

ENTERTAINMENT

Shake And Rattle Your Soul

Last Friday August 18th, Portland was graced by an explosive and dynamic show. A benefit for the Pioneer Courthouse Square; The Shake, Rattle and Soul concert.

From the opening act of Body and Soul (formerly Salmon Dave) on through Etta James, and closing with the Motown sound of the perennial class act of the Temptations, it was a PAARTY!!! Body and Soul opened the evening with such compositions as James Brown's Living in America and Stevie Wonder's I Just Called To Say I Love You. Body and Soul are currently Portland's premiere rhythm and blues band. Good as they were (and they were good) they were just the appetizer for what was to follow.

Next came Etta James and Roots her back-up band. She was impressive even for an artist who has weathered the ups and downs of a career that spans some 30 plus years. Her

pert almost risqué stage presence belied a voice that is the epitome of the soul and blues tradition.

And the last to perform were the tempting Temptations, an act that has seen many personnel changes, and only have two original members at present. However, as a group both visual and auditory they have been the prototype for popular acts such as New Edition and the Boys. Each vocalist possessed a silky smooth voice that rests at the top of their profession, and the choreography was dazzling and reminiscent of a time gone by.

The festive mood of the concert was contagious, and was heightened by the many patrons who wore luminescent rings on their heads and around their necks, so as the evening progressed it gave the effect of a sea of halos. With an attendance of over 3,000 Shake, Rattle and Soul was definitely an overwhelming success.

BROADWAY BOUND REPORT

BLACK CREAM DE LA CREAM OF THEATRE FLOWS INTO 1ST NATIONAL FESTIVAL

It was the "place to be somebody," at the much-awaited 1989 National Black Theatre Festival kicked off Monday evening (Aug. 14th to 20th, 1989), at the convention center of Winston-Salem, North Carolina. My old friend, Larry Leon Hamlin, founder and artistic director of the North Carolina Black Repertory Company, welcomed visitors at the grand gala opening banquet that was highlighted by the special guest appearance of talk show host Oprah Winfrey.

The last count of 1,300 local residents, national celebrities, directors, producer, designers, actors and educators, from the leading black theatre companies in the country were out "in force," black-tie and gown. The event, which kicked off the six-day festival, also featured a special recognition to Pulitzer Prize black playwright, August Wilson (I was there opening night, when his Broadway play, "Fences," became only the third play by a black playwright to win the Pulitzer Prize for drama).

The historic event marked the beginning of a bi-annual theatre festival that producer/actor, Hamlin, planned, after observing that was a urgent need for black theatre companies and performers to gather together and discuss ways of gaining more national and world exposure for the growth and development of the American Black Theatre movement.

"This is a 'marvastic' day in the history of black theatre, Mr. Hamlin, said before Monday's gala. I certainly hope that all black theatres will benefit from this. We are her for a reunion of spirit and for a celebration." And he weren't "jiving," theatre fans, because, checking in, I turned around in the lobby of the Stouffer Winston Plaza Hotel, the festival headquarter, to see my old New York friend, Bert Andrews, one of the leading black Broadway still photographer. He was smiling, shouting my name, with all of his cameras, and said he had just mentioned to other theatre folks, wondering whether if I, as the founder and president of the Frank Silvera Writers' Workshop of New York, would be there or not. Yes, you bet your "sweet biffy" that I had definitely planned to be there for this "great black happening."

OPRAH WINFREY SHOWS WITH MAYA ANGELOU, THE NATIONAL CO-CHAIR

"If there had not been black theatre, there could not have been an 'Oprah Winfrey Show,'" Ms. said before the opening festivities. "I remember I saw 'A Raisin in the Sun,' written by the late Lorraine Hansberry. It was during that time that I decided that acting was a part of what I wanted to do in my life. I let that vision carry me. Black theatre played an important role in my life just because it was there." Write on, Oprah. (As an actor, I performed for a year, in the Hollywood production of "Raisin," in 1961, with such actors, as Juanita Moore, who earlier, had been nominated for an Academy Award for her performance in the film, "Imitation of Life.")

Theatre companies from as far away as Portland, Oregon (the Interstate Firehouse Cultural Center and the PassinArt Theatre), Phoenix, Arizona (The Black Theatre Troupe), New Brunswick, New Jersey (Crossroads Theatre), Knoxville, Tenn. (the Carpetbag Theatre), Oakland, Ca. (Oakland Ensemble and Ed Bullins' BMT Company), Atlanta, Ga. (Jomandi Productions and the Just

Us Theatre Company), Minneapolis, Minn. (Penumbra Theatre), and New York (Negro Ensemble Company, New Federal Theatre, National Black Theatre, Harlem Jazz Theatre and I represented the Frank Silvera Writers' Workshop).

The opening night gala featured a performance of Micki Grant's classic gospel musical, "Don't Bother Me, I Can't Cope," at the Winston-Salem Stevens Convention Center. This new production was performed by the N.C. Black Repertory Company, as an encore presentation of the company's previous performances of "Cope."

A STAR-STUDED ARRAY BLACK SUPER CELEBRITIES

The "who's who's" line-up of black stars that were arranged by Maya Angelou, national co-chairperson, were Ruby Dee, Ossie Davis, Lou Gossett Jr., Esther Role, Antonio Fargas, Melvin Van Peebles, Whitman Mayo, Roscoe Lee Browne and several others that I didn't get to "hang out" with, due to all the high-energy activities of receptions, daily press conferences, and black theatre theme and topic workshop (I sat on the packed, video-taped workshop, "Playwrights on Playwriting, which dealt with such topics as developing new plays, the craft of writing plays and the problems of getting them Produced. As a playwright (The Sisyphus Trilogy," "Tut-Ankh-Amen, the Boy-king," and "Jesse and the Games, Jesse Owens, Olympiad," and the founder director, for the first thirteen seasons, and I am continuing as president of the board) of the Frank Silvera Writers' Workshop, the 1989 New York Village Voice, OOBIE Award-winning New York theatre workshop. It was my thrust on the panel of prestigious playwrights that consist of Ron Milner (Author of many plays, such as, "Who's Got His Own," "Checkmate," and What the Wine Sellers Buy," Ed Bullins, whose numerous works include, "A Son, Come Home," which was performed Wednesday night, August 16, 1989, j.e. Franklin (Author of "Black Girl") currently playwright-In-Resident at the Rites & Reason Theatre Company at Brown University in Providence, R.I., Karen Jones-Meadows, whose plays include, "Henrietta," which was produced by the Negro Ensemble Company of New York, Leslie Lee, whose plays, "Hannah Davis," "First Breeze of Summer," to name a few, and George Houston Bass, founder of Rites & Reason. The moderator was Carolyn Cole, playwright and founder of the North Carolina Playwrights Center in Greensboro, N.C. Ms. Cole's new play, "Mournin," was given a staged reading on Saturday at Stouffer Hotel conference room.

There were many daily workshops on a hold range of topics, such as: "Black Theatre: The Present Condition," "The Effects of Non-Racial Casting on Black Theatres Today," and my friend and leading black producer/director, Woodie King Jr., whose film, "The Black Theatre Movement: 'A Raisin in the Sun' to the Present (1959 to the Late 1970's)," was also "packed to the max." Also, my old buddy, Buddy Butler, a theatre pioneer, who is now directing and teaching theatre at the famed Bates College of Portland, Maine (The college that produced the late, great poet/playwright, Owen Dodson, who made the Howard University Players an international name in the forties and fifties).

Well now, theatre fans of Portland town, I just have stop now and file this incredible, nationally important black theatre story of the end of the decade, beginning the nineties, where the next National Black Theatre Festival is now being scheduled for 1991, again in the great "arts town" of Winston-Salem, N.C. "Playwright on, Larry Leon Hamlin and your "hard-work and under-paid" staff!"

GEORGE CLINTON

AND THE P-FUNK ALL-STAR



CALL 224-TIXX TO ORDER BY PHONE

FRIDAY SEPTEMBER 1

STARRY NIGHT

FASTIXX

Fred Meyer

For Ticket Information Call 224-TIXX, VISA and MASTERCARD Accepted

ARTQUAKE '89

PRESENTS

Jazz Vocalist

ERNESTINE ANDERSON



SATURDAY, SEPT. 2 8 PM

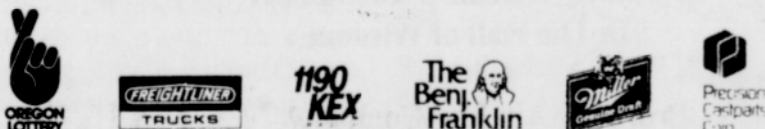
Pioneer Courthouse Square

with Bill Ramsay's SWINGSHIFT

General Admission \$11.50 Patron Seating \$50 (fees included)

Tickets available at all Ticketmaster outlets and the Performing Arts Center Box Office

Ticket information: 248-4496



ATTENTION RENTERS

R&R Management Can Help You!

We have from one (1) to four (4) bedrooms. Newly remodeled. Nice, clean for families who care about how they live. Sec. 8 We Welcome You

Call 282-4696

2413 NE Martin Luther King Jr. Blvd. WE CAN HELP

MESOPOTAMIAN UNIVERSITY

2861 NE MARTIN LUTHER KING BLVD

288-0866



בית הספר ללימודי ארץ ישראל, מוסלמי, הודו, וסין. תלמידינו יקבלו תעודות בלימודי ארץ ישראל, מוסלמי, הודו, וסין.

Instructor, Dr. Elijah Kush Ben-Abraham

Broaden your horizons

Study Greek, Hebrew, Arabic, Spanish, or French.

We also offer studies in comparative religions of the world.

GOLDEN'S HOUSE OF STYLE

125 NE Killingsworth 289-6448



Look your Best Come to Golden's

We provide complete hair care and design Home of Wet Wave

Hair Designers Delores Alexander & Jerry Duckett

JAZZ SCHOLARSHIP OFFERED

The Jazz Society of Oregon is now offering applications for the Andre Garand Memorial Scholarship. \$100, \$200, and \$300 scholarships in vocal, instrumental, theory and/or composition fields are available for jazz-oriented musicians from Oregon and Clark County, Washington.

Applicants are invited to call the Jazz Society Hotline at (503) 234-1332 for information and to obtain an application packet. Call now!...application deadline is August 31, 1989!