

# Arts & ENTERTAINMENT

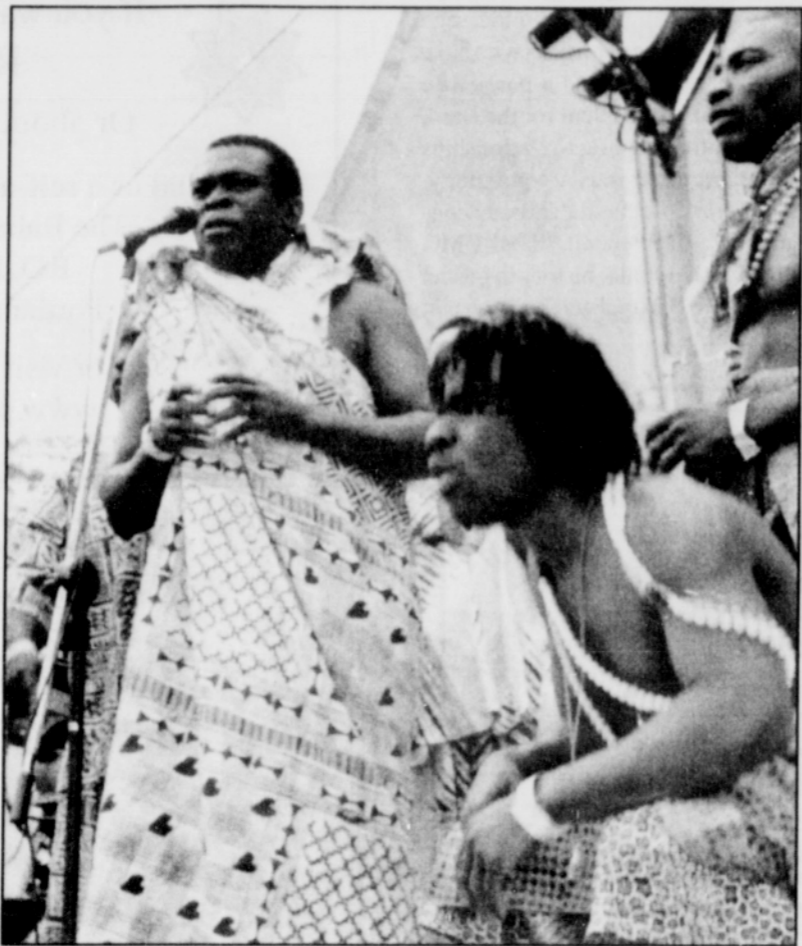
## Homowo Receives \$8,000 Grant From Portland General Electric

The Homowo Foundation for African Arts and Cultures has received an \$8,000 sponsorship from Portland General Electric to support the ninth annual Homowo Festival of African Arts and the African Arts Day Camp.

PGE's contribution is the largest corporate grant ever received by Homowo Foundation. The PGE grant helps the popular festival expand to two days this year and will also underwrite scholarships for children to attend the camp.

PGE is committed to supporting the concept and development of healthy families, promoting activities that highlight and celebrate cultural diversity and support for minority initiatives. PGE's collaboration with Homowo has grown to a level of support that includes financial, in-kind and employee volunteer contributions.

To help promote the fes-



Obo Addy Artistic Director of Homowo pouring libations to begin the festival.

tival and day camp, Homowo's artistic director Obo Addy and his group, Okropong, will join PGE in the St. Johns Parade on May 9 and will perform at PGE's Juneteenth celebration on

June 19. The African Arts Day Camp begins on July 13 and will be offered throughout the city at the East Portland Community Center, Peninsula Park Community Center and Friendly House.

## IFCC Gallery presents three Portland Artists June 4-27

Mixed media works by Beverly Bizzell, paintings by Renee Zangara, and photographs by Dick Bogle will be exhibited at the Interstate Firehouse Cultural Center, 5340 N. Interstate Ave., June 4-27.

A free public opening reception will be hosted by the IFCC Thursday, June 4, from 5:30 to 7:30 pm. IFCC Gallery hours are Monday-Friday, noon to 5:30 pm and Saturdays, noon to 4 pm. For more information, call 503-823-2000.

The images can be divided into three groups. The first deals with the migration of African Americans to Portland during World War II, their initial settlement in Vanport, and their relocation to Albina after the Vanport Flood of 1948.

The second group concerns the displacement that resulted from the construction of the Memorial Coliseum and the Interstate 5 freeway: an example of the devastating effect the nation's Urban Renewal Act of 1954 had on poor minority communities.

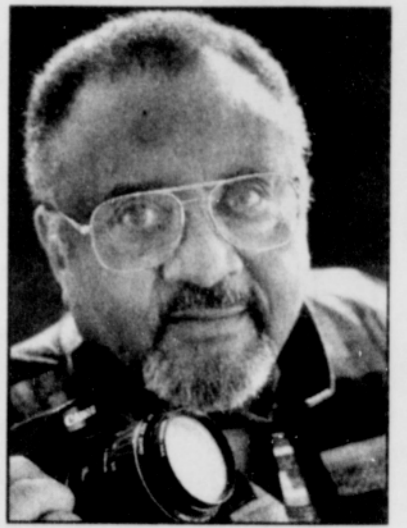
The third group of works concerns the displacement of families due to the expansion of Emanuel Hospital: significant in that it also destroyed what was once a vibrant business and cultural center.

The individual memories, stories and experiences Bizzell draws from lend her work an intimacy and immediacy that strengthens her plea for cultural preservation. "Dis/Place" is an outgrowth of Bizzell's thesis work for the B.F.A. in painting she earned from Marylhurst College in 1997.

Dick Bogle, former City commissioner in charge of the IFCC, is welcomed with an exhibition of his black

and white photography. Leroy Vinnegar, Paulette Davis, Lionel Hampton and Russell Malone are just some of the jazz and blues legends Dick Bogle has captured with his camera as they perform. "Jazz photography is more about emotion than motion," says Bogle. "I try in my photos to tap into that emotional moment when the artist lets me peer into his or her soul."

A fifth-generation Oregonian, Dick Bogle served on the Portland Police Bureau from 1959-68. In 1968, he became the first African American television reporter in the Northwest when he was hired by KATU-TV. After 15 years at KATU, and almost two years as an assistant to a City Commissioner, Dick was elected to the Portland City Council.



Dick Bogle

He served two four year terms before retiring in 1992.

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## Olu Dara

Olu Dara circles the floor of the downtown New York jazz club, gliding between tightly arranged tables and navigating the pinball movements of harried wait staff. Warm smells from the venue's kitchen mixed with cigarette smoke while the in-the-pocket rhythms of Olu's band are complemented by laughter and the cadence of tumbling ice cubes. The round New Orleans hornplay from his cornet, its brass worn like an old penny, rises and falls as the bell ducks in and around the people, plants, and other obstacles in the room.

There is motion everywhere as one person after another feels compelled to squeeze into the aisle and dance. Olu knows what he's doing. This is a scene of his making... he and the band.

As an artist who thrives on his ability to create moods and moments, success is in the performance. New Orleans jazz runs headlong into Mississippi Delta blues, as Olu relates any number of autobiographical tales over a gumbo of Caribbean and African rhythms. Composer, musical director, band leader, and actor - the Natchez, Mississippi native and longtime New Yorker weaves together childhood memories with concise character sketches and slices from the natural world.

After more than 35 years of performing and recording experience -- including a stint as one of Art Blakey's famed Messengers and credits on more than 50 albums (from artists including Brian Eno, James "Blood" Ulmer, and Cassandra Wilson) -- Olu makes his recorded debut as a bandleader with "In The World: From Natchez To New York." Rolling Stone has already declared the album to be, "the kind of unpretentious cross-cultural hybrid that feels like real life. It's music powered by beating hearts and energized by radical collisions."

"You could say it's just the right time," says the 57-year-old Dara, of his 1998 coming-



Olu Dara

out party. "I never had the desire to make a record before. I was just in show business. That's basically a city cul-

ture, but in my hometown along the Mississippi we never talked about making records, we just played music."

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