Aimé Césaire’s 1969 play, Une Tempête, has the unwieldy subtitle, “Based on Shakespeare’s The Tempest / Adaptation for a Black Theater.” This talk will explore how Shakespeare’s works moved fluidly through the global black arts movement of the 1960s, even as black artists avowed their need for black-focused works. This talk will also explore the implications of these aesthetic-political decisions in the 21st century. Is it possible to consider a global Shakespeare project that enables racial pride?