

METROPOLITAN ARTS COMMISSION - EVALUATION REPORT

ORGANIZATION/INDIVIDUAL PassinArt: A Theatre Company DATE: 1-24-86

CONTACT NAME: Connie Carley

I. DESCRIPTION OF PROJECT (Please include location(s) of project and dates, as well as description of arts activity):

PassinArt produced the Ablina Interstate Arts Festival at the Interstate Firehouse Center (5340 N. Interstate, Portland, Oregon). The festival included a Multicultural Art Exhibit featuring sixteen local artists; and three (3) one-act plays for two weeks: The Dutchman, How Do You Do?, and Funnyhouse of A Negro. The last two weeks of the festival did not include The Dutchman at the request of the "Troupe", a new theatre group.

The festival ran as follows: Multicultural Art Exhibit - October 31 - December 8, 1985; and the Theatre Festival - November 22 - December 15, 1985.

II. NUMBER OF PROJECT EMPLOYEES: Artists: 14 Staff: 7

Other (Please explain): 14 (set construction, hostress) Total: 51  
16 multicultural art exhibitors

III AUDIENCE ANALYSIS: Total Audience Reached: 122

(Below, please describe audience in terms of 1) age range; 2) socio-economic range; 3) ethnic range; 4) arts background level, e.g. first experience, veteran consumer, etc.):

- Ninety-eight percent (98%) - veteran consumer
- Two percent (2%) - First experience

The age range was from 18-70 years of age, and individuals were approx. 40% African American and 60% other ethnic backgrounds in attendance.

IV. EVALUATE SUCCESSES OF PROJECT (in terms of audience and in terms of your individual/organizational involvement):

Although the audiences were small, the participants were quite responsive to specific works included in the festival. The Multicultural Art Exhibit was received very well by everyone in attendance. At the close of the final theatrical pieces, the audience was invited to review/discuss the plays. The dialogue that resulted was informative and supportive to the cast, and the Company alike. Audience development, and an overall marketing plan remains a piece that has to be thoroughly challenged and researched.

V. SUGGEST HOW PROJECT COULD BE IMPROVED:

Again audience development remains a concern of the Company. Mid-way through the project, one of the plays were pulled at the discretion of its director. The festival was hampered somewhat by the unanticipated bad weather (severe ice storm), and future scheduling will reflect our sensitivity to the seasons. We need to reevaluate the concept of a one-act festival, and if we should produce a similar festival to include more diversity in plays presented.

VI. DOCUMENTATION: Please attach all news clippings, press releases, photos and any other documentation that represents the project.



## Opening week

PassinArt: A Theatre Company will present three one-act plays each night on Friday and Saturday nights at 7:30 p.m. from Friday Nov. 22 through Dec. 15 as part of the Albina/Interstate Arts Festival. The plays are *The Dutchman* by Imamu Baraka, directed by Eugene Hughes of The Troupe; *How do You Do* by Ed Bullins, directed by Clarice Bailey; and *Funny House of a Negro* by Adrienne Kennedy, directed by Michael Grant.

The public is invited to attend the opening performances this weekend. For information or reservations, contact I.F.C.C. at 5340 N. Interstate (243-7930) or PassinArt (284-4108).

## Closing week

*For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuf* will be closing this weekend. Directed by Victoria Parker and Benny Bell, this unique prose poem combines drama, music and lots of movement. The production is a celebration of being Black and being a woman. *For Colored Girls* is being presented at Portland State University, Lincoln Hall mainstage auditorium, 1620 S.W. Park Ave. (229-4440).



# N NEWS W

## NEWS NEWS NEWS NEWS

P.O. Box 17569  
5340 N. Interstate Avenue  
Portland, Oregon 97217  
(503) 243-7930 (TTY)

FOR IMMEDIATE RELEASE  
Date: October 21, 1985

INFORMATION CONTACT:  
Gary O'Brien 243-7930

### ALBINA/INTERSTATE ARTS FESTIVAL FEATURES

#### ART EXHIBIT AND ONE-ACT PLAYS

#### IFCC STAFF:

Sue Busby  
Executive Director

Gary O'Brien  
Programming,  
Media Relations

Terry Nelson  
Student Theater

Tamara Gerard  
City Liaison

PassinArt: A Theatre Company will present its First Albina/Inter-State Multicultural Arts Festival at the Interstate Firehouse Cultural Center, 5340 N. Interstate Avenue in Portland (Tri-Met Routes #5 and 71). The festival features an art exhibit which opens October 31, and three one-act plays which open November 22.

PassinArt's multi-medium art exhibit will depict the interactions between color and class, social and political factors that impact various relationships - with emphasis on the family unit. The display will run October 31 - December 8, and includes sculpture, paintings, photography, weavings and masks by several community artists including: Obo Addy, Richard Brown, Mario Caoile, Glen LaFontaine, Rose Niguma, Ferdie Saccalan, Dodie Setola, Chonita Smith, Greg Talton, Vince Wanne-say and Roberta Wong. Gallery hours are 10am - 5pm, Monday thru Saturday, and before and during weekend performances in the IFCC Theatre. An Opening Reception for the art exhibit will be held on Sunday, November 10 from 4 - 6pm.

PassinArt will also present an evening of three one-act plays which reflect the same themes mentioned above, playing weekends from November 22 - December 15. They are: THE DUTCHMAN by Amiri Baraka (Leroi Jones), produced and directed by Eugene Hughes of The Troupe; HOW DO YOU DO? by Ed Bullins, directed by Clarice M. Bailey; and FUNNYHOUSE OF A NEGRO by Adrienne Kennedy, directed by Michael Grant. Featured in one or more of these plays are: Anne Alvarez, Jenny Ayers, Rita Bankhead, Constance Carley, Monique Douglass, Nathaniel Haynes, Eugene Hughes, Marvin Johnson, Shirley Peck, Brenda Phillips, and Karen Wells.

Admission to the one-acts will be \$4 for each individual play, or \$10 for a Festival ticket to all three. Starting times on Friday and Saturday nights will be: 7:30pm THE DUTCHMAN; 8:30pm HOW DO YOU DO?; and 9:30pm FUNNYHOUSE OF A NEGRO. On Sunday afternoons the plays will start at 2:00pm, 3:00pm and 4:00pm respectively. For further information, call PassinArt at 284-4108. Tickets are available in advance at all BASS Ticket outlets, and reservations will also be taken at the IFCC (243-7930) from 10am - 5pm Monday thru Saturday.

The Albina/Interstate Arts Festival is supported in part by a grant from the Metropolitan Arts Commission.

Showcasing Portland's diverse cultural communities through the arts.

# PassinArt: A THEATRE COMPANY

presents

the



## Albina/Interstate Theater Arts Festival: 1985

**How Do You Do?**

by Ed Bullins

Director: Clarice Bailey

**The Dutchman**

by Imamu Baraka

Director: Gene Hughes

**Funnyhouse of a Negro**

by Adrienne Kennedy

Director: Michael Grant

at the

**Interstate Firehouse Cultural Center**

**NOVEMBER 22-DECEMBER 15**

For Reservations Call the IFCC 243-7930  
Tickets: House of Sound and at the door

This festival is funded in part by  
the Metropolitan Arts Commission and  
the Oregon Arts Commission.

Special arrangements have been made with Samuel French, Inc.



# ALBINA/INTERSTATE ARTS FESTIVAL

## PRODUCTION CREW

Technical Coordinator .....	Clarice Bailey
Stage Manager .....	Vicke Hudson
Construction .....	Jim Flynn
Light Technician .....	Rubin Hudson
Sound Technician .....	Bruce Bailey
Props/Properties .....	Chris Mayhew
	Rose Butler
Poster Design .....	Greg Talton
Cast Photographs .....	Richard Brown
Costumes .....	Susan Warner
Art Exhibit Coordinators .....	Connie Carley
	Ann Alvarez
	Karen Wells
Art Exhibit Technical Advisor .....	Greg Talton

## SPECIAL THANKS

Sue Busby .....	I.F.C.C.
Interstate Firehouse Cultural Center Staff	
Sevidious Simington .....	Matt Dishman
Matt Dishman Community Center Staff	
Richard Piper .....	Piper Associates
Gene Hughes .....	The Troupe
Patrice Goodwin .....	Nike, Inc.
Jalene Madura .....	Oregon Arts Comm.
Janet Mahman .....	Metro. Arts Comm.
Bob Pickens .....	The Skanner
Joe Bean Keller .....	The Observer
Leslie .....	The Observer
Ron Herndon .....	Black United Front
Lynn Franklin .....	House of Sound
Obo Addy .....	
The Patton House .....	
Cast of "For Colored Girls....."	P.S.U.
Victoria Parker .....	P.S.U.
Gwen Crooms .....	
Marion Abraham .....	
Multicultural Art Exhibitors .....	
First Immanuel Child Care Center Children & Staff	
Children of PassinArt .....	
Herbert A. Templeton Foundation	

The Board of PassinArt would like to send a very special thanks and appreciation to all our cast members for their dedication and support. We couldn't have done it without you!!



Interstate Firehouse Cultural Center

November 22 - December 15, 1985

PassinArt Theatre Company

Presents

THE ALBINA/INTERSTATE ARTS FESTIVAL  
(Three one-act plays)

"THE DUTCHMAN"

Written by  
Imamu A. Baraka (Leroi Jones)

Directed by  
Gene Hughes ("The Troupe")

Curtain: 7:30 p.m. (Fri/Sat.)

Sunday: 2:00 p.m

CAST  
(Order of Appearance)

Clay .....	Gene Hughes
Lula .....	Jenny Ayres
Conductor .....	Brian Hughes

Time: Present

Place: New York City

"In the flying underbelly of the city. Steaming hot, and summer  
on top, outside. Underground. The subway heaped in modern myth."

Imamu A. Baraka

Produced by special arrangement with Samuel French, Inc.

(INTERMISSION)

# ARTS & LEISURE

## PassinArt hopes to rectify problems of black theater in city

Black theater is a sometime thing in Portland. Certain black actors, such as Rick Jones and A. Lee Wilson Jr., have established strong reputations in mainstream theater, and both also have produced and starred in black-themed shows. But black production companies have operated on an inconsistent schedule, and away from the center stage of the city's theater scene.

Michael Grant, artistic director of PassinArt: A Theatre Company, is hop-

### THEATER

Bob Hicks

ing eventually to rectify the problem. PassinArt — the name refers to the act of passing along pieces of cultural tradition — is presenting a program of three one-act plays opening Friday at IFCC, or the Interstate Firehouse Cultural Center. The program is part of the Albina/Interstate Arts Festival.

The one-acts are by three of the United States' best-known black playwrights. "Dutchman" is by Imamu Baraka, or Leroy Jones, as he was known when he wrote the play in 1964; "How Do You Do" is by Ed Bullins; "Funny House of a Negro" is by Adrienne Kennedy. The plays begin at 7:30, 8:30 and 9:30 p.m., respectively, Fridays and Saturdays through Dec. 15, with Sunday performances at 2, 3 and 4 p.m. Admission is \$4 for each play, or \$10 for all three.

Grant understands the problems of creating a regularly producing black theater company, and the necessity for someone to do it. "It's impossible to develop an audience without consistently doing theater," he said during an afternoon conversation a few days ago. For that reason, he added, PassinArt is aiming to appeal to Portland's traditional theater audience as well as to the city's black community.

"We don't have an official space," he said, "and we have to do straight a.m. jobs like everyone else." Grant's own "a.m. job" is as a consultant to school districts and colleges on educational equity for minorities.

He's pleased to have these shows produced at the IFCC center, which is located conveniently to Portland's black community but also draws audiences citywide. "I have always been in favor of doing theater at Matt Dishman (Community Center) and IFCC," he said.

Grant is a tall, athletic-looking man given to talking about theater as part of a larger cultural view — simply another reflection of the way people live. Words like "baseline" and "nur-



Nathaniel Haynes and Brenda Phillips star in Ed Bullins' "How Do You Do," one of three one-act black plays opening Friday at IFCC cultural center. The program is produced by PassinArt: A Theatre Company.

craft. For him, art has an intrinsic and vital connection to people's everyday lives.

"There's a need to re-image what we think theater for people of color is all about," he said. Much of what it's about, he added, is preserving cultural memory — passing along the knowledge of what a people have been and done, and how they think, in the face of the homogenizing impact of dominant white society. "Debriefing the impact of Western culture on ourselves" he calls it.

exceptionally angry, violent piece of theater — hard to like, hard for many people to take. About an innocent black man who is tempted by and eventually murdered by a white seductress, it is, Grant said, "a pure reflection of what challenges men and women to do the things they do."

All of the plays raise the issue of what Grant calls "visual stereotyping." It's something that non-whites constantly have to deal with, he said, citing an example from his own life: Two years ago he was thrown in jail by a

cer's compensating roughness left Grant deeply angered.

"I looked for this woman (afterwards)," he said. "I was going to hurt her. I was very angry. And finally what got me out of it was that I made a silent vow to myself that if this ever happens again, all hell is going to break loose. I don't mean getting violent. I mean I'm going to sue the hell out of everybody."

Grant's commitment is to theater that confronts such issues, and that helps people work through them. The anger of "Dutchman," the nonsensical humor of "How Do You Do," the striking images of "Funny House of a Negro" are part of the process. "I love the notion of a funhouse as a place where you deliberately go to be scared," he said, referring to Kennedy's play. "And then the test is, when you come out, can you say, 'Hey, that wasn't so bad.'"

Grant directs "Funny House of a Negro." Clarice Bailey is director of "How Do You Do," and "Dutchman" is produced by Eugene Hughes' group The Troupe, starring Hughes and

Jenny Ayres.

The Albina/Interstate Arts Festival also features a multicultural art exhibit on display at the IFCC center from 10 a.m. to 5 p.m. Mondays through Saturdays.

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shotguns on him and roughed him up — particularly a woman officer. At the time, Grant was working at Portland State University.

"I had a suit and tie on that day," he said, "and I was arrested because I was in the neighborhood where a robbery had taken place. Also, I refused to lie down on the ground, because it was raining."

What struck Grant, amid the humiliation and anger, was that the police were afraid of him — because he was big and black, visual images that set

# PassinArt: A THEATRE COMPANY

presents

the



November 27, 1985, Portland Observer, Page 9

## Albina/Interstate Theater Arts Festival: 1985

**The Dutchman**  
by Imamu Baraka  
Director: Gene Hughes

**How Do You Do?**  
by Ed Bullins  
Director: Clarice Bailey

**Funnyhouse of a Negro**  
by Adrienne Kennedy  
Director: Michael Grant

at the

**Interstate Firehouse Cultural Center**  
**NOVEMBER 22-DECEMBER 15**

For Reservations Call the IFCC 243-7930  
Tickets: House of Sound and at the door

This festival is funded in part by  
the Metropolitan Arts Commission and  
the Oregon Arts Commission.

Special arrangements have been made with Samuel French, Inc.



# Passin Art theater company

Passin Art: A Theatre Company will present an evening of one-act plays Nov. 22-Dec. 8 at the Interstate Firehouse Cultural Center (5340 North Interstate) as part of the Albina/Interstate Arts Festival.

The one-act plays will include *The Dutchman*, an award winning play by Imamu Baraka (Leroi Jones). This critically acclaimed play will be directed and produced by Eugene Hughes of *The Troupe*. Jenny Ayres will play Lula, the sultry, mysterious woman; and Eugene Hughes as Clay—a college-age young man whom Lula tries to seduce in a New York subway car. Refusing Lula, Clay only ignites Lula to apply racial tension, Clay being Black and Lula is white.

"*The Dutchman* is a show that works on different levels. . . external schism between man and woman, Black and white. This play can be a vehicle for change. . . It ain't *Oklahoma*!"

—Jenny Ayres

*How Do You Do* by Ed Bullins, director Clarice Bailey. Ed Bullins has masterminded this one-act nonsense drama which at times makes the audience laugh at the situation, the characters, and themselves. There is pervasive throughout this quick production the notion of relationships manipulated and reflective of our society. Many of these relationships are contradictory by nature, and thus the nonsense of the drama. The comments are quickfire while the characters force the audience to focus on the *reality* of all struggles. Rita Bookhead, Nathaniel Haynes, Marvin Johnson, and Brenda Phillips are featured in this one-act production.

*Funny House of a Negro* by Adrienne Kennedy, directed by Michael J. Grant. Sarah awakens in a phantasmagoric rooming house, and is visited by several imaginary characters which are extensions of Sarah herself: the Duchess of Hapsburg, Queen Victoria, Patrice Lumumba, and Jesus. Sarah has created a place (the Funny House) where she feels she can safely survive. However, internal conflicts and desires overwhelm her, and soon she becomes a victim of a nightmare world. Anne Alvarez, Constance Carley, Monique Douglass, Eugene Hughes, Marvin Johnson, Shirley Peck, and Karen Wells are featured.

Admission to the one-acts will be \$4 for each individual play, or \$10 for a Festival ticket to all three plays. Starting times on Friday and Saturday nights will be *The Dutchman*, 7:30 p.m.; *How Do You Do?*, 8:30 p.m.; and *Funny House of a Negro*, 9:30 p.m. On Sunday afternoons the plays will begin at 2:00, 3:00, and 4:00 p.m. respectively.

For further information call Passin Art at 284-4108. Tickets are available in advance at all BASS Ticket Outlets, The House of Sound, and reservation will be taken at the IFCC (243-7930) from 10:00 a.m. to 5:00 p.m., Monday through Saturday.

A Multicultural Art Exhibit will be on display through Dec. 8 at the IFCC. Gallery hours are 10:00 a.m. to 5:00 p.m., Monday through Saturday. Opening Reception for the art exhibit will be held Sunday, Nov. 10, from 4:00 to 6:00 p.m. The Albina/Interstate Arts Festival is supported in part by grants from the Metropolitan Arts Commission and Oregon Arts Commission.

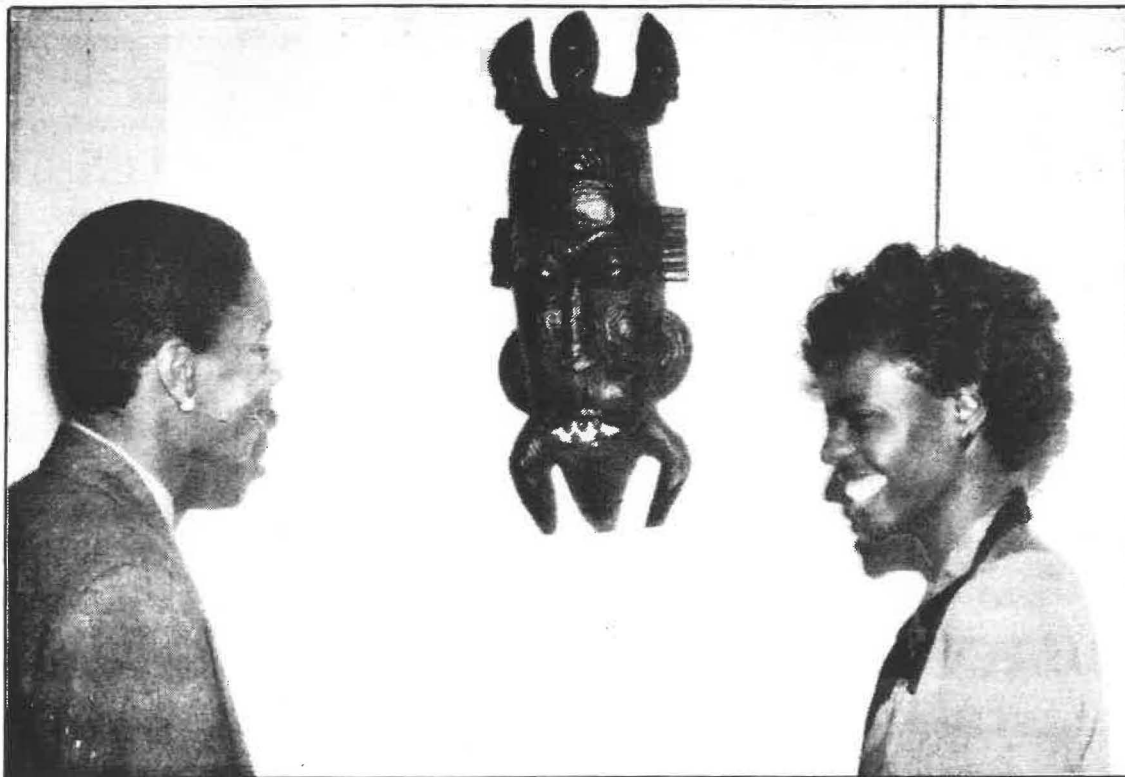


## ENTERTAINMENT NETWORK

Joe "Bean" Keller, Entertainment Editor



(Photo: Richard J. Brown)



**MULTI-CULTURAL ART EXHIBIT** — The Albina/Interstate Multi-Cultural Art Exhibit displayed at the Interstate Firehouse Cultural Center, 5340 N Interstate Avenue, runs through December 8. The exhibit includes sculptures, paintings, photography, weavings and masks by com-

munity artists including THE SKANNER photographer, Bob Pickens. The event is free to the public. Viewing "The Mask", a wood carving by Obo Addy are (Left) Gwen Crooms and Connie Carley, exhibit coordinator.

**Three one-act plays** *The Dutchman*, by Imamu Baraka, directed by Gene Hughes; *How Do You Do?*, by Ed Bullins, directed by Clarice M. Bailey; and *Funnyhouse of a Negro*, by Adrienne Kennedy, directed by Michael Grant, comprise a trio of plays about black culture (IFCC, 5340 N Interstate Ave., opening at 7:30 pm, Friday, Nov. 22, and continuing at 7:30, 8:30, and 9:30 pm, respectively, with matinees at 2, 3 and 4 o'clock Sundays, through Dec. 15, 243-7930).

**Whodunnit**, a comedy-thriller by Anthony Shaffer about evil doings in a manor house is directed by Jerry Leith (Lake Oswego Community Theatre,

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## DOWNTOWNER

WINNER OF NATIONAL SOCIETY OF NEWSPAPER DESIGNERS LAYOUT A

November 18, 1985 Page 23

IFCC, 5340 N Interstate Ave., (243-7930). PassinArt: A Theatre Company presents three one-act plays each night from Friday and Saturday nights at 7:30 p.m. from Nov. 22—Dec. 8 as part of the Albina/Interstate Arts Festival. The plays are *The Dutchman* by Imamu Baraka, directed by Eugene Hughes of *The Troupe*; *How Do You Do* by Ed Bullins, directed by Clarice Bailey; and *Funny House of a Negro* by Adrienne Kennedy, directed by Michael J. Grant. Admission to each one-act costs \$4; \$10 tickets for all three plays are available.

# Theater

BY BOB SITTON

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**CURRENT**

Thursday, Nov. 30, 225-02611.  
**Three one-act plays** *The Dutchman*, by Imamu Amiri Baraka, directed by Gene Hughes; *How Do You Do?*, by Ed Bullins, directed by Clarice M. Bailey; and *Funnyhouse of a Negro*, by Adrienne Kennedy, directed by Michael

Grant, comprise a trio of plays about black culture (IFCC, 5340 N Interstate Ave., 7:30, 8:30, and 9:30 pm, respectively, with matinées at 2, 3 and 4 o'clock Sundays, through Dec. 15, 243-7930).



December 11, 1985, Portland Observer, Page 7

## Jazzy party

On Friday, Dec. 20 there will be "A Jazzy Christmas Party" at the Interstate Firehouse Cultural Center (IFCC), 5340 N. Interstate, to raise additional funds needed to mount the IFCC's upcoming production of *The Ressurrection of Lady Lester: A Poetic Mood Song Based on the Legend of Lester Young*.

Doors open and festivities begin at 7:30 p.m. with a showing of the short film *Jammin' the Blues*, a classic forties jam session featuring Lester Young himself, along with Illinois Jacquet, Red Callender, Jo Jones, and other jazz musicians.

Other entertainment during the evening will include Dino Franks on

piano with vocalists Julianne Johnson and Brenda Phillips; a performance of Ed Bullins' short comedy *How Do You Do?* by PassinArt: A Theatre Company; and robust, satirical Christmas carols by the Fallen Angel Choir. Pre-recorded jazz, blues and funk will be provided throughout the evening by KBOO disc jockeys George Page, Ken Berry and Dupree Casey, and the stage area will be cleared for dancing.

Tickets to "A Jazzy Christmas Party" are only \$5 at the door, and there will also be a no-host bar with beer, wine, cider and coffee, as well as free popcorn. For further information, call the IFCC at 243-7930, 10 a.m.-5 p.m., Monday through Saturday.

● THEATER

# Smoldering fires

By BOB SITTON

**Three One-Act Plays: Funny House of a Negro**, by Adrienne Kennedy. Directed by Michael J. Grant. With Karen Wells, Ann Alvarez, Shirley Peck, Connie Carley, Gene Hughes, Marvin Johnson, Monique Douglas and Jane Palmer.

**How Do You Do**, by Ed Bullins. Directed by Clarice Bailey. With Marvin Johnson, Rita Bankhead, Brenda Phillips and Nathaniel Haynes. Both produced by PassinArt company at IFCC.

**The Dutchman**, by Imamu Amiri Baraka. With Gene Hughes, Jenny Ayres and Brian C. Hughes. The Troupe at IFCC.

**T**HREE INCENDIARY plays from the black theater of the 1960s, now at IFCC, address the issue of black alienation in a predominantly white culture — alienation which drives some blacks to self-contempt, violence or bizarre imitations of whites. The presentation of the plays raises a Catch-22 question: With so few black-theater productions in Portland, how can an audience for black-culture plays be cultivated? Furthermore, the IFCC plays are probably too avant-garde for a mainstream black audience, yet too exotic to appeal to most whites. For the segment of the Portland theater audience that appreciates inventiveness and risk-taking,

however, the productions at least suggest the visions of three compelling original playwrights. Adrienne Kennedy's *Funny House of a Negro*, by far the most interesting and creatively rich of the plays, is a surrealist evocation of the thoughts of a troubled mulatto woman torn between messianic dreams of saving the Negro race and the temptations of decadent white culture. It is the most jazzlike play I've seen. Like a jazz performance, it lays down its theme in its first section, improvises upon it and reprises it at the end. Kennedy's protagonist, whose name is Negro-Sarah, tells of her conflict between becoming a rootless black intellectual subsumed in the dominant white culture and her guilt feelings about not joining her missionary father in Africa. Then follows a series of solos, so to speak, in which characters representing various alter egos of Negro-Sarah amplify the dimensions of her alienation by parading in contorted guises — one as Queen Victoria, another as the Duchess of Hapsburg, another as the martyred African nationalist Patrice Lumumba. This approach to theater is fascinating, and although it is not completely original (the play's surrealist elements derive from Cocteau's *Blood of a Poet*), structuring the play in this manner probably accounted for its being given the Obie Award for distinguished playwrighting in 1965.



Black alienation in a white culture

Following the solo section there is a reprise of the first part's dialogue almost verbatim, as the alter egos gather for the finale. This comes in the form of a fugal, cacophonous group dialogue, redolent of a mix of Charlie Parker, Thelonious Monk and Charlie Mingus all at once, in a churning winding down of the play.

Kennedy's style may be fascinating, but the PassinArt cast does it only faint justice. Monologues are delivered in a slow, almost ponderous rhythm, and what should be a jam session becomes a mere tuning up. Problems with lighting, which afflict most of the plays, are also acute. Actors move between overlit areas (a desk lamp is aimed more at the audience than at its desk) to parts of the stage with no light at

all. Admittedly, much of the play is supposed to have a ghostly aspect, but the audience nonetheless must see.

Ed Bullins' *How Do You Do*, which the author subtitles *A Nonsense Drama*, strikingly contrasts the realities of black life with the mawkish pretenses of a more affluent culture. Nathaniel Haynes and Brenda Phillips engage in an intense and logically weird approach-avoidance mating ritual on a park bench while Marvin Johnson, speaking, one assumes, for the author, points out the absurd lengths to which oppressed people will go to fit into a world not their own. While the couple boast of being rich, powerful and carefree beyond any possible truth Johnson cautions the audience against self-deception and cultural suicide. Bullins' dialogue is both bitter and funny and the acting of Nathaniel Haynes and Brenda Phillips is the best of the evening.

The third play, Amiri Baraka's *The Dutchman*, has been reviewed in a previous issue. It approaches black alienation from a more militant perspective, advocating the murder of whites as a means of salvaging black identity. This particular message was lost on the adoring audiences of the 1960s, but it makes an interesting bit of history. However, the IFCC production tamps Baraka's flames to a mere smolder.

Despite their mild and studied character, these three productions should not play to empty houses. Perhaps they will find their audience before they close December 15.

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# Experimental nature of plays challenges audiences, actors

PassinArt: A Theatre Company has assembled an evening of one-act plays by three black writers whose works don't often get off the page and onto the stage, where they belong. Even mainstream black theater is unusual in Portland, and the experimental nature of these plays makes the PassinArt festival an even rarer opportunity for Portland theatergoers.

The three plays at the IFCC cultural center lack the immediate audience appeal of more traditional works of black theater such as "Purlie Victorious," "Ain't Misbehavin'" and "A Raisin in the Sun," nor do they have the hip jocularity that enhances Ntozake Shange's hard-nosed, prescriptive but celebratory choreopoems. Indeed, each is a challenge not only to the audience but to the actors themselves, who in most cases don't have enough of a handle on the material.

The most accessible of the three, Ed Bullins' "How Do You Do?," is also the most entertaining and the most fully realized in performance. Bullins' writ-

ing has a cutting edge, but his expert use of quick, bantering dialogue broken by sharp bursts of somber aphorisms gives his play a bubbling vitality that is more attractive than the rage of Amiri Baraka's "Dutchman" and the melancholy of Adrienne Kennedy's "Funnyhouse of a Negro." Bullins seems no less clear-eyed than Baraka and Kennedy about the everyday degradations of being black in white America, but he writes about striving and hope while they write about violence and futility.

"How Do You Do?," crisply directed here by Clarice Bailey, is certainly an angry piece, but the anger is channeled and leavened with humor. Brenda Phillips and Nathaniel Haynes bring a light mocking air to their portrayals of a couple of pseudo-hip floaters transfixed by the lure of real or imagined success in a white-defined world. She brags about her club responsibilities and looks down her nose at socially committed black "trash"; he boasts about his prowess with society

## THEATER

Bob Hicks

### Dutchman

■ Playwright.....Amiri Baraka  
■ Company.....The Troupe  
■ Director.....Gene Hughes  
■ Starring.....Gene Hughes, Jenny Ayres  
■ Playing.....7:30 p.m. Fri.-Sat., 2 p.m. Sun. through Dec. 15

### How Do You Do?

■ Playwright.....Ed Bullins  
■ Company.....PassinArt  
■ Director.....Clarice Bailey  
■ Starring Marvin Johnson, Brenda Phillips, Nathaniel Haynes  
■ Playing.....8:30 p.m. Fri.-Sat., 3 p.m. Sun. through Dec. 15

### Funnyhouse of a Negro

■ Playwright.....Adrienne Kennedy  
■ Company.....PassinArt  
■ Address.....IFCC cultural center, 5340 N. Interstate Ave.  
■ Director.....Michael J. Grant  
■ Starring.....Shirley Peck, Karen Wells, Ann Alvarez, Connie Carley, Gene Hughes, Marvin Johnson, Monique Douglass, Jane Palmer  
■ Playing.....9:30 p.m. Fri.-Sat., 4 p.m. Sun. through Dec. 15  
■ Tickets.....\$4 single play, \$10 all three  
■ Reservations.....243-7930

women: "A black woman can't do anything for me 'cept lead me to a white woman."

Marvin Johnson, dressed in castoff military fatigues, breaks into their amusing inanities with bits of hard advice on how blacks can wage a psychological guerrilla warfare against the dominating white culture. "Tell your victim you're going to kill him, then giggle," he advises. "Destroy his institutionalized logic by illogic, y'all."

Kennedy's "Funnyhouse of a Negro" is an ambitious, incantatory theater piece that is largely beyond the technical abilities of director Michael J. Grant's cast. Like "How Do You Do?" and "Dutchman," it is a cautionary tale about the dangers of adopting the priorities of the white culture and los-



Jenny Ayres and Eugene Hughes star in "Dutchman" at PassinArt: A Theatre Company.

ing the sense of one's black tradition: "I write poetry, filling white page after white page with imitations of Edith Sitwell," says the pathetic Sarah, a woman who is going crazy over disgust with her blackness and her inability to be fully white. Her mother was almost white, she says, her father was black, and she is somewhere in between.

Grant's actors give the play a chanting, recitative delivery that overemphasizes its self-consciously poetic style and deadens the humor in the script. The show is played in a dream-state — which it should be — but it's a stiff, overly literal interpretation of a nightmare. There is, however, an effective trancelike cumulative effect

in the cacophonous group chant that leads up to Kennedy's final melancholy indignity.

"Dutchman," reviewed in full early this month by The Oregonian's Phil Hunt when it played at Matt Dishman Community Center, is a raging piece that established its author, known as LeRoi Jones when the play opened in 1964, as a writer of ferocious power. There is little subtlety in "Dutchman," which pits white against black and man against woman and defies anyone to think that reconciliation is possible. An innocent young black man is teased by a slutish white woman; when he spurns her she casually kills him and moves on to another victim. It's hard to imagine how the adoring liberal white

audiences of the 1960s managed not to see Baraka's brutal, simplistic message: Kill whitey before he kills you.

It is, nevertheless, an important piece for the fierceness of its feeling and the baldness of its statement of pure black rage. This is part of the black-white experience in the United States, and it needs to be understood.

"Dutchman" has an undeniable theatrical power when well-performed, but it must be done fiercely, with no holds barred. Gene Hughes and particularly Jenny Ayres give it a reserved, polite performance here that reveals the bankruptcy of the message without conveying the frustration and rage that brought the message into being.

# METROPOLITAN ARTS COMMISSION

1120 SW Fifth Avenue, Portland, Oregon 97204

(503) 796-5111

## Project Grant Application

If you are submitting more than one project,  
this application is Priority #      of     

Applicant PassinArt: A Theatre Company Telephone 284-4108Address P.O. Box 8582City Portland State Oregon Zip 97207Contact Person & Title Michael J. Grant, President1. PROJECT TITLE Albina/Interstate Theatre Arts Festival

2. ORGANIZATION Briefly describe your organization and objectives. If an individual, please submit a resume and letter of support.

PassinArt: A Theatre Company has been in existence since August 1982. Articles of Incorporation were approved by the State of Oregon in September, 1983; and the organization received its non-profit/tax exempt status in March, 1984. (All corporate documents are on file with the Ransom, Blackman, & Simson legal firm.) The overall goal of the Company is to increase the viability/visibility of Afro-American theatre, and artists in Portland and the Northwest. The Company's objectives are to 1) present quality theatrical productions by established and unpublished authors; 2) create a forum for local and regional Afro-American artists to collaborate and integrate their talents and resources as well as perfect their craft(s); 3) promote artists in the culinary, performing, and applied arts.

PassinArt will be responsible for the staffing, promotion, and production of the Albina/Interstate Theatre Arts Festival which will include two one-act plays, and one full length play.

Date established August, 1982 IRS 501(c)(3) (a) Yes X (b) No     No. of (a) Paid Staff -0- (b) Volunteers 3



2.

**3. PROJECT DESCRIPTION** Starting Date 7/2/85 Ending Date 12/01/85

PassinArt: A Theatre Company will present the Albina/Interstate Theatre Arts Festival November 8 - December 1, 1985. The Theatre Arts Festival will feature two one-act plays (Soul Gone Home - Langston Hughes and Funnyhouse of A Negro - Adrienne Kennedy); and one full length production (Simply Heavenly - Langston Hughes). The primary focus of the Theatre Arts Festival will be the African-American psyche. The stage productions selected to depict this focus, do so with humor/romance and sociopolitical strands typical of today's culture and worthy of our attention. Our primary goal is audience development; specifically, residents of the North/Northeast communities that do not traditionally attend theatre and those individuals who desire to experience contemporary African-American drama.

PassinArt's method of accomplishing this will be to 1) present on an annual basis, an African-American theatre festival depicting a salient Third World theme, and 2) by making the cost affordable and the amount of material varied enough to attract supporters from the culturally rich cross-section of residents in North/Northeast Portland. The Board of PassinArt plans to administer a prepared season's schedule that includes: auditions, rehearsals, performance workshops, production/construction sessions, publicity packages, and program meetings. The project's success will be determined by four criteria:

1) audience attendance, 2) newspaper reviews, 3) peer reviews, and 4) board review of program goals.

**4. SITE(S)** List location, address, and contact person at the site for your project. Please indicate whether the site is now reserved (R) or anticipated (A).

Interstate Firehouse Cultural Center (R)  
5340 North Interstate  
Portland, Oregon

Contact: Sue Bubsy  
Phone: 243-7930

Individuals to Benefit (Projected Attendance) 1,200

**5. PROMOTION** Describe plans for promoting project. Be specific. If you plan to reach special audiences, how will that be done?

Each production is scheduled to be performed in workshop format at the end of each rehearsal block - i.e. parts of Simply Heavenly will be spotlighted at Matt Dishman Community Center on August 27 & 29, Sept. 3 & 5 free of charge. Advance ticket sales will be through Ticketlink, The House of Sound, and Stevens & Sons. PassinArt is currently developing a seasonal program to encourage advertising and block ticket sales in community and metropolitan businesses & organizations. Poster distribution, public service announcements, press releases, and mailers are also part of the promotional plan. Better Entertainment Attractions Network (B.E.A.N.) will assist with additional promotional activities.

## 6. BUDGET

### A. CASH EXPENSES ( Please note attachments 3 & 4 priority two budget)

Artists' Fees (please detail)	\$ 11,760.00	
Three directors - \$700 X 3 = \$2,100		
Cast: Primary roles-\$75 X 14 people = \$6,300.00		
Secondary roles - \$35 X 16 people = \$3,360.00		
Administrative Costs	1,200.00	
Space Rental	1,400.00	
Marketing postage \$110.00 copying \$112.00		
printing \$626.00 Ads \$250.00	1,098.00	
Supplies (i.e., costumes, paint, office)	1,085.00	
Other Technical Personnel (Set Construction)	1,940.00	
Outside Serv. (Design, publication)	1,200.00	(materials)
Royalties-\$375, Truck Rentals-\$450	825.00	
<b>TOTAL CASH EXPENSES</b>		<b>\$ 20,508.00</b>

### B. CASH REVENUE Please list applications to foundations and corporations by name. Indicate whether revenue is now available (AV) or anticipated (A). (Do not include MAC request.)

Admission \$5.50 tickets @ 1,200	\$ 6,600.00	
Corporate Contributions & Foundation Grants		
Oregon Arts Commissions (A)	3,708.00	
Interface Consultants (A)	200.00	
Other Revenue (list)		
<b>TOTAL APPLICANT CASH REVENUE</b>		<b>\$ 10,508.00</b>

### C. GRANT AMOUNT REQUESTED FROM METROPOLITAN ARTS COMMISSION (A - B = C) \$ 10,000.00

### D. IN-KIND CONTRIBUTIONS (Donations of time or materials towards the project)

Artists' Fees (please detail) (Rehearsals/Technical)	\$ 5,540.00	
Administrative Costs	3,690.00 (186hrs. X \$15.00)	
Space Rental	1,872.00 (156hrs. X \$12.00)	
Supplies	1,368.00	
Other	1,800.00	
<b>TOTAL IN-KIND CONTRIBUTIONS</b>		<b>\$ 14,270.00</b>

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## 7. OTHER FISCAL INFORMATION

Organization's total operating budget for current fiscal year  
(does not apply to individuals)

\$ \_\_\_\_\_

Previous grant applications to MAC within the last 3 years:

Date	Purpose	Amount Requested	Amount Approved
5/84	Spell #7	\$4,755.00	\$2,375.00

## 8. MINORITIES

As part of its effort to broaden the participation of ethnic minorities in the arts, the Metropolitan Arts Commission is interested in knowing: (1) What your organization has done during the past year to include ethnic minorities in your programs, and (2) How ethnic minorities will be involved in this project.

PassinArt is a city registered Minority Business Enterprise. Along these lines, PassinArt has consistently provided opportunities for minorities to participate in theatrical work. The Company is currently teaching drama classes to primary students (4-9 years of age) at the Black Educational Center, and working with high school students in the Portland area. PassinArt will also have a Spring Artist Workshop at Matt Dishman Community Center, March 2 - April 13. The Company is planning a dramatic arts workshop for seventy (70) Black Portland Public Schools students (Cleveland High School) to be held in August of this year.

9

## 9. DIRECTIONS

Please submit 2 copies of your grant application and attachments. Organizations must submit one copy of their financial statement (most recently completed fiscal year). Slides of proposed work are required for visual arts applications.

*Michael J. Durr* President  
\_\_\_\_\_  
Signature of Legally Authorized Official

3-13-85  
\_\_\_\_\_  
Date

City Liaison: Commissioner Mildred Schwab County Liaison: Commissioner Earl Blumauer  
MAC Commissioners: Fern Alexander Ken Berry Clifford Carlsen, Jr. Selma Duckler Tom Hardy Eleanor Anderson Larr  
Stephen T. Janik Nilda Lemaire John Malcom Judy Mason Kenneth M. Novack Chet Orloff Dorothy Schoonmaker  
John Thodas John Wykeff  
Executive Director: Selma McL. Roberts

**10. PROJECT DATA** The following information must be completed for our records.

**A. DISCIPLINE:** The arts discipline in which the proposed project activities are involved (circle one).

**01 DANCE**

- A ballet
- B ethnic/folk/jazz
- C modern

**02 MUSIC**

- A band (do not include jazz or popular)
- B chamber
- C choral
- D contemporary (include experimental, electronic)
- E ethnic/folk
- F jazz
- G popular (include rock)
- H solo/recital
- I symphonic

**03 OPERA**

**04 THEATRE**

- A theatre—general (include classical, contemporary, experimental)

- B mime
- C musical theatre
- D puppet
- E theatre for young audiences

**05 VISUAL ARTS**

- A conceptual art
- B graphics
- C inter-media
- D painting
- E performance art
- F sculpture

**06 ARCHITECTURE/DESIGN**

**07 CRAFTS**

**08 PHOTOGRAPHY**

**09 MEDIA ARTS**

- A film
- B radio
- C television
- D video (include holography)

**10 LITERATURE**

**11 COMMUNITY ARTS**

**12 FOLK ARTS**

**13 HUMANITIES**

**14 MULTI-DISCIPLINARY**

**15 NOT ARTS OR HUMANITIES**

**B. TYPE OF ACTIVITY:** The type of activity which best describes the project (circle one).

**01 Acquisition**

**02 Audience Transportation**

**04 Commission**

**05 Concert/performance**

**06 Exhibition**

**07 Facility design, construction, maintenance**

**08 Fair/festival**

**09 Identification/documentation**

**12 Instruction/class lecture**

**13 Marketing**

**15 Professional support—artistic**

**17 Instructional publication**

**18 Repair/restoration/conservation**

**19 Research/planning**

**20 School residency**

**21 Other residency**

**22 Seminar/conference**

**23 Touring**

**24 Other**



## 10. PROPOSED PROJECT BUDGET (CASH EXPENSES)

<u>Category</u>	<u>What</u>	<u>No./People</u>	<u>Cost/Fee</u>	<u>Total</u>
Personnel	Administrative	3	\$400.00	1,200
Personnel	Artistic-Directors	3	700.00	2,100
Cast Fees	<u>Simply Heavenly</u>			
	*Primary Roles	8	75.00 (6 shows)	3,600
	Secondary Roles	10	35.00	2,100
	* <u>Funnyhouse</u>	4	75.00	1,800
		4	35.00	840
	* <u>Soul Gone Home</u>	2	75.00	900
		2	35.00	420
Personnel	Technical	3	500.00	1,500
	-lighting		(Season rate)	
	-sound			
	-stage & technical assistance			
	Set construction	4	8.00 (per hr.)	440
Outside Prof. Sv.	Cast photos	1	500.00	500
Outside Serv. -	Materials, publication, promotional packet		700.00	700
Space Rental	I.F.C.C.		1400.00	1,400
Marketing	Posters, flyers, postage, ads		1098.00	1,098
Remaining Operating Expenses	Royalties		375.00	375
	Truck Rentals (to transport set materials)		450.00	450
Capital - Acquisitions	Set construction materials		635.00	635
Capital - Other	Special Effects (equipment)		450.00	450
	TOTAL			20,508

## PROPOSED PROJECT BUDGET (IN-KIND CONTRIBUTIONS)

<u>Category</u>	<u>What</u>	<u>No./People</u>		<u>Cost/Fee</u>	<u>Total</u>
Personnel	Administrative	3	(186hrs)	\$15.00/hr.	\$3,690
Cast Fees	Rehearsal Time	30	(120hrs)	\$ 5.00/hr.	4,760
Personnel	Technical Support	3	( 36hrs)	\$ 5.00/hr.	780
Outside Prof. Serv.	Cast/Publicity photos for all shows	1			600
Outside Prof. Serv.- Other	Program Design	1	( 40hrs)	\$25.00/hr.	1,000
Space Rental	Rehearsal Space	-	(156hrs)	\$12.00/hr.	1,872
Marketing	Promotions (B.E.A.N.)	1	( 40hrs)	\$ 5.00/hr.	200
Remaining Operating Expenses	Printing, telephones				363
Capital Expenditures- Acquisitions	Set donations (bar, lights, clock, wall decorations, glass ware, etc.)	-		-	855
Capital Expenditures- Other	Nails, labels, staplers, office supplies, etc.	-		-	150
	TOTAL				<u>14,270</u>

## ALBINA/INTERSTATE THEATRE ARTS FESTIVAL

PROJECT BUDGET: TECHNICAL

PLAYS: FUNNY HOUSE OF A NEGRO  
SOUL GONE HOME

<u>Item</u> (Special Technical)*	<u>Cost</u>
Stencils/Lighting Effects	\$ 45.00
Guide Wires	29.00
Paint	40.00
Muslin/Satin	65.00
Snow Bags/Snow	30.00
Fogging Props	40.00
Skull Caps/Makeup	175.00
Wigs/Hair	50.00
Rope/Harness	35.00
	<hr/>
*Total	\$ 509.00
Plywood (Flats & Hardware) - 8'x4'x1/2	\$ 128.00
Studs - 8' x 2" x 4"	75.00
Bolts/Nails - 1/2", 3", 9, 3 Penny	<u>24.00</u>
Total	\$ 227.00
P.R. and Cast Photos	\$ 252.00
OVERALL TOTAL:	<u>\$ 988.00</u>

## ALBINA/INTERSTATE THEATRE ARTS FESTIVAL

PROJECT BUDGET:      PERSONNEL      PLAYS: FUNNY HOUSE OF A NEGRO  
    SOUL GONE HOME

<u>Item</u>		<u>Cost</u>
Administrative Support		\$ 1,200.00
Primary Artist Fees	\$75 per performance (Six performers x 12 shows)	5,400.00
Secondary Artist Fees	\$35.00 per performance (Six performers x 12 shows)	2,520.00
Royalties	\$40.00 plus \$22 x 15	370.00
Technical Crew	Three people x \$500.00 (Flat Rate)  - Lighting, Sound, Technical Assistance	1,500.00
Director	Soul Gone Home	700.00
Director	Funny House of A Negro	700.00
Set Construction	Personnel (Four people).	440.00
OVERALL TOTAL		<hr/> \$12,830.00

## ALBINA/INTERSTATE THEATRE ARTS FESTIVAL

## CAST MEMBERS

SOUL GONE HOME

DIRECTOR: Clarice Bailey

NAMECHARACTER

Marvin Johnson

Attendant

Rita Bankhead

Mother

Nathaniel Haines

Son

Henry Melson

Attendant

FUNNY HOUSE OF A NEGRO

DIRECTOR: Michael Grant

Nathaniel Haines

Man

Connie Carley

Mother

Henry Melson

Raymond

Shirley Peck

Negro

Marianne McGruder

Ourselves Gown

Loita Lockett

Victoria

Clarice Bailey

Land Lady

Elizabeth Sato

Jesus

Marvin Johnson

Patrice



ALBINA/INTERSTATE THEATRE ARTS FESTIVAL

CAST MEMBERS

SIMPLY HEAVENLY

DIRECTOR: MICHAEL GRANT

NAME

CHARACTER

Henry Melson  
Myrtle Brown  
Howard Moore  
Elizabeth Sato  
Sandra Simmons  
Marvin Johnson  
Willie Bennis  
Brenda Phillips  
Anthony Armstrong  
Joseph Keller  
Nathaniel Haynes  
Dwayne Grant  
Rita Bankhead  
Maryanne McGruder  
Brian Dance  
Greg Talton  
A Policeman  
A Nurse

Jesse B. Semple  
Madam Butler  
Ananias Boyd  
Mrs. Caddy  
Joyce Lane  
Hopins  
Pianist  
Miss Mamie  
Bodiddly  
Character  
Melon  
Gitfiddle  
Zarita  
Arcie  
John Jasper  
Ali Baba  
uncast  
uncast

# PASSINART REHERSAL SCHEDULE

PRODUCTION DATES: NOVEMBER 8-  
DECEMBER 1

## JUNE 1985

Sunday	June 30	Production kick-off meeting -All cast, technical and production members...champagne brunch 5245 NE Cleveland 284-4108	13:30-3:00
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## JULY 1985

Tuesday	July 2	Read through <u>Simply Heavenly</u> Matt Dishman Community Center* 77 NE Knott 282-1604	6-8pm
Thursday	4	Holiday	
Tuesday	9	Simply Heavenly	6-8pm
Thursday	11	Simply Heavenly	"
Tuesday	16	Simply Heavenly	6-8pm
Thursday	18	Simply Heavenly	6-8pm
Tuesday	23	Simply Heavenly	6-8pm
Thursday	25	Simply Heavenly off book rehearsal	6-8pm
Tuesday	30	Simply Heavenly Blocking rehearsal	6-8pm

## PASSINART REHERSAL SCHEDULE

AUGUST 1985

Thursday	1	Simply Heavenly	6-8pm
Tuesday	6	Simply Heavenly	6-8pm
Thursday	8	Simply Heavenly	6-8pm
Tuesday	13	Simply Heavenly Full-run rehearsal	6-8pm
Thursday	15	Simply Heavenly	6-8pm
Tuesday	20	Simply Heavenly	6-8pm
Thursday	22	Simply Heavenly	6-8pm
Tuesday	27	Simply Heavenly Workshop Performance	TBA
Thursday	29	Simply Heavenly Workshop Performance	TBA

SEPTEMBER 1985

Tuesday	3	Simply Heavenly Workshop Performance	TBA
Thursday	5	Simply Heavenly Workshop Performance	TBA
Tuesday	10	Funnyhouse of a Negro Reading of script	6-8pm
Thursday	12	Funnyhouse	6-8pm
Tuesday	17	Funnyhouse	6-8pm

## PASSINART REHERSAL SCHEDULE

Thursday	19	Funnyhouse	6-8pm
Tuesday	24	Funnyhouse Blocking rehearsal	6-8pm
Thursday	26	Funnyhouse	6-8pm

OCTOBER 1985

Tuesday	1	Funnyhouse Workshop Performance	TBA
Thursday	3	Funnyhouse	TBA
Tuesday	8	<u>Soul Gone Home</u> Reading of script	6-8pm
Thursday	10	Soul Gone Home	6-8pm
Tuesday	15	Soul Gone Home	6-8pm
Thursday	17	Soul Gone Home	6-8pm
Tuesday	22	Soul Gone Home	6-8pm
Thursday	24	Soul Gone Home	6-8pm
Tuesday	29	Soul Gone Home	6-8pm
Thursday	31	Soul Gone Home Workshop Performance	6-8pm

## PASSINART REHERSAL SCHEDULE

Pg. 4

NOVEMBER 1985

Monday	4	Set Construction-IFCC	TBA
Tuesday	5	Set Construction	TBA
Wednesday	6	Soul Gone Home/Funnyhouse Dress rehearsal	TBA
Thursday	7	Technical rehearsal Soul Gone Home/Funnyhouse	TBA
Friday	8	Soul Gone Home/Funnyhouse	8pm curtain
Saturday	9	Soul Gone Home/Funnyhouse	same
Sunday	10	Soul Gone Home/Funnyhouse	7pm curtain
Wednesday	13	Soul Gone Home/Funnyhouse Rehersal	TBA
Thursday	14	Soul Gone Home/Funnyhouse Rehersal	TBA
Friday	15	Soul Gone Home/Funnyhouse	8pm curtain
Saturday	16	Soul Gone Home/Funnyhouse	same
Sunday	17	Soul Gone Home/Funnyhouse	7pm curtain
Monday	18	Simply Heavenly Pick-up rehearsal	TBA
Tuesday	19	Simply Heavenly Pick-up rehearsal	TBA
Wednesday	20	simply Heavenly Pick-up rehearsal	TBA
Thursday	21	Simply Heavenly Pick-up rehearsal	TBA
Friday	22	Simply Heavenly	8pm curtain

## PASSINART REHERSAL SCHEDULE

Saturday	23	Simply Heavenly	8pm curtain
Sunday	24	Simply Heavenly	7pm curtain
Monday	25	Simply Heavenly Pick-up rehearsal	TBA
Tuesday	26	Simply Heavenly	TBA
Wednesday	27	Simply Heavenly	TBA
Thursday	28	Simply Heavenly	TBA
Friday	29	Simply Heavenly	8pm curtain
Saturday	30	Simply Heavenly	8pm curtain

DECEMBER 1985

Sunday	1	Simply Heavenly	7pm curtain
Sunday	1	Strike set	

\* All rehearsals will be at Matt Dishman unless otherwise noted. Times and locations for workshop performances will be announced. Once the company starts at IFCC (November 4) for set construction, all work will be done there, including rehearsals.

Interstate Firehouse Cultural Cdnter  
5340 N Interstate  
243-7930



PASSINART: A THEATRE COMPANY  
BOARD OF DIRECTORS

Michael J. Grant  
5245 N.E. Cleveland  
Portland, Oregon 97211

President

Constance Carley  
2301 S.E. Caruthers  
Portland Oregon 97214

Vice-President/  
Treasurer

Clarice Bailey  
5245 N.E. Cleveland  
Portland, Oregon 97211

Secretary

# *PassinArt*

A Theatre Company

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March 7, 1985

Oregon Arts Commission  
835 Summer Street N.E.  
Salem, OR 97301

Ladies and Gentlemen:

My name is Michael Grant, President/Artistic Director for PassinArt: A Theatre Company. I will not attempt to outline the importance of multi-cultural, multi-ethnic community based art projects/programs or performances; I am compelled to believe that you support these ideas by the very nature of your involvement in the arts and the presence of your existence as a commission. Instead, it is my wish that you consider assisting our organization, with the dollars you must stretch to the many deserving projects and programs requesting assistance.

With the above said, let me as simply as possible state the goals of PassinArt: A Theatre Company in the nutshell:

- 1.1 To facilitate the growth and nurturing of community based arts organizations; locally, regionally, and nationally.
- 1.2 To aid and support community based artists in their efforts to become visible locally, regionally, and nationally.
- 1.3 To produce quality theatre that reflects the multi-ethnic, multi-cultural diversity of this region.
- 1.4 To provide workshop space for community members, artists, and students of art which focuses on the transitions and benchmarks of North American Culture as building blocks for clarifying our geohistorical cultural perspective.

As to the depth and lengths we must go to attain these goals the words of Mary McLeod Bethune in describing her efforts to build what has become Bethune-Cookman today are appropriate,

"I wrote articles for whoever would print them,  
distributed leaflets, rode interminable miles  
of dusty roads on my old bicycle, invaded  
churches, clubs, lodges, chambers of commerce."  
(Negro History and Culture, Pg. 34)

We hope through this note you will have a clearer picture of why it is important locally, regionally, and nationally to seek and sustain your support this year and in the future.

CC: Metropolitan Arts Commission  
P.O. Box 8582 · Portland, Oregon 97207 · (503)284-4108



PASSINART: A THEATRE COMPANY  
1984-85 Financial Summary

<u>Revenues</u>	<u>Total</u>
Metropolitan Arts Commission Grant .....	\$2375.00
Metropolitan Arts Commission - Artist Fee .....	25.00
Donations .....	125.00
Ticket Sales .....	<u>665.96</u>
Total .....	\$3190.96

Production Expenditures

Artist Fees .....	\$ 900.00
Space Rental .....	400.00
Lighting .....	50.00
Sound Technician .....	50.00
Technical Assistance .....	50.00
Publicity Photos .....	100.00
Director .....	100.00
Postage .....	26.00
Corporate Business Expenditures .....	25.50
Workshops/Meetings .....	67.50
Truck Rentals .....	70.20
Royalties .....	155.00
Supplies .....	276.64
Graphic/Posters .....	250.80
Ads .....	100.00
Staging/Mask Materials .....	350.80
Advertising/Printing .....	28.60
Bank Charges .....	<u>77.72</u>
Total .....	\$3078.76

1984-85 Revenues .....	\$3190.96
Expenditures .....	- <u>3078.76</u>

Balance .....	\$ 112.20
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Submit By <u>Constance G. Carley</u>	Title <u>Treasurer</u>
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Approved By <u>Michael J. Bailey</u>	Title <u>President</u>
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Approved By <u>Clarice M. Bailey</u>	Title <u>Secretary</u>
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Date January 27, 1985



**Department of Commerce  
Corporation Division**

**Certificate of Amendment**

*OF*

**PASSINART: A THEATRE COMPANY**

*The undersigned, as Corporation Commissioner of the State of Oregon, hereby certifies that one original and one true copy of Articles of Amendment to the Articles of Incorporation, duly signed and verified pursuant to the provisions of the Oregon NONPROFIT Corporation Act, have been received in this office and are found to conform to law.*

*ACCORDINGLY, the undersigned, as such Corporation Commissioner, and by virtue of the authority vested in him by law, hereby issues this Certificate of Amendment to the Articles of Incorporation, and attaches hereto a true copy of the Articles of Amendment.*

**In Testimony Whereof,** *I have hereunto set my hand and affixed hereto the seal of the Corporation Division of the Department of Commerce of the State of Oregon this*  
30TH day of MARCH, 19 84



**Jane Edwards**

*Corporation Commissioner*

By *Shirley Smith*



## *Oregon Department of Revenue*

REVENUE BUILDING  
955 CENTER STREET, N.E.  
SALEM, OREGON 97310

March 2, 1984

PassinArt: A Theatre Company  
Michael J. Grant, President  
3927 NE Cleveland Ave.  
Portland, OR 97212

We have approved your application for exemption from Oregon corporation excise tax.

You are not required to file Oregon corporation excise tax returns unless you have business income subject to the unrelated business income tax under Oregon Revised Statute 317.910. If you have unrelated business income, you must file Form 20 (corporation excise tax return). The due date is the 15th day of the fourth month after the close of your annual reporting period.

Donors may deduct contributions made to you only if you qualify under Section 170 of the federal Internal Revenue Code.

Changes in the purposes, organization, or activities of the corporation may affect the exemption. Changes must be reported to the Oregon Department of Revenue as they occur.

This exemption is only for Oregon corporation excise tax. Exemption from federal taxes and other state taxes requires separate applications where appropriate.

A copy of this letter has been sent to the attorney general of Oregon.

*Gerald O. Sullivan*

Gerald O. Sullivan  
Corporation Auditor  
Audit Division

bn:4B14  
263

Telephone: 378-3745

Internal Revenue Service  
District Director

Department of the Treasury

Date: MAY 1 1984

Employer Identification Number:  
93-0832550

Accounting Period Ending:  
August 31

Foundation Status Classification:  
509(a) (2)

Advance Ruling Period Ends:  
August 31, 1985

Person to Contact:

Ellen Oliver  
Contact Telephone Number:  
(206) 442-5106

▷ PassinArt: A Theatre Company  
3927 Northeast Cleveland  
Portland, OR 97212

Dear Applicant:

Based on information supplied, and assuming your operations will be as stated in your application for recognition of exemption, we have determined you are exempt from Federal income tax under section 501(c) (3) of the Internal Revenue Code.

Because you are a newly created organization, we are not now making a final determination of your foundation status under section 509(a) of the Code. However, we have determined that you can reasonably be expected to be a publicly supported organization described in section 509(a) (2).

Accordingly, you will be treated as a publicly supported organization, and not as a private foundation, during an advance ruling period. This advance ruling period begins on the date of your inception and ends on the date shown above.

Within 90 days after the end of your advance ruling period, you must submit to us information needed to determine whether you have met the requirements of the applicable support test during the advance ruling period. If you establish that you have been a publicly supported organization, you will be classified as a section 509(a) (1) or 509(a) (2) organization as long as you continue to meet the requirements of the applicable support test. If you do not meet the public support requirements during the advance ruling period, you will be classified as a private foundation for future periods. Also, if you are classified as a private foundation, you will be treated as a private foundation from the date of your inception for purposes of sections 507(d) and 4940.

Grantors and donors may rely on the determination that you are not a private foundation until 90 days after the end of your advance ruling period. If you submit the required information within the 90 days, grantors and donors may continue to rely on the advance determination until the Service makes a final determination of your foundation status. However, if notice that you will no longer be treated as a section 509(a) (2) organization is published in the Internal Revenue Bulletin, grantors and donors may not rely on this determination after the date of such publication. Also, a grantor or donor may not rely on this determination if he or she was in part responsible for, or was aware of, the act or failure to act that resulted in your loss of section 509(a) (2) status, or acquired knowledge that the Internal Revenue Service had given notice that you would be removed from classification as a section 509(a) (2) organization.

(over)



If your sources of support, or your purposes, character, or method of operation change, please let us know so we can consider the effect of the change on your exempt status and foundation status. Also, you should inform us of all changes in your name or address.

As of January 1, 1984, you are liable for taxes under the Federal Insurance Contributions Act (social security taxes) on remuneration of \$100 or more you pay to each of your employees during a calendar year. You are not liable for the tax imposed under the Federal Unemployment Tax Act (FUTA).

Organizations that are not private foundations are not subject to the excise taxes under Chapter 42 of the Code. However, you are not automatically exempt from other Federal excise taxes. If you have any questions about excise, employment, or other Federal taxes, please let us know.

Donors may deduct contributions to you as provided in section 170 of the Code. Bequests, legacies, devises, transfers, or gifts to you or for your use are deductible for Federal estate and gift tax purposes if they meet the applicable provisions of sections 2055, 2106, and 2522 of the Code.

You are required to file Form 990, Return of Organization Exempt from Income Tax, only if your gross receipts each year are normally more than \$25,000. If a return is required, it must be filed by the 15th day of the fifth month after the end of your annual accounting period. The law imposes a penalty of \$10 a day, up to a maximum of \$5,000, when a return is filed late, unless there is reasonable cause for the delay.

You are not required to file Federal income tax returns unless you are subject to the tax on unrelated business income under section 511 of the Code. If you are subject to this tax, you must file an income tax return on Form 990-T, Exempt Organization Business Income Tax Return. In this letter, we are not determining whether any of your present or proposed activities are unrelated trade or business as defined in section 513 of the Code.

You need an employer identification number even if you have no employees. If an employer identification number was not entered on your application, a number will be assigned to you and you will be advised of it. Please use that number on all returns you file and in all correspondence with the Internal Revenue Service.

Because this letter could help resolve any questions about your exempt status and foundation status, you should keep it in your permanent records.

If you have any questions, please contact the person whose name and telephone number are shown in the heading of this letter.

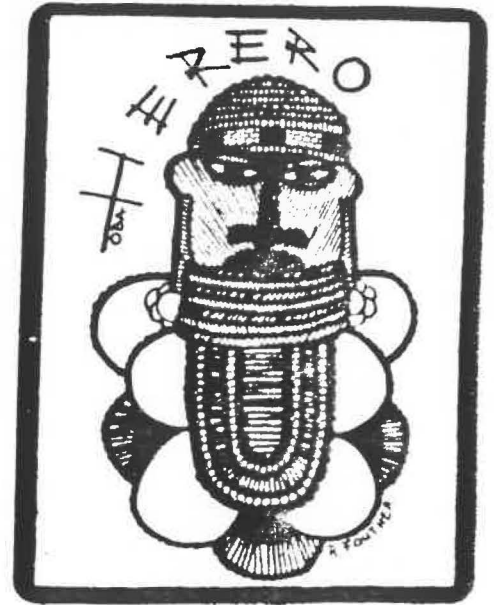
Sincerely yours,

A handwritten signature in dark ink, appearing to read "Michael J. Quinn". The signature is fluid and cursive, with a large, stylized "Q" at the end.

District Director

# HERERO designs

P. O. Box 9191, Portland, Oregon 97232,  
(503) 299-9111



March 8, 1985

Dear Oregon Arts Commission:

Please accept this correspondence in support of the grant proposal submitted by PassinArt: A Theatre Company. The basis for this support comes from a long standing relationship with this company both as a performer within the company, and other collaborative efforts.

I had the opportunity to work with PassinArt during the 1984 production of Ntozake Shange's Spell #7. The overall planning for this project was well organized and executed. There was a workshop provided for the cast and presented by a professional counselor from Seattle. This workshop enabled the members of the cast to develop as individuals, and encouraged the melting of the group. The skills and information that was shared has proven invaluable on and off stage.

As the business manager for HERERO DANZERS (a dance company), I have enjoyed the many ventures that Herero and PassinArt have undertaken together. It is my desire to eventually be able to work on a major dance/musical production in conjunction with the members of PassinArt. The people that compose PassinArt are hard working and dedicated to the presentation of quality theatre in Portland.

I feel fortunate to have had the chance to work with this group, and ask that you seriously consider the grant for which they have applied.

Thank you.

Sincerely,

Marvin Johnson, Manager  
HERERO DANZERS

cc: PassinArt: A Theatre Company  
Metropolitan Arts Commission

Metropolitan Arts Commission  
1120 SW Fifth Avenue  
Portland, OR 97301

March 14, 1985

To The Reviewers:


I am pleased to submit this letter of support on behalf of PassinArt: A Theatre Company. I have had the distinct opportunity of working with this group since its' inception. Watching their growth and development has been an experience that I have both enjoyed and appreciated.

With the company's first production (A Photograph : Lovers in Motion), I served as Technical Advisor. My role, essentially, was to teach the cast, and company alike, the techniques of photography in order to bring more reality to the stage. In my experience with the Company, the members of PassinArt consistently seek to network with other community and metropolitan artists in order to improve their craft. This group works hard to produce the finest quality work, incorporating the talents of the artistic community-at-large. They have won the respect of many in the short time that they have been in production.

It is because of the respect I have for the individuals that comprise this theater company that I offer my support of their upcoming Theater Arts Festival. I anticipate that their proposal will recieve the consideration that is due.

If I can be of any further support, please do not hesitate to call me.

Sincerely,

  
Richard Brown  
Photographer



TESTIMONY GIVEN APRIL 12, 1984 BY MICHAEL J. Grant TO THE COUNTY COMMISSIONERS.

Their support of arts projects and programs last year.

I must say I am here today in part because of that support. Representing PassinArt: A Theatre Company, A newly formed arts Organization based in N.E. Portland. Our theatre company received funds that moved a play off the drawing board and on to the stage of the Matt Dishman Community Center in August of 1983. PassinArt was one of the projects funded by the Multi Arts Program. The funds we received came through a sponsor located in S.W. Portland, because we were not a 501 (c) 3 organization, nor did our organization have a record of funds received for performing anything anywhere in Portland. Who needs the Multi Arts Program? The fact that sixty two applications were reviewed last year says that we the community artist do.

For support of our projects and programs in the community for workshops that improve our organizational effectiveness for the chance to share our art with others.

For the opportunity to build a track record that will allow local artist with local support to complete to compete on a regional and national level.

Thank you.



# SPELL #7

by

**Ntozake Shange**

(author of *For Colored Girls...*)

presented by

**PassinArt**

A Theater Company

Interstate Firehouse Cultural Center

243-7930

Friday June 22, Saturday 23, and Sunday 24  
at 8:00pm

Sunday June 24 3:00 matinee

Tickets: \$6.50 in advance • \$7.50 at the  
door

Available at House of Sound, Stevens and sons, Lloyd  
Center, Meier & Frank B.A.S.S. Ticket outlets.

Directed by

Clarice Bailey

Partially funded through a grant from the National Endowment for the Arts and the Metropolitan  
Arts Commission

# THEATER

PassinArt Theater

## EBONY EROTIC

BY BOB SITTON

**Spell #7,** by Ntozake Shange. Directed by Clarice Bailey. Set design, Michael Grant. Choreographer, Rita Bankhead. Light technician, Rubin Hudson. Sound technician, Vicki Hudson. With Nathaniel Haynes, Marvin Johnson, Shirley Peck, Henry Melson, Margaret Marshall, Anne Alvarez, Duane Grant, Elizabeth Sato, and Constance Carley. PassinArt Theater Company.

**N**TOZAKE SHANGE's *Spell #7*, subtitled *A Geechee Jibara Quik-Magic Trance Manual for Technologically Stressed Third World People*, is a montage of songs, dances, monologues, and poems on being black and creative in America. Set in a smoky, red-lit bar frequented by actors, a "safe place" removed from the white world, the play's language flows spontaneously from its varied characters without narrative development. It is a mood play, more poetic

than theatrical, and although its range of subjects is wider than in *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf* (Shange's most successful play), it, too, is richest when speaking directly about the dilemmas of black women.

At its best, Shange's writing evokes a lush, auto-erotic quality of black femininity. One of the most memorable passages of *Colored Girls* has to do with bathing in a tub of butterflies. Shange can be a voodoo woman, with all the witchy elegance of an African princess, and can easily change moods to tell the horrifying story of a welfare mother trying to protect her baby from a knife-wielding husband.

She is less distinctive writing about men. They become stereotypes, perhaps not far removed from the truth but less credible nonetheless. In *Photographs: Lovers in Motion* she focuses her play on a black male artist, but his self-conscious posturing and affectation moves her away from naturalness. In her plays, one must wait for moments of vivid portraiture. Afterward they linger as the rest subsides.

The PassinArt cast brought its own



naturalness to Shange's work. Everyone seemed right for his or her part, and there was a feeling throughout of a coherent theatricality. Although the production lacked polish, the company displayed balance and surehandedness throughout. Beyond that there was a sense of company, of an ensemble working on a range of theatrical skills. This is unusual in Portland, where one seldom gets the impression of

being in the presence of an entire company dedicated to learning in the performing arts.

Michael Grant's set had the warm, protective glow of a ghetto bar. It was lit by Rubin Hudson in a manner doing justice to a writer who says that "It is hard to erase purple raindrops from blue satin pillowcases." Under Clarice Bailey's direction, PassinArt is a company to watch. It is young, but it will grow.

# GOOD • EATING

**Suzie Wono**  
RESTAURANT

**HOT & SPICY  
NORTHERN CUISINE  
IS OUR SPECIALTY**

\$1.00 - \$5.00



**JARRA'S**

PORTLAND'S "ONLY" ETHIOPIAN RESTAURANT

serving deliciously hot spicy food  
fresh ground ETHIOPIAN coffee

• EXTENDED MENU •

**Tanuki**

Featuring Yakitori  
Sushi and Sashimi





# APPENDIX

## ENTERTAINMENT WORK

er, Entertainment Editor

### oration

trical performances will highlight w Union Square Mall, located on uly 6th, at 7 p.m., they will begin dition featuring some of Portland's ers, the Vitamix Breakers, Clarkie 7th, from 12 noon, live entertain- e, gospel music by Mel Able and ah and band, and Calvin Walker re Mall consists of five different aldo's Ice Cream Store, Nike's wer King Florist. Entertainment l to attend.

### ral

are invited to attend the Uhuru s been designed to educate the ler outlook on the importance of man Being is a Terrible Thing to val. It will consist of seminars, ss on such subjects as drugs, a nt, being parents of problem chil- akes place from 1 p.m. to 5 p.m., First Light, Sojourner Truth and l this worthwhile event; it will be ml



dalism & Islam," Harris Lenowitz, h, Salt Lake City. 7:30 p.m., \$2. Club of Portland on May 11th, action for Nuclear Disarmament in the First Presbyterian Church, Childcare available. sponsored by BreatheFree, will a.m. or 6 p.m., in Room 420 of

## Passin Art outstanding

by Gina Wood

"A Black Magic Variety Show" could be a description of *Spell #7*, a short theater piece by Ntozake Shange, author of *For Colored Girls Who Have Considered Suicide When the Rainbow Is Enuf*. The theme was expressed by Nathaniel Haynes, the magician, as "don't nobody own history ...can't nobody make ours but us."

The setting, designed by Michael Grant, was a ghetto bar, with a special lighting giving the audience a warm glow of affection.

In lyrical expressions of Afro-American experience, Shange celebrates the exuberance and vitality of Black life, while confronting the dark hypocrisy of racial discrimination, by means of a distinctive, non-traditional idiom.

Under the direction of Clarice Bailey, the Passin Art Theater cast did not dramatize or recreate the characters—only feelings, Shange's feelings. They intoxicated themselves with Black-bred language, maintaining a good rhythm and language flow.

The script was based on lengthy poetry—monologues dominate, characters function chiefly as brief, spectral-voiced embodiments of Black strength and Black pain. Shange explores history of the paradoxical role of the Black performers in American show business—the vices of exploitation and stereotyping vs. the virtues of opportunity and public visibility—with an anti-white anger that's offset by wit and vulnerability. Margaret Marshall imagines herself waking up white one day, "...I wanted to try it cuz so many men like white girls ...white men, Black men, latin men, jewish men, asians, everybody. So I thought if I waz a white girl for a day, I might understand this better: After all, Gertrude Stein wanted to know about the Black women. Alice Adams wrote *Think About Billie*. Joyce Carol Oates has three different Black characters with the same name."

And perhaps, strongest of all, was Constance Carley, portraying another woman's sharply visual metaphor for the double-bind of Black success:

"I commenced to buying pieces of gold, 14-carat gold, every time some Black person did something that was beneath him as a Black person and more like a white person ...if my mind is not respected, my body toyed with, I buy gold, and weep."

As revealed in her introduction, Shange's style is the product of political struggle, "To attack, deform and maim the language that I was taught to hate myself in ...I have ta fix my tool to my needs." But unlike most writers who take on language itself, Shange is shrewd and aware enough to know just how much to maim; just how much to borrow—and the results continue to be, if somewhat repetitive, vivid and accessible and musically alive with recognitions for both Black and white audiences.

The Passin Art Theater Company will be visible again by the end of the summer. Asked to perform again by popular demand, the cast will announce the dates at a later time.

Passin Art Theater Company: Clarice Bailey, Michael Grant, Rita Bankhead, Rubin Hudson, Vicki Hudson, Nathaniel Haynes, Marvin Johnson, Shirley Peck, Henry Melson, Margaret Marshall, Anne Alvarez, Duane Grant, Elizabeth Sato and Constance Carley.

## AN EVENING

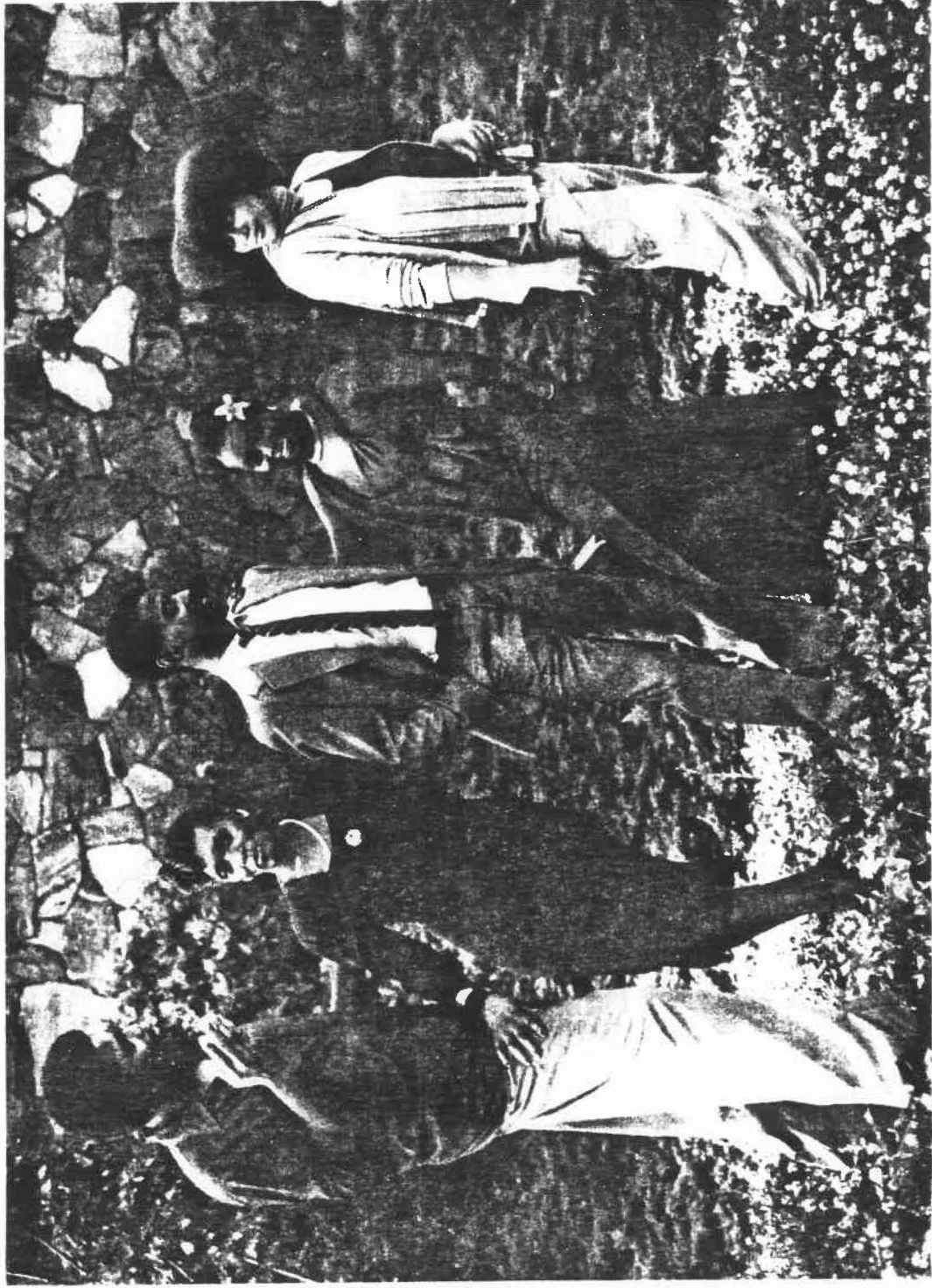
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Here V



PassinArt: A Theatre Company presents Ntozake Shange's (For Colored Girls)

# A PHOTOGRAPH: LOVERS IN MOTION



DIRECTED BY: CONSTANCE G. CARLEY

Aug.  
19, 20, 21  
26, 27, 28  
Matt  
Dishman  
Community  
Center  
77 NE Knott  
282-1460

Tickets available at  
Bass, Stevens & Sons,  
House of Sound,  
Talking Drum Bookstore

Aug. 20th

## Shange play by new troupe has yet to jell

PassinArt theater company presents the play, "A Photograph: Lovers In Motion" by Ntozake Shange Aug. 26-27, 8:30 p.m., and Aug. 28, 3:30 p.m., at Matt Dishman Community Center (77 NE Knott). Tickets are \$6.50 general admission; \$3.50 seniors and students. Call 284-4108.

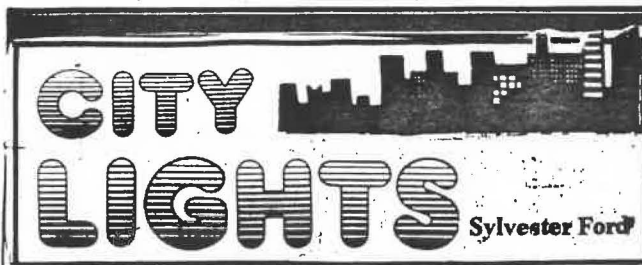


RICHARD BROWN  
Fun Guide

27  
SATURDAY

Aug. 27th

Page 10 THE SKANNER August 31, 1983



### Shange's Play

We are talking about the beautiful evening we had this past Saturday at the play called, "A Photograph: Lovers In Motion," by a wonderful young lady, Ms. Ntozake Shange of Color Girl fame. "Lovers In Motion" is a play people in our town will be talking about for a long time. The acting was great. Michael Grant, Brenda Phillips, Clarice Bailey, Nathan Haynes and Rita Bankhead all did an outstanding job. George Robinson, Sherry MacKey and her son Michael, just to name a few, really enjoyed the show and if you were there, we know you had a great time.

of The Oregonian staff

The Northwest premiere of Ntozake Shange's melodrama "A Photograph: Lovers in Motion," opened Friday in a first production by PassinArt, Portland's newest black theater company, under the direction of Constance Carley.

It is a flawed first production that holds the possibility of becoming praiseworthy when it reaches far enough into the material to reflect Shange's intent.

"A Photograph" is the second in a trilogy entitled "Three Pieces," which Shange wrote after her triumphant "for colored girls who have considered suicide/when the rainbow is enuff."

In the forward to "Three Pieces," Shange describes "A Photograph" as having "no cures for our 'condition' save those we afford ourselves. the characters ... are afflicted with the kinds of insecurities & delusions only available to those who learned themselves thru the traumas of racism. what is fascinating is the multiplicity of individual responses to this kind of oppression."

Many of the characters in this production do not respond palpably in this regard. Furthermore, the production leaves some question as to what these characters are responding to. The audience is simply left unaware of the depth and scale of the issues Shange raises.

For example, during a scene in which members of the audience should have been able to carve the tension into discernable segments of rage and anguish, they laughed — the result, perhaps, of a skewed reading of the scene.

The central character, Sean David, played by Michael Grant, is a photographer who is daring to be great. Grant seemed to grow in the role as the drama unfolded. He injected flashes of sensitivity; indeed, he captivated his audience with his soliloquy at the end of the first act, though at other times he seemed to lose his sense of identity with the character.

Clarice Bailey plays Michael, the female lead, a dancer, the latest in Sean's series of women, the lady who Shange would have asking the pertinent questions about art and survival. Bailey's fluidity of movement and facial expressions in the role suggest training as a dancer. Her interpretation of Michael lacks the passion that should be more clearly evident.

The strongest performances of the evening were turned in by Nathan Haynes, a veteran of Portland theater, and Rita Oglesby, a professional singer.

With his subtle sidelong glances and deft turns of phrase, Haynes makes Earl, a lawyer and Sean's boyhood friend, the most believable character in the play. His performance throughout rings true. The audience sees a real person.

Oglesby as Claire, a self-indulgent model who has locked-in ideas about who is what and why, is confident in her role. She moves with assurance, and her sense of timing is amply displayed in a point-counterpoint scene opposite Haynes. The audience felt the texture of her sensuality.

Brenda Phillips puts a high-tech sheen on the swanky, uptown Nevada, also a lawyer, who has wealth, refinement and everything but what she thinks she wants.

A production troubled by missed cues, slow scene changes and distracting sound and lighting direction, "A Photograph" has yet to jell. Carley is to be credited for mounting a difficult play with a fledgling company. She might have been better advised to concentrate more on the intricacies of the piece and less on the physical properties. It would have worked on a bare stage.

"A Photograph: Lovers in Motion" runs Fridays, Saturdays and Sundays through Aug. 28 at the Matt Dishman Community Center.



# Black show offers high quality comedy

Things are starting to liven up on the Black Community Television channel 23 on Rogers Cablesystems, which Monday night at 9 has the premiere of an experimental comedy magazine called "WDig," or We Dig.

Not all the material is funny, but some of it is — and it is an all-local BCTV production.

"This is the first time that anybody has locally tried to take an all-black or all Third World cast and make a program like this," said Alan Alexander III, who wrote and produced the show and provided original local music.

Some of the material is keyed to the black experience, some not. As a result black actors are seen in roles they would not play on white television — such as portraying the secretary of state in a bit based on a Washington press conference.

There is a philosophy behind that. In Alexander's mind, blacks should be free to do non-black material, and not be limited to comedy where color is the issue. It's a valid point, but the bits that struck me as the most pointed and satiric were those where color and economic status were important.

In a segment called "Ask Mama" — my favorite — a "viewer" writes in for advice because "some hotshot white architect" bought up the house next door, and has turned it into a mansion. The letter writer is indignant because he was "raised and laid off" in this ghetto, and he is afraid of being priced out of his home.

Not to worry, says Mama. Either the whites will drive up prices to the point no more of them can afford to move in, or no more whites will come in and the ones that are there "will get scared and move out."

There's your gentrification issue in a nutshell.

Such flashes of pointed humor are the exception. Much of the program parodies television, especially in a too-long newscast, with the best example a pitch for an adapter that translates Washington gobbledygook into plain English.



**Behind  
the Mike**

Peter Farrell

Despite a low budget, the production values and (especially) performers are of a much higher quality than viewers of local cable comedy usually see.

Repeats are 7:30 p.m. Thursday and 9:30 a.m. Saturday.

## *Comedy Show to Air on Rogers*

Viewers are invited to preview the premiere showing of WDIG Video Magazine, a comedy show produced in Portland. This program will air Monday, March 26 at 9 p.m. on Channel 23 — Rogers Cablesystem.

WDIG Video Magazine was produced by Alan Alexander and Art Alexander with casting by PassinArt Theatre Company. Cast members include: Joe (Bean) Keller, Anne Alvarez, Michael J. Grant, Connie Carley, Clarice Bailey, Nathaniel Haynes, Henry Melson, and Dwayne Grant.

This is the first locally produced comedy show featuring community artists. According to Art Alexander, viewer's comments will determine whether similar programs will air again. Send comments to Rogers Cablesystems, c/o Art Alexander, 3075 N.E. Sandy Blvd.

# METROPOLITAN ARTS COMMISSION

20 May 1985

Mr. Michael Grant  
PassinArt: A Theatre Company  
P.O. Box 8582  
Portland, Oregon 97207

Albina/Interstate Theatre Arts Festival  
\$1,500 Approved

*Michael*  
Dear Mr. Grant:

We are very pleased to inform you that the Metropolitan Arts Commission has approved your grant application for the above amount. Projects must take place between July 1, 1985 and June 30, 1986.

Before your project can be implemented, you will need to sign a contract with the City of Portland. That contract will be mailed by the second week of July, under separate cover.

If the amount is less than the amount requested, please call me. We will need to know if the original proposal will be altered as a result.

We have enclosed an invoice form. You may request payment with this invoice upon completion of the various stages of your project, as outlined in your contract, or at its end. Please include your receipts with your invoice. We have also enclosed an evaluation form which must be returned when your project is completed.

This grant is made possible by funds appropriated to the Arts Commission by the City of Portland and Multnomah County. Therefore, you may want to notify the people on the attached list as to the arts projects these funds support and to invite them and MAC Commissioners to attend.

We would also like to announce your project in the MAC newsletter. Please let us know the date, time and place of your project as soon as you have that information. The newsletter comes out every other month and the deadline for information is the 5th of the month before publication (e.g. February 5 for the March/April issue).

We look forward to the success of your project.

For the Commission,

*Janet McMahon*  
Janet McMahon  
Assistant Director

JM:bjb  
Enclosures



Selina M. Roberts, Executive Director

MAC Commissioners: Fern Alexander Ken Berry Clifford Carlsen, Jr. Selma Duckler Tom Hardy Bob Jackson  
Eleanor Anderson Lieber Jack Malcolm Judy Massee Kenneth Novack Dorothy Piacentini Viola Pruitt Dorothy Schoonmaker  
Ellen Wong John Wykoff City Liaison: Commissioner Mildred Schwab County Liaison: Commissioner Arnold Biskar

**METROPOLITAN ARTS COMMISSION**

CONTRACT AMOUNT \$ 1,500-00

ENCUMBRANCE NO

P.O. NUMBER \_\_\_\_\_

BUC NUMBER 37500020

LINE ITEM 260

PAID IN FULL 12/4/85

## ORGANIZATION

PROJECT TITLE

**CONTRACTOR**

ADDRESS/PHONE NO.

ORD. NO./CONTRACT NO 157556 22479

DATE COVERED: From 7-1-85 To 6-30-86

[illegible]

**EVALUATION COMPLETE**

**TOTAL AUDIENCE**

## MATCHING FUNDS

# OF ARTISTS EMPLOYED

## HISTORY OF FUNDING