actors displayed their most offensive traits. Now flip that to another nightmare: Democrat- and socialist-controlled New York City where self-satisfied liberals flaunt their hypocrisy under the guise of promoting Diversity Inclusion Equity. (I reverse the order of new regime policy so that the acronym accurately reflects its result: DIE.)

New York theater culture—once dubbed “The Great White Way”—has become the Valley of Non-White Tokens, where wealthy patrons emphasize race and gender representation over skill, talent and intelligence.

The truly awful shows honored by the Tonys delude theatergoers and theater-makers into congratulating their politics as art. They even relocated the awards show from midtown to the north, at the largely Hispanic Washington Heights and the United Palace theater, formerly the location of Reverend Ike’s church.

So hypocrisy rules. Few Broadway shows are financed produced by Blacks, so Black faces dominate the awards to perpetuate the illusion of a liberal, level playing field.

Broadway productions favor select social groups, so LGBTQ participants dominate the Tonys to promote the illusion of social progress—so long as select, privileged people are cited. Black theater mavens get fooled into this pretense of acceptance and progress—thus plays about various black pathologies are all the rage. Progressive hypocrisy climaxed

this year with the Best Actor in a Leading Role—Drama category.

An indelible TV image of four Black actors--Stephen McKinley Henderson, Yahya Abdul-Mateen II, Corey Hawkins and Wendell Pierce--looking struck-down as the winner Sean Hayes took the stage. It was irrefutably instructive. For anyone susceptible to Broadway's liberal pretense, the reality now seems clear.

But this wasn't simply a case of one white guy beating-out the black guys. Hayes's victory was consistent with Tony's real LGBTQ preference. A friend complained that the Black masculine heterosexual—and his social image--was being dissed. But to me it seems that a particular preference was the overriding message. When it comes to proving professed Liberal principles, Broadway played itself.