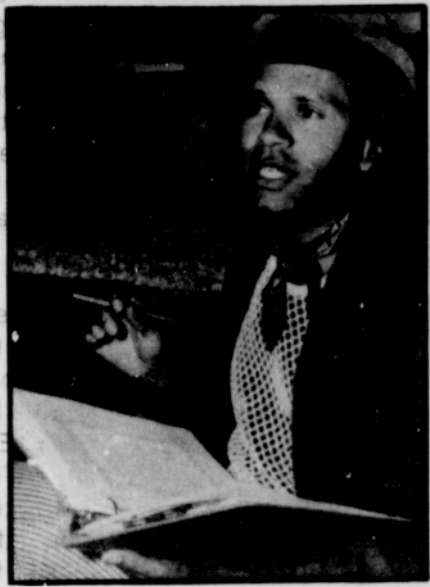


ENTERTAINMENT



BROADWAY BOUND REPORT

By: Garland Lee Thompson



For ticket information call the IFCC, 243-7930 or Connie Carley, Company Manager, PassinArts, 282-0003.

Playwrights in Dialogue

At the playwrights symposium, which was sponsored by the first New York International Festival of the Arts on Thursday, June 16, 1988, at the graduate Center of the City University of New York, the auditorium was crowded with theatre fans who had come to hear Tom Stoppard (who won the 1984 Tony Award for "The Real Thing"), Arthur Miller ("Death of a Salesman"), August Wilson (who won both a Pulitzer Prize and Tony Award last year in 1987 for "Fences"), Athol Fugard ("Master Harold and the Boys") and Tina Howe ("Costal Disurbances.")

The PassinArts Theatre Company is currently offering the City of Portland, the only world workshop premiere of a new Black play of the 1988-89 season, "Wells, Wishes, and Heartfelt Dreams," by the company's founder, Michael J. Grant. The original play will run July 8th-17th, 1988, at the Interstate Firehouse Cultural Center, 5340 N. Interstate (off Killingsworth), 8 p.m. on Fridays, Saturdays and 2 p.m., Sundays.

"Wells, Wishes," according to the author, "is a re-creation of African-Americans who might be termed as ordinary people, who are directed by a vision of the future, hard-won, but free. The story revolves around "Joshua, a minister," who is working on writing his annual Juneteenth sermon (the annual black holiday of Black Emancipation). While doing so, he experiences various interruptions and flashbacks in the course of completing his script.

The cast includes Henry Melson ("Split Second," "Ceremonies in Dark Old Men," "Spell Number Seven"), Wanda Walden ("Ceremonies in Dark Old Men," "Ma Rainey's Black Bottom," and she is currently designing the costumes for Langston Hughes "Simply Heavenly" opening August 18, 1988, at Lincoln Hall Theatre, Portland State University, Michael Holiday ("Little Shop of Horror," "Split Second"), Gennar Forland ("Split Second"), and Korie Mayes.

Mr. Wilson was upset about inadequate compensation for many theatre artists. "When you say you're going to do a play on Broadway, in what they call the "commercial area," Mr. Wilson said, "I think of the Christians and the lions. Everyone shows up with their lawyer. You take the word commercial, meaning commerce, and you take the word artist, and when you try to wedge the two together, you're going to have problems."

Mr. Miller asserted that if he were to write "Death of a Salesman" today, it would not succeed. The others did not agree because they felt that it is still a good play.

Athol Fugard said that he would like to believe his plays reflected a certain comment on the Apartheid South African society, on which he has been writing for years (He is one of only a few white South African playwrights whose works have been presented successful without protest in the U.S.A.). He feels that this country is now more educated about the subtleties and complexities of the situation in South Africa.

Mr. Stoppard had a somewhat more optimistic view of other opportunities provided by nonprofit and regional theaters in America and the subsidized theatre of Britain.

Ms. Howe said, "Audiences are dying to see real-life emotion happen in front of their eyes. There is an enormous

hunger. I think the challenge of writing for the theatre has to do with facing your own demons and decorating them in a way that won't be a profound embarrassment to you. I don't think about the audience; I think about what I'm trying to dredge up. I think this is a wonderful time to write for the theatre in this age of V.C.R. and flickering images." (I couldn't agree with her more. Write on...)

From the "I missed it" dept., it ran here in Portland last season, but, "Ma Rainey's Black Bottom," by Black Pulitzer Prize and Tony Award winning playwright, August Wilson ("Fences"), is currently playing in Seattle, Wa., at the Pioneer Square Theater Firststage, 107 Occidental St., thru July 24th.

The Frank Silvera Writers Workshop of New York, in its sixteenth season, is launching a national search for a new Executive Director for the coming 1988-89 season. The workshop is one of the leading black playwrights and women playwrights developmental theatres in the country that has presented such writers as Charles Fuller (Pulitzer Prize playwright, who wrote the play "A Soldier's Play" and the film) and Richard Wesley (who wrote the film "Uptown Saturday Night" and "Native Son."); Ntozake Shange (who wrote the play, "For colored girls..."). More than 3,000 writers and their works have been presented to date by the FSWW. For information contact the Search Committee of the Frank Silvera Writers Workshop, 317 West 125th Street, New York, Ny 10027, (212) 662-8463.

For reactions, comments or added theatre information, please write to us at Broadway Bound Report, P.O. Box 3137, Portland, Or., at the Portland Observer, (503) 288-0033, (which by the way has moved into new quarters on Killingsworth street across from the Fred Meyer Shopping Center and Post Office) Congrats to the staff of the Observer.

Famous Faces



The Chi-Lites

New Book Available

Black Classic Press, the Baltimore based publishing company operated by Paul Coates and his wife Cheryl Waters, and specializing in obscure and significant works by and about African descendants, has recently published **100 Years of Lynching** by Ralph Ginzburg, noted journalist, author, editor and publisher.

First published in 1962, Ginzburg's **100 Years of Lynchings** uses primary sources to accurately and vividly depict a history of racial atrocities perpetrated by whites against Black people in the United States. Seemingly countless newspaper articles selected from a wide range of papers create a documentary of lynchings that began in the early Nineteenth Century and continued well into the Twentieth.

Incidents of racial violence against Black people in the United States are increasing. An understanding of the nature and scope of this historical problem as provided by Ginzburg's news articles should offer a healing response. **100 Years of Lynching** is available in paperback for **\$9.95** from bookstores or directly from Black Classic Press, P. O. Box 13414, Baltimore, Md. 21203.



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