

**ART** Your Neighborhood Frame Shop!

**F  
F  
A  
I  
R  
É**

**\$18.00** Custom Frames your HOLIDAY or VALENTINES photos "up to 8 x 10". Includes custom mat & frame.


**15% OFF** OR our Already Low Prices!

Sale runs through 3/1/94

**FREE FINE ART POSTERS**  
When We Do The Framing!  
\* order a poster from our catalog and get it FREE when you have it framed with us.!

HOURS: Tues.-Fri 11-7  
Sat. 11-6  
Sun. 12-5

3302 S.E. Division \*2 blocks East of Natures  
**503.238.1523**




**3 OF COLOR**  
CELEBRATING THE AFRICAN-AMERICAN HERITAGE

- Gifts/T-Shirts
- Greeting Cards
- Collectables
- Much More

A unique gift kiosk located in front of The Gap at Lloyd Center

**DARE TO DREAM...**



WE HAVE A PHENOMENAL WAY TO HELP OUR COMMUNITY. WE DON'T HAVE TO SETTLE FOR SECOND BEST. LEARN TO BUILD A BUSINESS TO ACHIEVE MORE FREE TIME AND A SUBSTANTIAL INCOME.

COMPLETE MENTOR SUPPORT  
CALL CARLA AT 644-7070 OR  
GIABRIELA AT 274-6029


You deserve a vacation...




Get 1/2 OFF Hotels, Condos & Cruises. Discounts on Car Rentals & more!

America's foremost travel program  
JOIN NOW FOR ONLY \$49.95  
Prestige Marketing Co.  
Call 503-241-9829 for immediate delivery

"I to the world am like a drop of water  
That in the ocean seeks another drop,  
Who falling there to find his fellow  
forth,...confounds himself."




*The Comedy of Errors*



by William Shakespeare

**JANUARY 8 - FEBRUARY 5**



**Oregon Shakespeare Festival**  
In the Intermediate Theatre of the  
Portland Center for the Performing Arts  
1111 SW Broadway

**Tickets \$9 - \$30**  
**Box Office 274-6588**

Tickets also available at Fred Meyer Fastix  
224-TIXX

## Remembering JAMES BALDWIN

**K**aren Thorsen's *James Baldwin: The Price of the Ticket* (1989) is an homage to a complicated and controversial man. Baldwin was a writer who searched, who pondered, a writer who explored the large questions of the human heart and trusted no simple answer. He was a man who said that love was more important to him than power.

The film, made two years after Baldwin's death, features documentary footage from various periods of his life (his years in Paris, and in Turkey), and includes rare clips from television appearances and public speeches. Commentary and anecdotes are supplied by colleagues and lifelong friends. With these views, we are helped toward an understanding of a man who is neither easily categorized nor defined.

James Baldwin was born in Harlem, in 1924; his mother Berdis Jones was a 19-year-old girl who cleaned the houses of wealthy white people. Three years later, she married a preacher—the stern, fiercely religious, much older David Baldwin—and with him brought eight children into the world. Young James, early on a talented student and budding writer, would often study or write with a baby in his

arms. At 14, and not without reluctance, he began preaching at the Fireside Pentecostal Assembly. He found he was suited to it; his knowledge of the Bible and his articulate, inspiring way with words made him popular with the congregation. He continued preaching for three years, but quit, as he says, when he realized that his listeners were looking to him for answers—and he had none.

To leave the Church meant to break with his father, so he left home and took the heady challenge of life in Greenwich Village—work by day, drink and write by night—often getting rooms incognito, because "Negroes" weren't allowed. Baldwin's later work seems to spring from the harsh, adversarial relationship with his father, and his keen perceptions of the demons that haunted his father. In the film, Baldwin reflects on his father's brutality, on the rage that eventually brought his father to die, insane, in an institution, remarking, "I now realize that one of his problems was that he was unable to feed his children." This understanding is indicative of the evolution of a rebellious boy into an artist. Baldwin scrutinized the pain that his father endured—in a country that first viewed him as property and then as a "problem" to be hidden or silenced—before he even realized that this pain was also his own.

In another clip, Baldwin is speaking to an audience, describing the sentiments of a black 16-year-old boy from the South who told a white reporter he had no country and no flag. Baldwin relates the pain of a child who pledges allegiance to a flag only to discover that the flag has not pledged allegiance to him. One can hear in this the shock an intelligent African American boy must have felt

when he realized that the world of Shakespeare and T.S. Eliot did not welcome him, or even comprehend his experience.

In 1948, Baldwin left the U.S. to live in Paris. When he arrived, he had \$40 which he spent in two days. He stayed in Paris nine years, finishing three books in that period: *Go Tell It on the Mountain*, *Notes of a Native Son* and *Giovanni's Room*. In Paris he found his voice as a writer and for a time was "free" from the constant assault of racism. But in the U.S., events were brewing that would call Baldwin home. The movement for civil rights was gathering momentum and he knew his heart was

there.

Baldwin was an eloquent and influential voice on the side of justice during this country's battle over civil rights, but he drew criticism on two points from members of both the non-violent and the militant arms of the movement. One was the fact that he was, and always had been, openly gay. James Campbell, in his biography *Talking at the Gates, A Life of James Baldwin*, suggests that information gleaned from FBI taps of the conversations of Martin Luther King, Jr. shows that King disapproved of Baldwin's sexuality. King never publicly stated such views. Eldridge Cleaver, however, in his book *Soul On Ice*, virulently



BALDWIN ON FILM

## Artist at the battle lines

An homage to writer James Baldwin at the Clinton Street Theatre

by Kelly M. Bryan

attacked Baldwin's gayness, calling it a "racial death wish."

The other bone of contention was the degree to which he had addressed white people in his writing: working to expand their awareness of the African American experience, urging them to accept responsibility for the institutions of racism that pervade this country and exhorting them to approach the black people in a healing dialogue. Amiri Baraka, among other younger, more militant, leaders and writers, accused Baldwin of wanting to be white, and referred to him as the "Joan of Arc of the cocktail party." Yet some 20 years later, Baraka praised Baldwin in a eulogy at his funeral, which opens the film, "Jimmy was God's black revolutionary mouth—if there is a God. And revolution his righteous natural expression."

It is the artist's dilemma, when faced with a political imperative: how to further the struggle and yet remain true to the soul. Baldwin said in an interview in 1963, the year he published *The Fire Next Time*, "[I]t's not my life, and if I pretend it is, I'll die. I am not a public speaker. I am an artist." As the world witnessed the assassinations of Medgar Evers, Martin Luther King, Jr. and Malcolm X, Baldwin became increasingly angry, which he expressed in his writing. Critics found him bitter and polemic.

The film *The Price of the Ticket* portrays a man who, in the face of adversity, never stopped working or loving, and never gave up. The title comes from the introduction he wrote to a volume of his collected non-fiction works, published in 1985. It refers, perhaps, to the package of cultural, moral and historical responsibility we each bear—the