

Arts & ENTERTAINMENT



Burn the Floor, the sultry dance spectacular Broadway production comes to Portland's Keller Auditorium with performances Tuesday, Sept. 7 through Sunday, Sept. 12.

Electrifying Ballroom Dance

Fred Meyer Broadway Across America presents the electrifying Latin and Ballroom dance sensation *Burn the Floor* for performances Tuesday, Sept. 7 through Sunday, Sept. 12 at Keller Auditorium.

Created and choreographed by world champion Ballroom dancer Jason Gilkison, *Burn the Floor* takes audiences on a toe-tapping journey through the passion and history of Ballroom dance, from Harlem's hot nights at The Savoy, where the

Lindy and Charleston were born, to the Latin Quarter where the Cha Cha and Rumba ruled.

The New York Times called the show "A nonstop display of pop variations on classic styles performed with precision and polish."

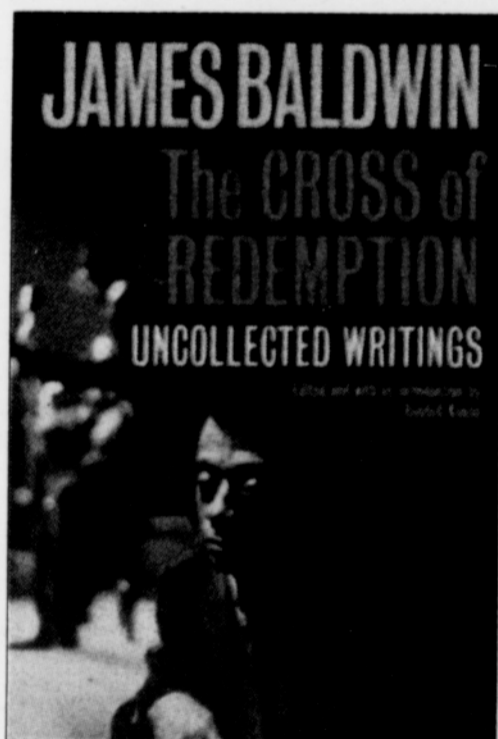
New Volume of Baldwin Writings

Works show timelessness of racial issues

(AP) -- "The Cross of Redemption: Uncollected Writings" by James Baldwin, edited by Randall Kenan brings James Baldwin's passionate hope for a better America into focus.

Kenan, an assistant professor at the University of North Carolina at Chapel Hill, calls the compendium "a collection of snapshots." And the writings are haphazard. But these are snapshots in the best sense: glimpses deep inside a life lived daringly and fervently, if not always with political attention to Baldwin's colleagues and compatriots.

Kenan offers Baldwin as a "probable impossibility." What made him an "impossibility" ranges from his birth to a single mother in the Jim Crow South and his childhood in a



poor fundamentalist preacher's family in New York City's Harlem neighborhood to his escape in 1948 to Europe, where both his homosexuality and his persistence as an intellectual were more viable.

Briefly, Baldwin was born in 1924 and by 1953, with help and some intervention from novelist Richard

Wright, had published "Go Tell It on the Mountain," which established him as an important storyteller. His 1955 essay collection, "Notes of a Native Son," announced his voice as a clarion on race and humanity in America. And his 1963 history of the Nation of Islam, "The Fire Next Time," cemented Baldwin's leadership in black intellectual politics. He died in 1987, and the theater criticism, essays on culture or blues music and even some Congressional testimony in this volume span most of his adult life.

Baldwin argues that his view of American society and race was more than "probable." Anger was inevitable in a society whose majority benefited from subjugating one group of people. And facing that there have been political and personal, as well as economic, benefits for the largely white upper classes in denigrating black people is the only way to move beyond racism, Baldwin writes.

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