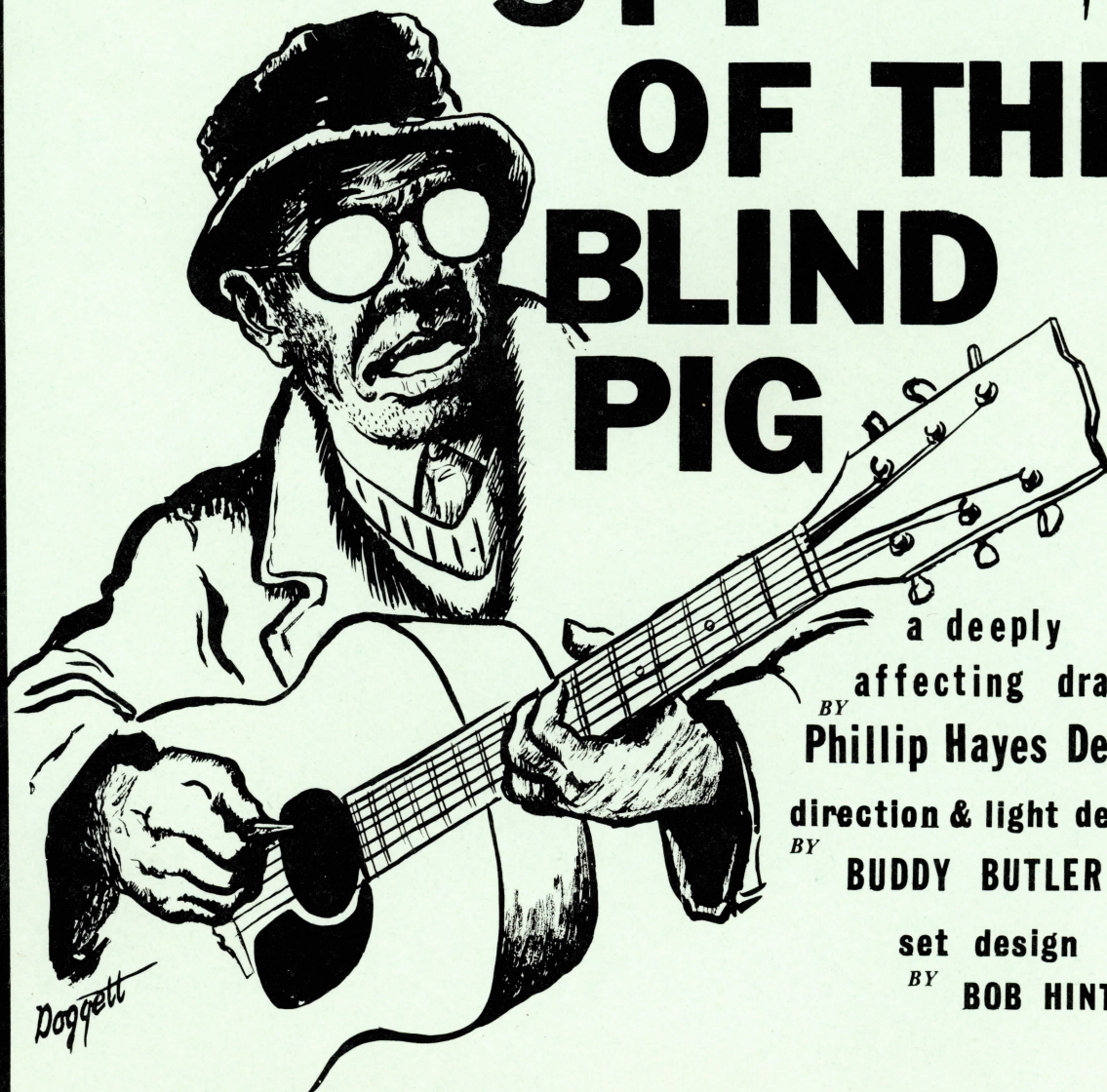


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STY OF THE BLIND PIG



a deeply
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BY
Phillip Hayes Dean
direction & light design
BY
BUDDY BUTLER

set design
BY
BOB HINTZ

JAN. 25, THRU FEB. 17,

THUR. FRI. & SAT. 8:30 pm SUN. 7:00pm 3406 E. UNION • EA2-0211

BLACK ARTS/WEST THEATRE
3406 East Union
Seattle, Washington 98122
(206) 322-0211

Buddy Butler.....Artistic Director
Ian Foxx.....Company Manager
Cheryl Ashford.....Box Office and House Manager
C. J. Rhue.....Executive Secretary
Al Doggett.....Visual Arts Director
James Manning.....Company Photographer

BLACK ARTS/WEST DANCE DEPARTMENT
722 18th Avenue
Seattle, Washington 98122
(206) 329-4111

Diane Ellison.....Dance Coordinator
Jason Taylor.....Choreographer-in-Residence
Kathy Kingsbury.....Secretary

TECHNICAL STAFF

Assistant Stage Manager.....Charles Canada
Prop Mistress.....Dalwyn Dean
Costume Designer/Mistress.....Rubee Taylor
Chief Electrician.....David Roebuck
Special Effects/Sound Technician.....Dalwyn Dean
Master Carpenter.....Harmon Pride
Set Construction.....Robert Livingston

TRAINING PROGRAM INSTRUCTORS

Sally Bloom	Joe Nardi	Mary Stone
Buddy Butler	Janetta Nardi	Warren Williams
Robert Livingston	Demetra Pittman	Mary McGough
Jason Taylor	Rubee Taylor	(in training)

BLACK ARTS/WEST is a department of the Central Area Motivation Program, funded by the Seattle Model City Program.



EDITORIAL

To Entertain, Educate, Enhance and Enlighten...

Black Arts/West is a Department of the Central Area Motivation Program. Its governing entity is the Central Area Citizen's Committee, a non-profit corporation registered in the State of Washington. Black Arts/West was founded in the Spring of 1967 as the Performing Arts Department of the Central Area Motivation Program (CAMP), itself the creation of Seattle's Black citizens, the Central Area Citizen's Committee, who opened CAMP with the help of funds from the Office of Economic Opportunity. In April, 1969, the Performing Arts Department moved from CAMP headquarters, an old firehouse, to its own facility, an old but more than adequate theatre located within Seattle's Central Area. In the Spring of 1971 a renovation of the firehouse gave the Dance Component it's own studio complete with an excellent dance floor.

Black Arts/West is the primary focus for Black artists and cultural expression in the Pacific Northwest. Outside of Los Angeles it is the only Black theatre on the West Coast. It has been recognized nationally and internationally. In this four years' time, Black Arts/West had come to represent a multitude of successful things: a dance studio with a full range of training classes; a drama training component with classes covering a wide spectrum of theatre; an art gallery; a theatre with highly professional and widely acclaimed productions; and through it's artistic and social contributions, a voice for an oppressed minority in a part of the country where the Black experience could have been easily ignored.

As Black Arts/West enters into it's 1973/74 season some important changes are taking place. Having been a high-caliber community theatre in the past, Black Arts/West is going professional. This means essentially a competitive and commercial theatre company that reaches out to all of the greater Seattle area and still serves the immediate community as well. A professional company also means that in addition to reinforcing the extensive training program already in progress, a select 1973/74 season staging a series of plays by new, young playwrights. These are sound plays that are designed to entertain, enhance and expand our cultural heritage.

With the phasing out of the Model Cities Program, Black Arts/West is going to need money and help immediately. The difficulty is compounded for this theatre because the funds are diluted - spent not only on stage productions, but also on the many teaching activities conducted in the drama-dance school this theatre operates. There are plans to renovate the theatre: Fixing up the lobby and the Green Room, finding storage space and acquiring room for shops so that scenery and costumes can be made near the premises, are only a few.

It is important that local talent be given a place to work and practice their craft. Black Arts West is **that** place. It can only survive with your help.

News About The Local and National Black Community

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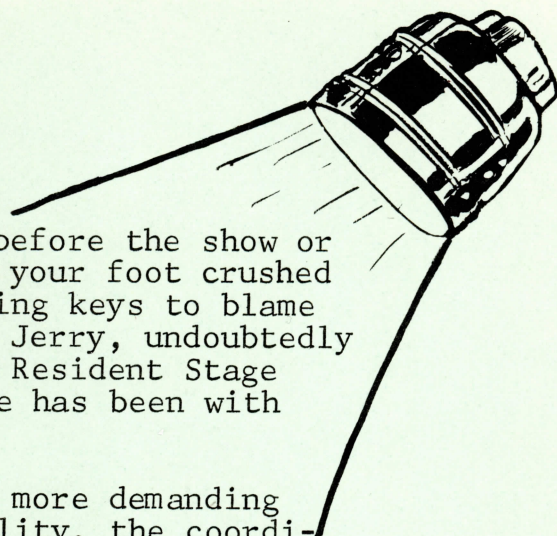
701 Madison

BLACKLIGHT ON JERRY BREWER

If you've been standing in the lobby before the show or during intermission and suddenly find your foot crushed and only a fleeting figure with jangling keys to blame it on, then you've met Jerry Brewer. Jerry, undoubtedly the busiest man in town, has been the Resident Stage Manager since the Fall of 1973, but he has been with Black Arts/West for four years.

Stage managing is probably one of the more demanding jobs in theatre. It requires punctuality, the coordination of many activities and people, and all this is done under constant pressure. In addition to stage managing, Jerry has acted in such Black Arts/West productions as "Dream on Monkey Mountain, Song of the Lutesianian Bogey, In the Wine Time and Ti-Jean and His Brothers." In the little free time Jerry has left he is a professional student at the University of Washington.

Black Arts/West is indeed fortunate to have Jerry on the staff. He is a hard working individual who has definitely gained the respect of his co-workers.



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BIOGRAPHICAL "BLURBS"

BUDDY BUTLER, Artistic Director: A product of the famed Karamu House Theatre in Cleveland, Ohio, Mr. Butler has established at an early age quite a record as a theatre gypsy, working as an actor, stage manager, designer and director in theatres across the Continental U.S.A., and now handling the complete management of the only Black theatre in the Pacific Northwest. His credits also include work in England, Italy and France. Mr. Butler has also been seen on television on various programs, including a regular role in the Secret Storm serial. His film credits number many, but he is probably best remembered as the inept bodyguard in "Putney Swope." This production of "Sty of the Blind Pig" marks the second show he has directed since becoming the Director of Black Arts/West.

ROBERT HINTZ, Set Designer: A native of Seattle, who graduated from the University of Washington's Master Program in Design, this season he was represented in three Seattle theatres - The Fremont Dinner Theatre, the Cirque Dinner Theatre, and the Black Arts/West productions of "Young, Gifted and Black and Five on the Black Hand Side." He also has worked as assistant designer for the Puget Sound Light Opera Company.

DALWYN DEAN, Prop Mistress, et al: A native of Seattle, she has worked at Black Arts/West for the past two years in a variety of capacities. Dalwyn has been an actress, prop and costume mistress in such shows as "In the Wine Time, Ace Boon Coon, Young, Gifted and Black, The Great MacDaddy, El Hajj Malik, Five on the Black Hand Side." Now in "Sty of the Blind Pig" Dalwyn adds sound & special effects to her growing theatrical expertise.

In addition to her work at Black Arts/West she has acted as an extra in the John Wayne movie "McQue" and has done plays at the University of Washington and Seattle University where she received a Bachelor of Fine Arts in Drama.

RUBEE TAYLOR, Costume Designer/Mistress: Ms. Taylor has appeared in the shows "In White America, Street Sounds, The Great Mac Daddy, Black Girl and Ti-Jean and His Brothers" at Black Arts/West. She formerly was a member of the Black Arts/West African Dance Troupe and now is teaching Soul Dancing at C.A.M.P. Rubee was also the costume mistress for "To Be Young, Gifted and Black and Five on the Black Hand Side."

She is currently enrolled at Seattle Community College in their Custom Apparel Program. In the Fall of 1974 Rubee is planning to attend Fashion Institute of Technology in New York, majoring in Fashion Merchandising.

VENETIA WOODLY, Musical Director: Venetia is employed by Pacific Northwest Bell as a Service Representative. She first appeared in the Black Arts/West production of El Hajj Malik in 1971 as Musical Director. Venetia is a member of the Lighthouse Temple Church of God in Christ, and she also plays piano for Antioch Baptist Church senior choir. She is a member of the Washington State Executive Hospitality Board for the Church of God in Christ. Black Arts/West is fortunate that she is bringing her many talents of song and music back for "Sty of the Blind Pig."

SEASON SCHEDULE

Sty of the Blind Pig by Phillip Hayes Dean
January 25 - February 17, 1974

Defiant Island by John Forsyth
February 28 - March 24, 1974

Inner City by Eve Merriam - adapted by Black Arts/West
April 4-28, 1974

Hobis by Aaron Dumas - Playwright-in-Residence
May 9 - June 2, 1974

The River Niger by Joseph Walker
June 13 - July 14, 1974

In addition there will be a special production of Langston Hughes' musical play Tambourines to Glory, as well as Saturday matinee performances of Alonzo Jason Jefferson Jones, a children's play by Kelly-Marie Berry at the Langston Hughes Cultural Center.

TICKET PRICES:

\$4.00 - Adults
3.00 - Students
1.00 - Children

THE ACHIEVEMENT AND FUTURE DEVELOPMENT OF BLACK ARTS/WEST IS NOW THREATENED. PLEASE, DON'T ALLOW YOUR COMMUNITY TO BE WITHOUT THIS CULTURAL AND ARTISTIC OUTLET.

Tax deductible contributions should be sent to Black Arts/West, 3406 East Union, Seattle, Washington 98122.

Contributors - \$25 to \$50
Donors - \$50 to \$100
Patrons - \$100 to \$250
Sponsors - \$250 to \$500
Benefactors - \$500 or more

Now is the time to come together for the preservation of our community and its arts. Please HELP!

A SPECIAL THANKS TO: The Uniform Store, Sherman and Clay, Lighthouse for the Blind, Myers Music, Angelus Funeral Home, Re ' Gena Bell, Ms. Rhue's wig donated by: Johnny Guillory, Ltd.

SUPPORTERS OF BLACK ARTS WEST: Mr. David Dekker Dr. & Mrs. Willie Ruff
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