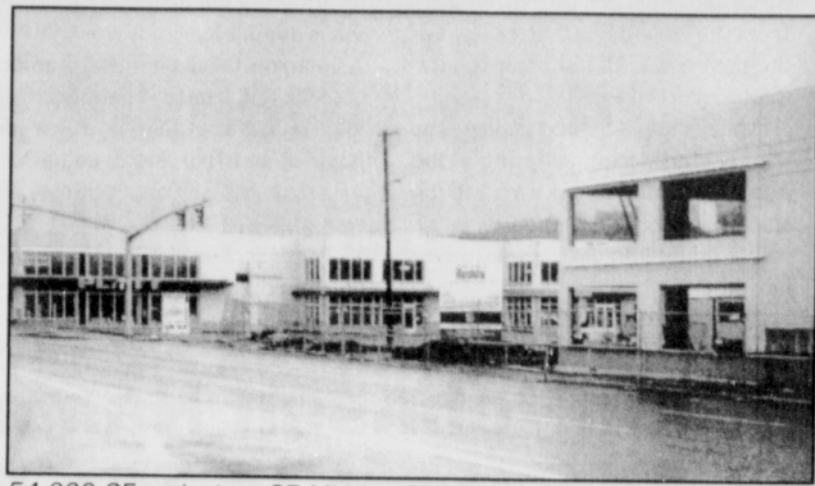


Redevelopment Effort Retains Eastside Businesses

Water Leaf Architecture & Interiors and Lorentz Bruun Construction's work along SE Martin Luther King, Jr. Boulevard has provided a lasting improvement to this formerly neglected area of Portland. Initiated under the Portland Development Commission's Central Eastside Urban Renewal Plan, WaterLeaf and Lorentz Bruun teamed together to design and build the three-block King Taylor Business Center. This light industrial sanctuary has future potential to evolve into pedestrian oriented business space. The design of the building accommodates both present and future uses.



54,000 SF project on SE ML King Blvd

Platt Electric Supply and Rodda Paint are the project's Phase I anchor tenants. With an overall project cost of \$3.8 million, this development has allowed these two long time central district employers to stay in the area and expand their operations. The design approach utilizes simple concrete tilt-up structures which are embellished by form articulation, curtain wall glazing, and cantilevered steel canopies.

The design effort was led by

WaterLeaf associate Alan Osborne as project manager. "This design challenged us to meet the many needs of the developer, tenants, and the Portland Development Commission," said Osborne. "This involved working closely with the owner to steer the project through design review and to secure other public agency approvals while meeting the developer and Portland Development Commission's project goals." The design team also included

WaterLeaf's Tom Whittaker and Conlee Engineers for structural engineering.

"We are excited about participating in this collective effort to revitalize the Central Eastside," said Mark Bruun of Lorentz Bruun. Bruun and WaterLeaf have worked together on a number of projects including Blitz Weinhard Brewing Co. in Portland, Safeway Credit Union in Seattle, First Interstate Bank in

Hoquiam, and Bleitz Funeral Home in Seattle.

Portland Development Commission's Larry Brown and Judith Rees orchestrated the project and helped Portland Development Commission meet its project goals, including business retention, new business development, and revitalizing Portland's Central Eastside. Further goals included the need to improve the condition and appearance of the area, to eliminate blight and blighting influences, to expand and improve public facilities, and to stimulate private investment and economic growth.

Now a considerably improved area of the Central Eastside, the Bruun/ WaterLeaf team is continuing to help the Portland Development Commission successfully meet these goals. Based on the success of the completion of Phase I, the Portland Development Commission will work with the same team for the construction of Phase II of the final block along SE Martin Luther King with construction scheduled for completion in 1997.

Alexis Herman Makes History



Alexis Herman And President Bill Clinton

Alexis Herman knows that working at the White House as a senior advisor to the President is no bowl of cherries.

In fact, she has grown accustomed to Washington's number one pressure cooker. Former President Harry S. Truman's admonition, "If you can't take the heat, stay out of the kitchen" has special meaning for her. She can take the heat, the intense pressures, the avalanche of daily demands, the 12-hour work days, and the personal sacrifices of working at the White House.

Although working at the White House and having such a broad responsibility is tough, difficult, and draining for Herman, it is also challenging, exciting, fulfilling, and historic. Alexis, as everyone calls her, more than carries her weight in serving as Assistant to the President and Director of the Office of Public Liaison. However, she has just gone through one of the most tragic and traumatic periods in her professional career in Washington. Ron Brown, the late Secretary of Commerce, was her closest political associate, her mentor, advisor, firm supporter, and loyal friend. And now that he is gone, there is the void that must be filled.

Those who know and work Herman express amazement at how she can function so effectively under extremely difficult circumstances, keep an "incredibly busy" daily schedule, deal with

so many problems and crises, endure so much pressure, and always maintain her composure and pleasant disposition.

No one doubts Herman's competence and capability to execute her present mission of directing the broad outreach of the Clinton White House to the many constituency groups and leaders. In 1989, when Brown became the first African American to be elected chairman of a major American political party, the Democratic National Committee (DNC), one of his first goals was to develop a highly competent and effective administrative staff. He recruited Herman and named her Chief of Staff, the first woman to hold that position in a national party and later, Deputy Chair of the DNC. This was possible because of her experience of working in the Carter Administration and her work with Ron Brown. In 1991, DNC Chairman Brown made more history by naming Herman Chief Executive Officer of the 1992 Democratic National Convention where she was responsible for the overall strategic management and production of the convention, held in New York City.

Herman is an active member of the National Council of Negro Women and Delta Sigma Theta Sorority, Inc. When asked, "What would you like to be doing five years from now?", Herman, with her wonderful sense of humor, smiled, and said, "Listen, I am praying to my Lord for HER to help me through one day at a time."

"The Blue Devils Of Nada": Read It, Enjoy It!

BY PROF. MCKINLEY BURT

Well, I don't do windows, but I will do book reviews when sufficiently provoked into such esthetics arrogance.

The recent publication of "The Blue Devils" by Albert Murray, a black man whose lifetime meditation on the 'blues' has informed and enhanced the social science of black folks, is yet another cultural bench mark in American literature.

This highly readable, and thoroughly enjoyable book is one of those few that live up to the enthusiastic accolades on the dust jacket. "Albert Murray is one of the best kept secrets in contemporary American literature. He is 'our' premier writer about jazz and the blues, an incisive literary critic, a social commentator of wide-ranging vision..." (Washington Post Book World).

Hey! This is a 'been there-done that' man; something you want to remember when you encounter some of the promotional puffs of the marketing department of Pantheon Books.

"This professor of literature and Alabama-born jazz and blues aficionado has been O'Connor Professor of Literature at Colgate University, Visiting Professor of Literature at the University of Massachusetts,

sets, Writer-In-Residence at Emory University, and Paul Anthony Brick Lecturer at the University of Missouri." (I know what some are thinking [smiles]: "They went for a big initial press run and want to make sure a lot of white folks buy his book." But we know, now, a lot of blacks are moved accordingly).

The reader will not have gotten past pages 4 and 5 of this book before he finds that Murray has set him quite straight about the nature of things cultural, musical or the angst-ridden evocations of the downtrodden.

"Critics? Man, most critics feel that unless brown skin U.S. writers are pissing and moaning about injustice they have nothing to say. In any case it seems they find it much easier to praise such writers for being angry (which requires no talent, not to mention genius) than for being innovative or insightful."

"Over the years there has been a tendency to confuse the blues with folk expression." Say, what? ...but where the hell did all those writers get the idea that folk, which is to say peasant or provincial, art (or artlessness) is adequate to the complexities of black experience in contemporary

America?"

"Louis Armstrong knew better than that and so did Jelly Roll Morton, King Oliver, and Duke Ellington—as did Charlie Parker, Dizzy Gillespie, Miles Davis and Thelonious Monk, all of whom extended, elaborated and refined that folk stuff as far as talent and craft enabled them."

—But, Sir! Sir! Hold it a minute. Don't leave out Sarah Vaughn and Ella Fitzgerald, the both of whom could employ their golden vocal chords in sophisticated exercises that soared far beyond the simple emulation of orchestral instruments. They played and toyed with the standards from an oppressive white culture, 'speaking' to the knowing, 'signifying' about others too dense to comprehend. Like the slave chants down at the cabins.

Albert Murray seems particularly taken with two noted literary figures as "Blue Writers": Ralph Ellison (The Invisible Man) and Ernest Hemingway (The Old Man and The Sea, Death in the Afternoon, The Green Hills of Africa, ad infinitum). Here, we should remember Murray's admonition about not "confusing blues with folk expression." I may have to think about that one for a while.

Our author conducts an extended analysis of yet another art form when he devotes an entire chapter to African American painter Romare Bearden—again within the thematic dimensions of "The Blues" ("Bearden Plays Bearden"). The chapters that follow further develop an underlying blues theme for the visual and oral art forms: "The Visual Equivalents to Blues Composition; The storyteller as Blues Singer."

I wish Murray had more—and different—things to say about Count Basie, Faulkner, less to say about Hemingway; and something to say about Jimmy Lunceford, as sophisticated a black band leader and composer as Ellington. And about some of my favorite and most gifted African American visual artists: Jacob Lawrence, Augusta Savage, Elizabeth Catlett, Richard Hunt (Yes!) and Sam Gilliam.

In any case, it's a wonderful book, and the writer will make you think. He cares not if you disagree and definitely will not embrace your fanny. He definitely has set me to searching for new interpretations of the blues. Among my experiences, sociologists and existentialists like Sartre. Get it, its good.

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