



Black History Month

Established in 1970



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'City of Roses'

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Committed to Cultural Diversity



Michael Henniger presents 'We Had Jazz.'



PHOTO BY MICHAEL LEIGHTON/THE PORTLAND OBSERVER

Gerald Patrick, 61, checks out the historical 'We Had Jazz' exhibit for Black History Month in the public atrium at Legacy Emanuel Hospital in inner north Portland. As a resident of Gresham who grew up in the Albina neighborhood where Williams Avenue was the epicenter of a vibrant black community and jazz and nightclub scene before it was displaced by urban renewal, Patrick said he can relate to his community's lost connections to the past.

Documenting the city's historic black culture

The golden age of Portland jazz, black culture and entrepreneurship came to an end with Urban Renewal and the construction of the I-5 freeway. The heart of Williams Avenue's black-owned nightlife, judged blighted by city leaders and developers was taken through eminent domain, leveled and entirely replaced by the I-5 freeway and Veterans Memorial Coliseum. By

We Had Jazz

1958, little remained of this rich cultural heritage.

For Black History Month, "We Had Jazz," a photo exhibit showcasing the leading black jazz musicians of the 1940s and 50s performing in historic Portland venues is making an encore presentation, free and open to the public, on display all month long in the atrium at Legacy Emanuel Hospital in north Portland.

The photo collection is from the

estate of Carl Henniger, a Portland photographer who left a collection of 385 images believed to be the most complete photo record of Portland's jazz history known. More photos from the collection are also on display during February at the Newmark Theater, downtown as part of the 2020 PDX Jazz Festival.

The historic collection of photos was rediscovered by Carl's son Michael after resting for 60 years in a

drawer in the garage of his late father's home. He scanned and printed the original negatives and several were included in a history of the era in the 2005 book "Jazz Town" by Robert Dietsche and for promoting the 2016 Oregon Public Broadcasting documentary "Jazz Town."

Henniger created "We Had Jazz," with 30 of the best photographs from his father's collection and first shared them in a special

showing last fall at Portland City Hall supported by a grant from the Regional Arts and Cultural Council.

Jazz in Portland dates back to the 1920s and early 30s prohibition era when black railroad workers would bring alcohol to the city via distant locations and it would be consumed at Albina area night spots. Live music and dancing was an integral part of the club and bar scene of the day.

But jazz blossomed in the years around World War II due to the influx of thousands of new black families. Income from jobs in the Kaiser Shipyards stimulated the growth and expansion of black-owned and operated night spots.

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August Diehl in the film 'A Hidden Life.'

PHOTO BY REINER BAJO/COURTESY 20TH CENTURY FOX

Far Better Films than the Oscar Nominated

OPINIONATED JUDGE

BY
DARLEEN
ORTEGA



This year's Oscar nominations are more white, more male, less original and less deserving even than usual, with the nihilistic "Joker" and Quentin Tarantino's bit of Hollywood narcissism topping the list of nominees. Still, although Hollywood doesn't celebrate

them and often has nothing to do with getting them made or securing them an audience, far better films than those you'll see featured on Oscar night appear on my list of the year's best films. Each of these films goes deep, opens liminal space and expands your seeing. Here are the eleven 2019 films I most heartily recommend:

1. **A Hidden Life**
2. **Us**
3. **Seahorse**
4. **The Nightingale**
5. **Fast Color**
6. **Peterloo**
7. **The Two Popes**
8. **Marriage Story**
9. **Amateurs**
10. **Afterlife and Vai**

1. "A Hidden Life" takes seriously Georg Eliot's observation that "[t]

he growing good of the world is partly dependent on unhistoric acts, and that things are not so ill with you and me as they might have been, is half owing to the number who lived faithfully a hidden life, and rest in unvisited tombs." Franz Jägerstätter's is just such a life; a young Austrian farmer, loving husband to wife Fani, and father to three young daughters, he also refused to swear loyalty to Hitler or to fight in the Nazi war effort. Because of his unheralded and quite unusual resistance (he was also the only person in his town to oppose

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The Week in Review

Racist Taunts in Max Attack

Jeremy Christian's double murder and assault trial entered a second week of testimony Monday. Police video showed Christian spewing a racist tirade after being apprehended in 2017 for killing two men and wounding a third in stabbings onboard a Max train. Last week, video was also presented to the jury to show Christian making racist taunts before and during the deadly confrontation.

Certain Acquittal in Senate

On the eve of his all-but-certain impeachment acquittal in the Senate, President Trump headed to the Capitol Tuesday night to deliver his third State of the Union address. Majority Senate Republicans voted not to call witnesses last week, and dodged questions about whether Trump's actions pressuring the Ukrainian President to announce an investigation into Trump's political rival Joe Biden — were inappropriate.

Dramatic Super Bowl Rally


A dramatic rally in the fourth quarter gave Kansas City a 31-20 victory in Super Bowl LIV Sunday. After San Francisco took a 20-10 lead going into the final quarter, the Chiefs scored touchdowns on three straight possessions and held the 49ers scoreless.



Latin Pride for Halftime Show

Jennifer Lopez and Shakira fused razzle-dazzle dance and music with an of-the-moment sense of Latin American pride as the halftime performers during Sunday's Super Bowl in Miami. The superstar duo made history as the first two Latina women to co-headline the coveted halftime show gig.





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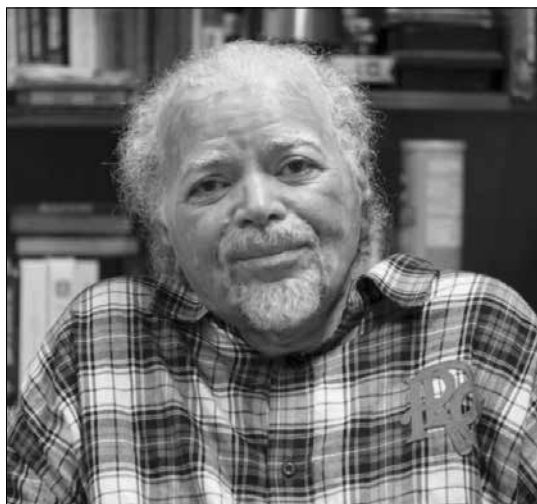
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LOCAL NEWS



Black history professors Dr. Darrell Millner and Dr. Carmen Thompson explore the painful impacts of white supremacy in Oregon.

Painful Racist Impacts

Professors explore white supremacy in Oregon

The painful impacts of white supremacy in Oregon is getting a statewide focus just in time for Black History Month thanks to

two leading professors of black history in Portland and their work with the Oregon Historical Society.

"We are not responsible for the past, but we are responsible for

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Tri-Met Equity Day Honors Rosa Parks

To commemorate the life and legacy of the late civil rights pioneer Rosa Parks, TriMet has named her birthday, Feb. 4, as a day of remembrance. Next year, TriMet plans a fare-free day on that date.

"There's no better way to have equity than for everyone in the community to be able to ride on TriMet that day," said TriMet Board Director Keith Edwards, a member of Portland's African American community who not only brought the resolution remembering Parks before the board but also suggested adding a fare holiday to honor her legacy, TriMet officials said.

"I know that there are budget constraints," Edward acknowledged, "but at the same time, there's an opportunity to make sure that the budget will be able to make this happen next year."

The activist nonprofit OPAL



Rosa Parks, as she was fingerprinted by police during the Montgomery Bus Boycott, 1956.

Environmental Justice organization also declared Feb. 4 as Transit Equity Day in honor of Parks, joining representatives of the NAACP, the Urban League of Portland and Bus Riders Unite, in support of the designation and the "fare-free transit holiday" on TriMet starting in 2021.

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Painful Racist Impacts

CONTINUED FROM PAGE 3

our relationship to the past,” Portland State University Professor Emeritus Dr. Darrell Millner says in the most recent issue of the Oregon Historical Quarterly journal.

Millner and Portland State University visiting professor Dr. Carmen Thompson were enlisted over the course of two and a half years by the Quaterly’s editorial staff to draw on the lifetimes of scholarship of dozens of authors and produce a nuanced investigation of this complex and uncomfortable aspect of our state’s history.

While the content of the focus is grounded in the past, it was inspired by the June 2017 murders of two men who were killed in a confrontation with another man accused of making racist taunts

on a Max light-rail train. The Oregon Historical Quarterly’s editorial advisory board decided to respond to an increase in public displays of white supremacy by doing what our journal does best — publishing authoritative scholarship about our state’s history. The hope is that this special issue will help people understand how white supremacy, both spoken and unspoken, has presented itself in Oregon’s past and also informs our present.

“I hope readers get a sense that white supremacy is part of American DNA and that it operates and has operated at every level of American life since settlement,” Thompson said in an interview for the Oregon Historical Society blog, Dear Oregon. “The phenomenon of white supremacy is not accidental or coincidental; our governments and institutions have planned and proliferated it from the beginning. I also want readers to understand the concept of whiteness — ongoing, daily expectations of privilege — and how its associated effects can be overcome, or at least mitigated, through open dialogue and acknowledgment of the cost and consequences of our nation’s hierarchical racial system.”

The Winter 2019 special issue of the Oregon Historical Quarterly on “White Supremacy and Resistance” is available for purchase in the Oregon Historical Society’s Museum Store for \$10, and a subscription to the magazine is a benefit of Oregon Historical Society membership. Copies of the special issue can also be ordered by calling the OHS Museum Store at 503-306-5230.

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MULTNOMAH Tet Vietnamese New Year Celebration Holiday Inn, Portland Airport 8439 NE Columbia Blvd, Portland Saturday, February 1, 2020 9 a.m.-2 p.m.			WASHINGTON Department of Human Services: Hillsboro Office 5300 NE Elam Young Pkwy, Hillsboro Thursday, February 6, 2020 9-11 a.m. Beaverton City Library 12375 SW Fifth St, Beaverton Thursday, February 6, 2020 12-3 p.m.

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Community Colleges is How We Bridge the Gap

Cascade Connections

by Dr. Karin Edwards



When I was a little girl growing up in the Bronx, in New York City, my borough may have well as been a million miles away from the glittering skyscrapers and townhouses of Manhattan. The people there, by virtue of their position and privilege, were able to make choices, to exert a level of control over their lives that seemed beyond what was possible for most folks in my neighborhood. There was even a physical barrier -- the Harlem River -- that seemed to emphasize the difference between us.

Things changed for me, though, in middle school, when I received a scholarship to attend Columbia Grammar and Preparatory School, a prestigious institution across the river in midtown Manhattan. Suddenly, I was studying side-by-side with the sons and daughters of privilege, people whose career goals and aspirations were limited only by their ambition and the choices they made.

I was grateful for the opportunity afforded to me, and determined not to let it go to waste. But more importantly, I realized that education was the key to opening up one's future, to exerting control over one's life. This realization was so profound that I decided to make education my career.

But I also realized that not everybody gets a chance to go to a Columbia Prep. When my career path took me to a job at a community college, the pieces fell into place and I understood: This -- community college -- is how people everywhere can live the lives they want.

The fact is, if we didn't already have community colleges, we would need to invent them. They are the best way we have to connect people

with fulfilling careers, with living-wage incomes, with the next stage in their educational journeys, if that's the way they want to go. Community colleges are how we bridge the gap between people's current circumstances and their life goals.

The reason that community colleges are so successful at this is because they're the segment of the higher educational continuum with the fewest barriers to entry. Tuition and fees are very low in comparison with virtually any four-year institution. There are no standardized test requirements for admission, no expensive fees; we take people as they are, where they are, in good faith and without judgment. And -- as the name suggests -- community colleges are, for most people, located close to home.

Simply stepping foot onto a community college campus, though, will not magically install you in the career or your dreams, or instantly grant you the life you want. Make no mistake -- anything worth having is worth working for; and if you go to college, you have to do the work. Fortunately, community college has you covered there, too.

For example -- at the Cascade Campus of Portland Community College, where I am the campus president, there is a whole range of services and programs designed to help you make the right decisions to reach your educational goals, and to support you along the way. There are advisors to help you plan your choice of classes. There are tutors, both students and faculty, who can help you to master your coursework. There is cutting-edge technology in our workforce training programs

to ensure you're ready to hit the ground running in your new career. There are opportunities to serve your community and develop your skills as a leader. And when times are challenging, there are counselors to help you find your way.

There's another reason, too, that community colleges are an essential component of American life. Earlier, I mentioned another barrier, the Harlem River, and how it came to symbolize far more than just the physical separation between my neighborhood and midtown Manhattan -- and between me, a young black girl, and the life I wanted for myself.

Here it is: Community colleges are the engine that can lift people of color and members of other underserved populations from the cycle of intergenerational poverty that has kept too many of us down for too long. Community colleges are how you can cross that river.

Students from underrepresented backgrounds can often be the first members of their families to go to college, and are thus unfamiliar with campus life and all that it entails. Many may never have considered college to be a possibility, and as a result can feel like an impostor, like they don't belong. Many aren't aware of the support systems available to them, and are vulnerable to dropping out during times of stress.

So let me be very clear: If you're a person of color, if you're a first-generation student, if you're queer or an immigrant or differently abled -- you are not an impostor. You do belong at community college. You do deserve the career and the life that you want. There are people at community college who look like you, who have shared experiences similar to yours, who have struggled with that same feeling of being on the outside looking in -- and they are waiting to welcome you and help you succeed.

What are you waiting for?

Dr. Karin Edwards is president of Portland Community College's Cascade Campus.

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Tenor saxophonist Charlie Ventura (from left) plays at Janzen Beach in north Portland around 1953-54; Duke Ellington, the greatest jazz composer and bandleader of his time, performs at McElvoy's on Southwest Fourth and Taylor around 1953; and Louis Armstrong at Portland's old Civic Theater for a "Jazz at the Philharmonic" national touring show around the same period. The photos are from the estate of Carl Henniger.

We Had Jazz

CONTINUED FROM FRONT

Along Williams Avenue, locals could hear jazz 24 hours a day.

As jazz grew in popularity major national tour promoters like Norman Granz and Gene Norman brought leading jazz artists to the Rose City. Still segregated at the end of the war, lodging was mostly only available to black musicians in the Albina neighbor-

hood. After their performances downtown, black artists went across the Willamette River to black area clubs to jam after hours, exchange musical ideas and to stay in available lodging.

The city's golden age of jazz peaked between 1948 and 1956. During those years major national and West Coast jazz bands always stopped in Portland. Portland became known among jazz musicians all over the

country. Louis Armstrong, Ella Fitzgerald, Charlie Parker Jr., Count Basie, Dizzy Gillespie, Lionel Hampton and many others all appeared live in the Rose City. Duke Ellington like playing in Portland so much he played here on his birthday twice. Portland became a leading stop on the West Coast for the best in live jazz performances from big swing bands to be-bop combos.

It was during this period that Carl Henniger photographed many of the leading jazz musicians and sidemen alike. He took candid shots back stage and performance shots during the concerts. Some of these images are rare and unique and all are of the highest

artistic quality.

The late Henniger was a teenager when he arrived in Portland from Milwaukee, Wisc. He attended Lincoln High, then Oregon State College where he took advance photography classes. He met his wife Jean and became the principal feature photographer for the 1942 Beaver yearbook. He served in the Army Air Corps and after the war returned to Portland with his wife and one year old twin boys. He had a career in advertising sales at the Oregonian in addition to his photography work.

Thanks to Michael Henniger for providing the information and historical context for this story.

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— Dr. Martin Luther King Jr.



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- **Black History Month Display**
All Month
- **South African Gumboot and Pantsula Dance**, Sat., Feb. 8, 12:30–1 pm
- **Power to the People: The Black Panther Party's Legacy in Albina**
Sun., Feb. 16, 2–4 pm at the Rose City Book Pub, 1329 NE Fremont St.

Central Library

801 SW 10th Ave.

- **Black History Month Display**
All Month
- **Story Hour with Niki Brown Clown**
Fri., Feb. 14, 10:30–11 am
- **Ken Burns' Central Park Five Movie Screening**, Sun., Feb. 16, 2–4 pm

Gregory Heights Library

7921 NE Sandy Blvd.

- **Black History Month Display**
All Month

Hollywood Library

4040 NE Tillamook St.

- **Black History Month Display**
All Month
- **I Never Knew There Were So Many Books About Us!**
Sat., Feb. 22, 1–2:30 pm

Kenton Library

8226 N Denver Ave.

- **Black History Month Display**
All Month
- **South African Gumboot and Pantsula Dance**, Mon., Feb. 10, 5–5:30 pm
- **Honoring Black Heritage Through Art**, Sun., Feb. 16, 2:30–4:30 pm

Midland Library

805 SE 122nd Ave.

- **Black History Month Display**
All Month
- **Hadisi ya Tuamini — Swahili Storytelling**, Wed., Feb. 5, 5:30–7:45 pm
- **A Place Called Home: From Vanport to Albina**, Wed., Feb. 12, 6:15–7:15 pm

North Portland Library

512 N Killingsworth St.

- **Black History Month Display**
All Month
- **African American Read-In**
Sat., Feb. 8, 1 pm
- **I Love Being Me**
Fri., Feb. 21, 12–1 pm
- **Black History Month Tribute to Toni Morrison**, Sat., Feb. 22, 2:30 pm
- **Power to the People: The Black Panther Party's Legacy in Albina**
Sun., Feb. 23, 1 pm
- **Keep the Beat!**, Sat., Feb. 29, 12 pm

Northwest Library

2300 NW Thurman St.

- **A Place Called Home: From Vanport to Albina**, Mon., Feb. 24, 6:30–7:30 pm

Rockwood Library

17917 SE Stark St.

- **Black History Month Display**
All Month
- **Urban Head Wrapping**
Sat., Feb. 8, 3–5 pm
- **HeART Gallery**, Sat., Feb. 15, 3–5 pm
- **Story Hour with Niki Brown Clown**
Sun., Feb. 16, 12:15–12:45 pm

St. Johns Library

7510 N Charleston Ave.

- **Black History Month Display**
All Month
- **Black History Month Film Fest**
Saturdays, 3–5 pm
- Feb. 8: *Moonlight*
- Feb. 15: *Maya Angelou: And Still I Rise*
- Feb. 22: *Rafiki*
- **Power to the People: The Black Panther Party's Legacy in Albina**
Sat., Feb. 29, 3–5 pm



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Arts & ENTERTAINMENT



PHOTO BY JOSE LUIZ PEDERNEIRAS/COURTESY WHITE BIRD

Vibrant Afro-Brazilian Movement

The White Bird Dance Series brings the hugely popular Grupo Corpo dance company back to Portland for a 7:30 p.m. performance on Wednesday, Feb. 12 at the Arlene Schnitzer Concert Hall. The Brazil dance company, a group described by Broadway World “as a hothouse of raw sensuality and vibrant effervescence with inexhaustible performers,” will perform two new works. Tickets start at \$30. Visit whitebird.org or the Portland-5 Box Office.



Renowned jazz violinist Regina Carter will perform at the Arlene Schnitzer Concert Hall with the Metropolitan Youth Symphony Orchestra and Jazz Ensemble on March 8. Tickets start at \$25. Visit playmys.org or call 503-239-4566.

Jazz Violinist of Her Generation

Youth Symphony Presents Regina Carter

The Metropolitan Youth Symphony is bringing jazz virtuoso Regina Carter to Portland to front composer David Schiff’s jazz violin concerto “4 Sisters,” a West Coast premiere scheduled for Sunday, March 8 at 7:30 p.m. at the Arlene Schnitzer Concert Hall, downtown.

Carter, an African American who was born in Detroit and considered one of the finest jazz violinists of her generation, made her debut as a concerto soloist performing Schiff’s work with the Detroit Symphony in 2004, which included the premiere of a special solo at the beginning of work composed just for her.

For the Portland concert, the

Grammy-nominated Carter will also perform with the Metropolitan Youth Symphony Jazz Ensemble in an exhilarating set of jazz classics from jazz legend Charles Mingus, to a world premiere by John Blewster, from the Portland Jazz Composers Ensemble youth program.

Carter is widely hailed for the mastery of her instrument and her drive to expand its possibilities. The Los Angeles Times called her “a talented, charismatic player who is almost single-handedly reviving interest in the violin as a jazz instrument.” Most recently, she was awarded a Doris Duke Artist Award, and in 2018 was appointed as the Director of the New Jersey Performing Arts Center’s All-Female Jazz Residency, a unique summer immersion program for aspiring women jazz professionals.

Tickets start at \$25. Visit playmys.org or call 503-239-4566.

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Pictured in historic U.S. Cavalry attire are the late Bill Morehouse (left) and Frazier Raymond, co-founders of the Moses Williams Pacific Northwest chapter of the Buffalo Soldiers. Raymond will present a history of the all-black Buffalo Soldiers in Clark County on Thursday, Feb. 6 at 7 p.m. at the Clark County Historical Museum in Vancouver.

Buffalo Soldiers in Clark County

Chapter co-founder to lead discussion

Clark County Historical Museum will launch its 2020 Speaker Series on Thursday, Feb. 6, with Frazier Raymond's presentation of "Buffalo Soldiers in Clark County." Doors will open at 5 p.m. and the event will begin at 7 p.m.

Raymond is president of the Buffalo Soldiers - Moses Williams Pacific Northwest Chapter, 9th and 10th

U.S. Cavalry Association. Raymond enlisted in the U.S. Army Infantry in 1968 and retired in 1990, with the rank of Staff Sergeant. He served in many locations, including Vietnam, Fort Lewis, WA, Europe, and South America.

"When I was in the Army, before I retired, I did not know much about the Buffalo Soldiers," Raymond said. "It was only after I retired and joined the Buffalo Soldiers - Moses Williams Chapter that I found out how similar our experiences were. I look forward

to telling this story."

For the Speaker Series event, Raymond will discuss his own military service and involvement with the Buffalo Soldiers, and reflect on his personal connections to sites related to Buffalo Soldiers in the Pacific Northwest and how those experiences have shaped his perspectives on military service.

To learn more about the Buffalo Soldiers - Moses Williams Pacific Northwest Chapter, 9th and 10th U.S. Cavalry Association, visit buffalosoldierspdx.com/Pacific_NW_Chapter.html.

html.

The CCHM Speaker Series is sponsored by the Clark County Historic Preservation Commission. General admission is \$5; seniors and students are \$4; children under 18 are \$3; and the evening is free for CCHM members, veterans, and active-duty military personnel. Attendees are encouraged to arrive early, as it is first-come, first-served seating.

For more information, contact the museum at 360-993-5679 or outreach@cchmuseum.org.



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Arts & ENTERTAINMENT



The Portland Winter Light Festival transforms, illuminates and animates Portland's nighttime landscape. The fifth annual event returns Thursday, Feb. 6 through Saturday, Feb. 8 on the grounds near OMSI, Tom McCall Waterfront Park and other downtown locations. Photo by Sean Gentry shows 'The Cosmic Messenger,' a prior light festival creation by local artist Miki Masuhara-page.

Winter Light Festival Encore

Free event
to showcase
dazzling art
installations

Transforming, illuminating and animating Portland's nighttime landscape, the Portland Winter Light Festival, presented by Portland General Electric kicks off Thursday with its most dynamic and artistic festival season to date

with a full roster of over 100 individual artists.

The fifth annual event by the nonprofit Willamette Light Brigade will take place over three nights, from 6 p.m. to 11 p.m., Feb. 6-8, on the grounds near OMSI, Tom McCall Waterfront Park and other downtown locations. Admission is free.

Special highlights include fire dancing, lighted hoop performances, circus acts, illuminated bike ride and a lantern parade. Up to 200,000 visitors are expected

over the course of events.

"We hope that people come out to enjoy extensive hands-on free activities that center around multimedia art and interactive technologies, STEM-based educational programming for all ages, and a gathering of community in the dead of winter when we need it most," said festival organizer Alisha Sullivan.

Full details, including performance schedules and artist bios are available by visiting the Winter Light Festival website, pdxwlf.com.

Digital Book Checkouts Top 3 Million Michelle Obama's memoir tops the list



Former First Lady Michelle Obama's memoir, "Becoming," was the Multnomah County Library's most popular digital book last year.

Michelle Obama's memoir, "Becoming," has topped the list of both e-books and audiobook checkouts from the Multnomah County Library in a record-breaking year.

The library saw a 210 percent increase in e-book checkouts last year with total checkouts topping 3 million through Rakuten OverDrive, the leading reading platform.

"E-books are vitally important to our community," said Kady Ferris, electronic content librarian. "Even though major publishers are trying to restrict library access to digital content, we work hard to meet our community's needs across formats."

"Becoming" sold more copies

than any other book published in the United States in 2018, breaking the record in just 15 days. The

book sold 1.4 million copies in its first week and 10 million copies by March of last year.

Following is one quote from "Becoming" on the subject of racism:

"I'd never related to the story of John Quincy Adams the way I did to that of Sojourner Truth, or been moved by Woodrow Wilson the way I was by Harriet Tubman. The struggles of Rosa Parks and Coretta Scott King were more familiar to me than those of Eleanor Roosevelt or Mamie Eisenhower. I carried their histories, along with those of my mother and grandmothers. None of these women could ever have imagined a life like the one I now had, but they'd trusted that their perseverance would yield something better, eventually, for someone like me. I wanted to show up in the world in a way that honored who they were."

Arts & ENTERTAINMENT

Navigating Conflicts with Dance

'Been Ready' shines light on race and gender issues

For us in the Black community, we've always been told "stay ready so you don't have to get ready." As in ready for the discrimination, ready for the prejudice, ready for the racism.

Rejoice! Diaspora Dance Theater with support from The Portland Institute of Contemporary Art present "Been Ready," an original show by composer and house DJ Cody "Coflo" Ferreria that celebrates personal stories and triumph through adversity.

Been Ready brings together five

personal experiences navigating conflicts that are inherently imbued with layers of race, gender and bias. With an inward focus, the production gives a better insight on what makes us ready.

A preview show is held on Thursday, Feb. 13 with opening night on Friday, Feb. 14 and shows continuing Saturday and Sunday, Feb. 15-16, all at 7:30 p.m. at the Portland Institute of Contemporary Art, 15 N.E. Hancock St. Tickets are \$20. Visit rejoicediasporadance.com

Rejoice! Diaspora Dance Theater is a Portland-based contemporary dance ensemble led by the bold vision and artistic direction of Oluyinka Akinjiola. Rejoice! seeks to diversify the contemporary dance landscape with untold stories and under-told perspectives from communities of color.



Decimus Yarbrough performs for 'Been Ready,' a Rejoice! Diaspora Dance Theater production celebrating personal stories and triumphs through adversity.

Hedwig and the Angry Inch – Portland Center Stage at The Armory is kicking off the New Year with "Hedwig and the Angry Inch," starring Portland's Delphon "DJ" Curtis Jr. as Hedwig and Ithica Tell as Yitzhak. Part rock concert, part cabaret, part stand-up comedy routine, show plays through Feb. 23 in the Ellyn Bye Studio at The Armory. For tickets, visit pcs.org, by phone at 503-445-3700 or in-person from the box office.

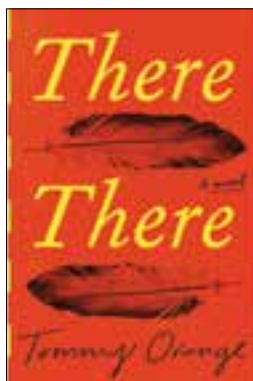


From the African Perspective – The Cascade Festival of African Films continues through Feb. 29 with free screenings of 30 feature films, documentaries and short films from more than 20 nations. The films are shown at either the Moriarty Auditorium on the PCC Cascade Campus or the Hollywood Theatre. For a complete schedule, visit africfilmfestival.org.

Chinese New Year – Lan Su Chinese Garden, downtown, celebrates Chinese New Year with special events through Sunday, Feb. 9, including lion dances, lighted lantern parades and other cultural activities.

ENTERTAINMENT GUIDE

Everybody Reads – Multnomah County Library invites the community to participate in Everybody Reads 2020, featuring Tommy Orange's debut novel about the urban Native experience, "There There." Free copies are available at library locations or download the e-book or audiobook from the library catalog.



Reel Music Festival – The 37th edition of Portland's beloved Reel Music Festival features a line-up of cutting-edge films focused on some of today's—and yesteryear's—most thrilling musicians. Runs through Feb. 16 at the Whitsell Auditorium at the Portland Art Museum. Admission is \$10 and \$8 for students and seniors. Visit nwfilm.org.

Norman Sylvester Band – "Boogie Cat" Norman Sylvester and his band plays Friday, Feb. 7 at Wilf's at Union Station; Saturday, Feb. 8 at the Spare Room; Friday, Feb. 14 at the Half Penny in Salem; Saturday, Feb. 15 at the Vinyl Tap; Saturday, Feb. 22 at Prime Time in Forest Grove; and Friday, Feb. 28 at Clyde's.

Zoo for All – The Oregon Zoo has launched "Zoo for All," a discount program that provides \$5 admission for low income individuals and families. Visitors may purchase up to six of the \$5 tickets by

bringing a photo ID and documentation showing they participate in low income service, like the Oregon Trial Card, Medicaid, Section 8, Temporary Assistance for Needy Families, and Head Start.

Discount Tickets – Low income families and individuals can purchase \$5 tickets to classical musical performances in Portland as part of a unique program called Music for All. Participating organizations include the Oregon Symphony, Portland Opera, Oregon Ballet Theater, Chamber Music Northwest, Portland Youth Philharmonic, Portland Baroque Orchestra, Friends of Chamber Music, Portland Chamber Orchestra, Portland Piano International, Portland Symphonic Choir, Cappella Romana and Portland Vocal Consort.



Beauty Explored – The breakout hit comedy "School Girls" or "The African Mean Girls Play" by Ghanaian-American playwright Jocelyn Bioh explores the challenges facing teenage girls across the globe and cautions that while beauty may be only skin deep, its pursuit can cut much deeper. Shows at Portland Center Stage at the Armory through Feb. 16. For tickets, visit pcs.org/schoolgirls.



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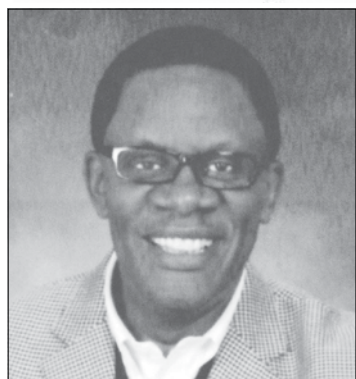
As the twigs is bent so grows the tree

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Dr. Billy R. Flowers

to surgery. Our office is highly trained and skilled at handling problems like that of your child's. Don't be fooled by the thought of "watching the condition" either. Without proper assistance it won't go away. Offer your children the best in health care. Give them regular Chiropractic checkups. As the twig is bent so grows the tree!

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OPINION

Vile, Corrupt and Disgusting as Donald Trump

The empire has no clothes

BY OSCAR H. BLAYTON

If your childhood memories are of the United States during the 1950s, you probably remember Hans Christian Andersen's tale, "The Emperor's New Clothes." In this Danish short story, a vain emperor is tricked into purchasing an invisible set of fine clothing that can be seen only by the virtuous. So impressed was the emperor with what he believed to be his new clothes, he donned them and paraded through the streets naked.



American glory go marching by while being forced to swallow our daily dose of humiliation. We knew that taxes were taken from our parents' hard-earned wages to build municipal swimming pools that we were forbidden to enjoy. We also watched our parents pay taxes to build grand public schools that we were not allowed to enter.

We knew that if you were Black, Latinx, Asian or from the First Nations, America wanted to crush you. White kids didn't have to walk in our shoes, so most did not know how crippling it was to be hobbled by bigotry and racial hatred. Many believed

dren. And they rolled their eyes at the news of corrupt politicians overseas, while ignoring the fact that American businesses and American foreign policies were doing the corrupting.

It's been a grand American parade these past several decades, full of loud noise, strutting heroes, shiny objects and a display of wealth. America proclaims it has become a global empire – something to admire and make your heart beat faster.

But America is not clothed in its imagined virtues at all. Like the naked emperor America has been conned into buying a lie, wrapped in the protection of fear. In Hans Christian Andersen's story, no one dared point out that the emperor wore no clothes for

White America did not bother to turn off their TVs, open their blinds and look out the windows of their split-level homes to see that beyond the boundaries of their segregated planned communities, people of color were being gunned down in the streets in the name of law enforcement. They did not see that the harsh drug laws landing darker youths in prisons were being bent or ignored when it came to their children. And they rolled their eyes at the news of corrupt politicians overseas, while ignoring the fact that American businesses and American foreign policies were doing the corrupting.

If you are a child of the 50s, you also grew up on a diet of Walt Disney's Davy Crockett, John Wayne's Western heroes and Joe McCarthy's anti-communist rants.

This was the time when the U.S. went from being "One nation with liberty and justice for all" to "One nation 'under God' with liberty and justice for all," when Congress changed the wording of the Pledge of Allegiance to distinguish ourselves from the "godless" Russians. It was a time when little boys were encouraged to cheer as loudly for cowboys that slaughtered Indians as they did for Tarzan as he vanquished African savages.

By the time the 50s rolled around, America had defeated the Nazis, laid low imperial Japan and could do no wrong. It was also a time when little girls were encouraged to prepare to marry the sons of these conquering heroes - and do little else.

Children of color stood on the sidelines watching this parade of

that our inability to walk as they did was our fault, and dispositive proof of our laziness, stupidity and low morals.

In the years since America's "greatest generation" strutted home from World War II, the people of this nation have been fed a steady diet of lies telling us that the U.S. is clothed in "equal justice," the "rule of law" and "American exceptionalism." These lies became the norm because anyone who questioned them was accused of being unpatriotic, ungrateful or a communist.

White America did not bother to turn off their TVs, open their blinds and look out the windows of their split-level homes to see that beyond the boundaries of their segregated planned communities, people of color were being gunned down in the streets in the name of law enforcement. They did not see that the harsh drug laws landing darker youths in prisons were being bent or ignored when it came to their chil-

ren. And they rolled their eyes at the news of corrupt politicians overseas, while ignoring the fact that American businesses and American foreign policies were doing the corrupting.

This country is as vile, corrupt and disgusting as Donald Trump. We are a nation full of bigots ruled by bigots – a country of greedy grasping materialists who would destroy the very planet on which we live for the sake of a few more shiny things. And we abuse and kill our fellow humans for these same reasons.

The world sees America for what it is – a naked Donald Trump strutting down Main Street to the beat of victorious music playing only in his head. And if we do not bring an end to this vile parade, we will deserve the condemnation that we receive.

Oscar H. Blayton is a former Marine Corps combat pilot and human rights activist who practices law in Virginia.

Opinion articles do not necessarily represent the views of the Portland Observer. We welcome reader essays, photos and story ideas. Submit to news@portlandobserver.com.

OPINION



The Legacy of Kobe Bryant: In His Own Words

He shared his work ethnic mantra with the world

BY CURTIS BUNN

Kobe Bryant was the only man in history to win five NBA championships, two Olympic gold medals, four All-Star Most Valuable Player Awards and an Oscar. And he could speak four languages. A Beethoven fan, he was a genuine man of many gifts and interests.

Many measure Bryant's life by the numbers, but his humility, sacrifice and tireless work ethic shone through. He was the youngest starter in NBA history, at 18 years and 158 days old. Bryant became the first guard to play 20 consecutive seasons and all with the same team. When he retired in 2016, he had scored more than 30,000 points.

The greatness of Kobe's athletic career merited a first-ballot selection to the Hall of Fame, as the basketball world unanimously agreed. He would have been inducted into Hall this year even if he had survived the helicopter crash near Los Angeles that killed him, his 13-year-old daughter and seven other people on Sunday.

But the world lost more than a hardworking phenomenon known for a picturesque jump-shot and graceful style of play. Lost was an honest voice that shared a lot. He

told his mercurial story in heartening detail. He shared his uneasiness with life, and people who were not hardcore NBA fans felt a connection to him.

"When I was growing up in Italy, I grew up in isolation," Bryant said in 2015. "It was not an environment suited to me. I was the only black kid. I didn't speak the language. I'd be in one city, but then we'd move to a different city and I'd have to do everything again."

"I'd make friends, but I'd never be part of the group," he added, "because the other kids were already growing up together. So, this is how I grew up, and these are the weaknesses that I have."

Bryant's plainspoken humanity and link to the outside world are not typical in professional sports. He donated at least \$1 million to the National Museum of African American History and Culture in Washington, D.C. In Los Angeles he backed My Friends Place, a safe haven for homeless youth, and Stand Up on Second, which offers job training and finds jobless Americans housing.

"The most important thing is that you try to inspire people so they can be great in whatever they want to do," Bryant said.

Part of his message, however, was centered on the sort of sacrifice he made during every off-season—working out at 3 a.m., spending countless hours in the gym perfecting his artistry. . . instead of enjoying his wealth and down-time with his wife and daughters.

"We can all be masters at our craft, but you have to make a choice," Bryant said. "What I mean by that is, there are inherent sacrifices that come along with that: family time, hanging out with your friends, being a great friend, being a great son, nephew, whatever the case may be. There are sacrifices that come along with that."

Bryant's five NBA titles were one short of his idol, Michael Jordan, but more than most. In times of duress, he wanted the ball, seeking the responsibility of a game's biggest moment. Often he delivered.

"If you're afraid to fail, then you're probably going to fail," said Bryant. "My brain, it cannot process failure. It will not process failure, because if I sit there and have to face myself and tell myself, 'You're a failure' ... I think that's almost worse than death."

He was a constant thinker, a mus-ing adventurer who won his 2018 Oscar for an animated short, "Dear Basketball," with music by "Star Wars" composer John Williams. He patterned the pace and momentum of some games on Beethoven's Fifth Symphony. He thought of himself as a symphony conductor, leading the Lakers and their global legion of fans in one orchestrated aria after another.

And the ensemble of his opponents never intimidated him.

"The last time I was intimidated was when I was six years old in karate class," he said. "I was an orange belt and the instructor ordered me to fight a black belt who was a couple years older and a lot bigger. I was

scared s**tless. I mean, I was terrified, and he kicked my *ss."

"But then I realized he didn't kick my *ss as bad as I thought he was going to and that there was nothing really to be afraid of," Bryant said. "That was around the time I realized that intimidation didn't really exist if you're in the right frame of mind."

He shared that mantra with his daughters, including his basketball-loving 13-year-old Gianna, who perished with him on Sunday. He coached her team, basked in her passion for the game, and was proud she adopted his assertive attitude.

"The best thing that happens when we go out," Bryant said, "fans will come up to me and she'll be standing next to me and they'll be like, 'Hey, you gotta have a boy! You and [wife Vanessa] gotta have a boy to have somebody to carry on the tradition and the legacy.'"

And Gianna, he said, replied: "Hey, I got this! You don't need a boy for that."

Kobe smiled a daddy's grin, broad and knowing. It was a proud moment for him.

"Have a good time," he said. "Life is too short to get bogged down and be discouraged. You have to keep moving. You have to keep going. Put one foot in front of the other, smile and just keep on rolling."

"It's the one thing you can control. You are responsible for how people remember you or don't. So, don't take it lightly."

Curtis Bunn is a writer for the Urban News Service, a division of Zenger News.

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Bids may be delivered by email to Robert.Means@jedunn.com. Any Bid received after the specified date and time will not be considered.

PACR has MWVESB participation goals of 10% for design and 15% for construction.

No Pre-Bid Conference will be held for this Bid Package.



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In this U.S. Navy photo taken May 27, 1942, Mess Attendant 2nd Class Doris Miller stands at attention after being awarded the Navy Cross medal for his actions aboard the battleship USS West Virginia during the Dec. 7, 1941 Japanese attack on Pearl Harbor.

Going Beyond the Call

Navy Honors Late African-American Hero

(AP) – The U.S. Navy in a Martin Luther King Day ceremony last month named an aircraft carrier after World War II hero Mess Attendant 2nd Class Doris Miller, making him the first African-American to have an aircraft carrier named in his or her honor.

Miller was the first African American to receive the Navy Cross for valor. He was recognized in 1942 for manning a machine gun on the USS West Virginia and returning fire against Japanese planes during the Dec. 7, 1941 attack on Pearl Harbor.

The USS Miller, a destroyer escort, was previously named in his honor.

“I think that Doris Miller is an American hero simply because of what he represents as a young man going beyond the call of what’s expected,” said Doreen Ravenscroft, a team leader for the Doris Miller Memorial.

Because the military was segregated at the time, an African American was not allowed to man a gun in the Navy in 1941, Ravenscroft said.

“Without him really knowing, he actually was a part of the Civil Rights movement because he changed the thinking in the Navy,” she said.

Miller, then 22, was collecting laundry when the attack alarm

sounded. His normal battle station in an antiaircraft battery magazine was destroyed by a torpedo. He went on deck and carried wounded sailors to safety before receiving orders to aid the mortally wounded captain on the bridge.

“He subsequently manned a 50-cal. Browning anti-aircraft machine gun until he ran out of ammunition and was ordered to abandon ship,” the Navy said, noting Miller was not trained to operate the gun.

Admiral Chester W. Nimitz, the commander in chief of the Pacific Fleet, presented the Navy Cross to Miller in Pearl Harbor in May 1942.

Miller died while serving on a ship that was torpedoed by a Japanese submarine in November 1943.

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PHOTO COURTESY TRANSMISSION FILMS

Aisling Franciosi and Baykali Ganambarr in 'The Nightingale,' a story about an Irish convict sentenced to a British penal colony on Tasmania.

Far Better Films than the Oscar Nominated

CONTINUED FROM PAGE 2

the peaceful annexation of Austria to Nazi Germany), Franz and his family were ostracized, and he was imprisoned and ultimately executed. This stunning film brings this hidden story to light and is, in my estimation, the best film of 2019.

It's not your typical anti-Nazi war movie. The courageous battles here are largely internal; Franz (beautifully played by German actor August Diehl in one of the very best and deepest performances of the year) is a farmer, not a philosopher, and he did not make his case in writing or with a microphone. What we know of his thoughts comes largely from letters exchanged with Fani (also brought beautifully to life by Austrian actress Valerie Pachner in another of the best performances of the year). What comes through is deep love simply expressed and questions held with intention. Unable to excuse or justify what is happening around him, Franz seeks counsel from the church, only to find that the church is in league with the Reich. (I read later that the local priest he visited had replaced another who was ousted for giving an anti-Nazi sermon.) His entreaty to the bishop ("If God gives us free will, we are responsible for what we do [and] what we don't do") is met with an appeal to his supposedly biblical "duty to the fatherland."

This meditative film guides us into the physical and psychic cost of Franz's unheralded stand. Although Franz describes his as "the smallest of crosses" in contrast to what he observes inside a Nazi prison and knows is happening outside, director Terrence Malick in characteristic fashion lingers on the exertion in every movement, the physical diminishment,

the burdens Fani carries at home as village children throw dirt at their daughters and she struggles to manage their farm without support even from family members. The expansive beauty and harshness of their mountain community mirrors the scale of the stakes for Franz and Fani, even while they encounter only opposition.

The arguments leveled at them sound hopelessly hollow from our safe distance, and inevitably turn to the pointlessness of Franz's stand. As the judge says to him, "Do you imagine that anything you do will change the course of this war? That anyone outside this court will ever hear of you? No one will be changed. The world will go on as before. You'll vanish." If we are honest, we can easily summon the shape such arguments take today, and perhaps hear the same fear or cynicism in our own mouths. Like the couple's friends, neighbors and family members, we too expect that the right choice will involve public affirmation; few of us stand up for the truth when it is unpopular and costly. We want to be good and win at the same time. We miss what Franz knows when a Nazi official urges him to simply sign the oath of loyalty to go free; he responds, "I am free already."

More than is typical of a movie about World War II, this film reflects the current stakes if we are willing to look and confronts us with the costs of true heroism, which is mostly unheralded. I was struck watching several interviews with Diehl and Pachner how the experience of physically embodying these two people had obviously transformed them. As is apparent from watching the film, Malick's directorial method involves a process of searching and embodiment that has the capacity to capture, for the artists and for us, what is most deeply

and ineffably true. Here he and his collaborators have captured the heartbreaking power of love to sustain courage, and the beauty and cost of standing firmly against injustice, even and most especially when no one affirms you.

2. "Us": Of all the omissions from the list of Oscar nominees, the complete shut-out of this film makes me most angry. None of the writers and directors recognized can come near Jordan Peele's originality and high quality of intention,

CONTINUED ON PAGE 16



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Far Better Films than the Oscar Nominated

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and Winston Duke and especially Lupita Nyong'o gave two (actually four) of the best lead performances of the year, unrivaled by the vast majority of the actual nominees. (Typical that Nyong'o was deemed worthy of recognition only for playing a brutalized enslaved person in "12 Years a Slave," for which she justly received the award for Best Supporting Actress, but was shut out for her complex lead performances here, as a privileged woman and her psychic shadow.) This film exploring our relationship to the "other" has more to say and deserves our attention more than any of the nominated films by a long shot.

3. "Seahorse" isn't yet available for online viewing in the U.S., but this film impacted me so profoundly when I saw it at QDoc in Portland last May that I can't let that stop me from putting it on my list. It takes viewers on the journey through pregnancy of a trans man, Freddie McConnell, and opens minds and hearts to the empathy and questions we had not thought to entertain regarding so many things about trans experience and parenting itself.

4. "The Nightingale" is not for everyone, which I say with real sorrow; the film depicts sexual and physical violence that will be

too much for some viewers, just as it was for those who lived it. But director Jennifer Kent tells this brutal story of Australian colonization carefully and responsibly, reportedly in collaboration with Tasmanian aboriginal elders who affirm the importance of depicting this aspect of history honestly. And there is more truth on display than most filmmakers even attempt to depict. Set in 1825 in what is now Tasmania, the film tells the story of Clare, a young Irish convict woman (brilliantly played by Aisling Franciosi) living under brutal circumstances of constant sexual violence. In demand among British soldiers for her singing voice (she is the nightingale of the title), she suffers a series of losses so unthinkable that she pursues her chief abuser, a heartless British officer, seeking revenge. She finds an unexpected ally in Billy (a miraculous Baykali Ganambarr in his first film role); though at first she, like all the whites, treats Billy as subhuman, over the course of their journey she comes to recognize and depend on his humanity and power. He tells her that his actual name, Mangana, means blackbird, and the two brutalized birds use their voices in profound ways in their joined journey. This film is painful to watch as it should be, and sparked for me important reflections about how violence and oppression dehumanizes

everyone involved.

5. "Fast Color" is yet another overlooked film directed by a woman (that's now three in a row) and is full of intriguing insights about the feared power of women at the margins. I'm still not sure if writer-director Julia Hart--or even stars Gugu Mbatha-Raw and Lorraine Toussaint--know what they had here; whether or not they did, they followed this story of black women's power to where its truth took them, and packed this mysterious film with wisdom.

6. "Peterloo" is the work of the great British director Mike Leigh, known for his exceedingly truthful improvisation-based films, such as "Secrets and Lies" and "Happy-Go-Lucky"). This film has garnered less awards notice than many of his other films, but is one of his very best, focusing on a horrible and little-understood historical event in 1819, in which the British army turned on a group of 60,000 citizens protesting for parliamentary reform in Manchester, killing as many as 15 and wounding about 700 people. With great care and profound insight, Leigh captures how the powerful can convince themselves and absolutely believe that they are endangered by the most vulnerable. Given the attention offered here to such a significant and neglected event in British history which



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Lupita Nyong'o stars in Jordan Peele's thriller "Us."

has so much to teach us about how power works, it doesn't feel at all neutral to me that this film is so under-recognized. It impacted me more than most films I saw this year, and is well worth checking out on Amazon Prime.

7. "The Two Popes" is one of only two films on my list to receive any Oscar nominations, though I'm not predicting it will win. Hollywood doesn't take to films that take faith seriously, and like "A Hidden Life," this film grapples respectfully with questions of faith, doubt, and integrity. Its examination of the life of the current pope (the first from Latin America) and his predecessor, who is his opposite in most ways, is surprisingly compelling and offers much to ponder in terms of how people of integrity can respectfully disagree and find common ground.

8. "Marriage Story" also deserves the acclaim it has garnered, including its Oscar nominations for Best Picture, Best Original Screenplay, and for three of its cast members. Writer-director Noah Baumbach has mined the territory of troubled relationships before, but never with this level of sensitivity and humanity and real insight about how inattention and neglect can turn genuine love into what looks a lot like hate, and how the legal process of marital dissolution and the lawyers themselves so often make everything so much worse. It's a familiar story told particularly well and with great care; I believed and cared about every word of this one.

9. "Amateurs" was the best film I saw at the Portland International Film Festival and, fortunately, is available to watch online. Once again, it's a film directed by a woman and, though made in Sweden, highlights the perspectives of people of color, which I have to believe partly accounts for its confinement to the festival circuit. It's a funny and uncommonly wise story of two high school girls, daughters of immigrants, who answer the city council's call for a film that will attract a big-box store to their provincial community.

10 and 11. "Afterlife" and "Vai" give me a final reason for gratitude to the film festival circuit, though I'm listing them together because neither is yet available for online viewing or on DVD in the U.S. They were the two best films I saw at the Seattle International Film Festival and are so much better than everything else I saw this year that I had to mention them in hopes you can find them soon. "Afterlife" is a beautiful story of a Dutch teenager finding a reason to live after the complicated death of her African-born mother, and "Vai" is a gorgeous compilation of connected stories by Pacific Islander women.

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