—BUF contract

(Continued from Page A1)

Bakewell alleviated those doubts by offering to place $100,000 of BUF monies in a special account as a sort of collateral underscoring BUF's credibility.

Bakewell answered accusations concerning BUF's delinquent federal, state of New York and New Jersey tax bills by saying," Our employee state deduction taxes are now up to date. We have entered into an agreement with the federal government to pay the employee withholding taxes in question."

Mayor Schmoke supported the choice of BUF by saying, "The United Way submitted its bid after the bidding was closed (the deadline was July 17).

And its bid of $167,000 was also higher than BUF, which bid $83,000. United Way also was not in compliance with the minority business enterprise goals.

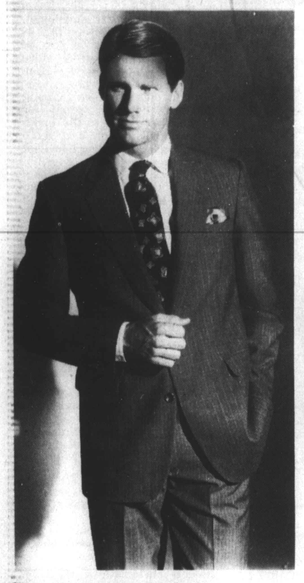
Trying desperately to sway the board toward choosing United Way, Lias asked the board to consider a proposal made earlier and rejected by United Way, that the administration of the campaign be given to United Way for a period of one year, giving BUF time to sort out any difficulties it might encounter as it begins to put its Baltimore office in place.

The Mayor suggested that the city get the benefits of both United Way and The National Black United Fund's experience saying, "The board can't force a happy marriage here. I'm concerned about the start-up. I know the United Way has the ability to get going in the next couple of weeks. It just seems to me reasonable people would kind of get together on this."

At the close of the Board of Estimates Wednesday morning meeting. City Council President congratulated BUF attorney for receiving the contract saying, "Mayor Schmoke and the board took a big chance on this one by supporting your organization as the campaign administrator.

"I know that it will require BUF to get busy immediately but we have faith that you can do the job."

The National Black United Fund headquarters is located in Camden, New Jersey. Although they have supervised campaigns run by BUF branches in other cities that included larger populations and dollar contributions, they have never independently run a campaign of this size or operated within the Baltimore area.



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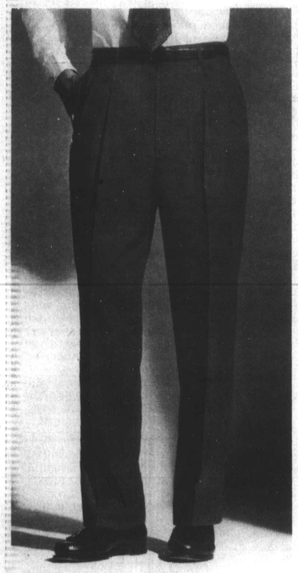

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METRO PROFILE

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Scene from the play "Ain't No Use In Going Home, Jody's Got Your Gal And Gone."

Phillip E. Walker as Frederick Douglass in "Can I Speak For You Brother?"

Zaron Burnett and Pearl Cleage of Just Us Theatre, of Atlanta, GA.

The 1989 National Black Theatre Festival

By Delfield S. Yoes, III
AFRO Staff Writer

"A Raisin In The Sun," "Fences," "A Soldier's Play," For Colored Girls Who Have Considered Suicide When The Rainbow Is Enuf," "The Blacks," this is just a small slice of the brilliant legacy of African-American theatre.

African-American theatre has created some of the most glorious and memorable moments in U.S. theatrical history, yet it continues to teeter in a precarious position because of a perpetual lack of support.

Re-establishing black theatre as a vital component of the African-American experience is the central mission of the 1989 National Black Theatre Festival.

The NBTF takes place August 14-20, in Winston-Salem, NC and is being hosted and produced by the North Carolina Black Repertory Company.

Larry Leon Hamlin, artistic director of the North Carolina Black Repertory Company, serves as producer and artistic director of the festival.

"A Celebration and Reunion of Spirit," is the very appropriate theme of the festival.

The theme establishes a mandate for retrieving black theatre from it's current dire straits and generating substantial support for it into the 90's and beyond.

"There are about 200 African-American theatre companies in this country, most are just barely surviving."

"What we're trying to do is establish a forum for advocacy, progressive in thinking. To do this we have to be united," says Herman LeVern Jones, special assistant to artistic director Hamlin.

Jones continues, "We have to be about helping ourselves. We need innovation and volunteerism, support on every level."

To attain these goals, the NBTF has tapped into our vast reservoir of talent and solicited the aid of some of the world's most renowned artists.

The legendary Maya Angelou is the NBTF's national chairperson.

Joining Ms. Angelou are other international personalities, including Ruby Dee and Ossie Davis, Cicely Tyson, James Earl Jones, Oprah Winfrey, Roscoe Lee Browne and Louis Gosset, Jr., who will appear at special celebrity receptions each night of the festival.

In addition to the sensational performances that will be witnessed during the six nights of the festival, workshops discussing topics pertinent to the survival of black theatre in America will be conducted.

The workshops are being sponsored by the Black Theatre Network, which will be holding its annual conference concurrently with the NBTF.

Topics of discussion range from, "Playwrights on Playwrighting," which will feature the insights of noted authors such as Pearl Cleage, Leslie Lee and Samm-Art Williams, to "Afrocentricity versus Eurocentric Criticism of Black Performance."

The NBTF not only serves as a vehicle to showcase the wonderful talent indicative of black theatre today, it provides a platform for the exchange of ideas among all the players in black theatre, actors, writers, producers, technicians,etc.

In one extraordinary six day event, the National Black Theatre Festival encompasses many of the needs of black theatre and is committed to creating the momentum and support to propel African-American theatre into the forefront and consciousness of American theatre.

The 1989 NBTF's Play Itinerary:

Opening night, the North Carolina Black Repertory Company will present, "Don't Bother Me, I Can't Cope."

Tuesday afternoon, the Nucleus Theatre of New York and California will perform, "Stepping Into Tomorrow. Tuesday night, three productions will be showcased: "Ain't No Use in Going Home, Jody's Got Your Gal and Gone," produced jointly by Oakland Ensemble and Junebug Productions. "Malcolm X," will be performed by the Penumbra Theatre Company of Minnesota and Jomandi Productions of Atlanta, GA. will present, "Sisters."

Wednesday morning, "Cric? Crac!" will be presented by the Carpetbag Theatre of Knoxville, TN. Wednesday night, the African-American Drama Company of California will present, "Can I Speak For You Brother. Atlanta's Just Us Theatre will bring you, "Club Zebra." California's Bullins Memorial Theatre will perform, "A Son, Come Home." The Carpetbag Theatre will present, "Dark Cowgirls and Prairie Queens."

Thursday night, New York City's National Black Touring Circuit will bring you, "I Have A Dream," and Cultural Odyssey of California will present, "I Think It's Gonna Work Out Fine."

On Friday evening, the National Black Theatre out of New York will perform, "The Legacy" and Harlem Jazz Theatre presents, "Do Lord Remember Me."

Saturday afternoon, "Under Pressure," will be performed by Philadelphia Freedom Theatre. The Saturday night finale focuses the spotlight on New Jersey's Crossroads Theatre and their production of "Woza Albert!"

Scene from the production of "I Have A Dream." (L to R) Chequita Jackson, James Curt Bergwall, Bruce Strickland, Dwight Witherspoon and Herman LeVern Jones.

The Negro Ensemble Company, Inc. production of "From the Mississippi Delta." From (left to right) G. Frost, B. Denmark and L. Richardson.