

Lasting Legacy of the Vanport Flood

continued ▲ from Front

our unit, picked it up off the ground and it was headed north," she says. "There was a lot of noise, a lot of yelling going on, a lot of screaming. 'Where is so-and-so? Where is my baby?'"

Out of everything that White lost, the item she most wishes she had thought to grab was the silk handkerchief that she first learned to sew on.

Word came that former Vanport residents should head south to

schools, shopping and recreation centers, although housing districts and churches remained largely segregated. With fewer than a dozen black students in her graduating class, she left remembering discrimination that occurred despite Washington teachers' remarkable efforts. "I was doing great, but then I got uprooted," she says.

Even without any pride in her grade-point average, she went on to become a nurse for many decades and still works 27 hours a week as a medical receptionist. Oth-

There was a lot of noise, a lot of yelling going on and a lot of screaming, 'Where is so-and-so? Where is my baby?'

- Vanport survivor Marghree White

Boise Elementary, where HAP administered tetanus shots and new housing assignments.

In 9th grade at Vanport School at the time, White lost any prospect to attend Roosevelt High School with all her friends and relatives, with subsidized temporary housing for flood survivors located near the Broadway Bridge in Washington High School territory.

Her high school lacked the togetherness that she felt while living in Vanport, which had integrated

ers from her childhood went on to not-so-successful fates. She suspects that the flood may have had something to do with her brother succumbing to alcoholism in 1979.

White credits her father with amazing strength in keeping the small-town Louisiana family together and succeeding professionally. Following the dream he moved into Vanport with as a dockworker, he became the first African-American president of a trade union in Oregon.

Sixty years after the demise of a



PHOTO BY RAYMOND RENDELMAN/THE PORTLAND OBSERVER

Marghree White has few treasured possessions left from a flood that took everything but the clothes on her back. She holds a photograph of her father who lived in housing constructed for workers in the shipyards.



Vanport survivors are pulled to safety during the May 30, 1948 flood disaster.

city, White argues that the name needs more than an Interstate Max train station near Vanport and the Vanport Square development on Northeast Martin Luther King Jr. Boulevard. The obvious next step for her involves the park that now

encompasses much of the area that once was the nation's largest housing development.

"Delta Park should have been named after Vanport," she says. "They should rename it in honor of the flood's anniversary."

Saturday's Art Hop to Fill 17 Blocks

On NE ALBERTA Street

Art on Alberta holds its 9th-annual Art Hop with 17 blocks of Northeast Alberta Street shut down to car traffic on Saturday May 17, from 11 a.m. until 6 p.m.

Art Hop draws over 150 artists and vendors, music performances, local choirs, theater performances and interactive art events. The mission is to promote the Alberta Art District's distinct cultural identity through art and educational activities.

Music performances will include the Self Enhancement, Inc Choir, The No! Kidding! Choir, Vernon Elementary Students, Jefferson High School Students, Rosa's Buds, Light's Out, artists from Great Magnet Recordings, Lana Rebel, The Headliners, Golden Greats and more.

This year's theme is "synergy" with three artists -- Adrienne Cruz, Analee Fuentes, and Tripper Dungan -- chosen to represent aspects of the cultural diversity of Alberta Street.

Cruz, one of America's best known African-American fabric artists who creates award-winning, sensuous and richly colored art quilts, will show her works at Guardino Gallery, 2939 N.E. Alberta and the Black United Fund, 2828 N.E. Alberta.



Guardino Gallery and the Black United Fund will feature works by African-American fabric artist Adrienne Cruz during Art Hop on Alberta Street Saturday.



Analee Fuentes

Dungan will show his works at the Alleyway Café & Bar, 2415 N.E. Alberta. Inspired by cartoons, he drew prolifically as a child. By age 13, he was steadily writing a comic

strip and at age 15, he was accepted to the Las Vegas Academy High school where he received his first and most formal art training.

Fuentes is showing at Onda Gallery, 2215 N.E. Alberta. She was born in San Diego, Calif. and was raised by her mother, a first generation Mexican American who worked in a sweatshop but was also a seamstress, painter and ceramicist at the time. She also worked with jewelry at home.

As a Latina, Fuentes has come to the realization of how fully her aesthetic is grounded in the Mexican Baroque--loving the ornate, excessive and overdone.

Hip-Hop Listeners Targeted

A Portland radio station aims to capture the young listeners displaced on Monday when Jammin 95.5's hip hop and R&B music was replaced by an all-sports format.

KVMX 107.5 FM announced Friday it will become "Jammin' 107.5

with a format of hits and hip hop.

The station acquired the intellectual property of Jammin 95.5 and PK's Playhouse morning show. But the fate of other Jammin DJs was still up in the air.

Call letters of both stations will change pending FCC approval.

"This is a rare opportunity for CBS Radio Portland to acquire the well-established, successful Jammin' brand as well as a morning show that is consistently top-rated in the Portland market," said Dave McDonald, local CBS senior vice president.

Budget Cuts Multicultural Center

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A diversity-rich exhibition of over 70 artists from north and northeast Portland currently shows at the IFCC gallery. This spring's production of Dreamgirls, with its African-American stars, had to extend its run and continue playing at Jefferson High School because of demand.

IFCC operations would continue as planned for at least a year, Flagg says, but funding for the more ex-

pensive programs that foster diversity in the arts would be hardest hit.

"Hopefully, we would remain a diverse rental facility, but to be honest, without IFCC helping to fill the pipeline, many of the artists (would) leave Portland for other opportunities or worse yet, cease production. There are some who will always scrape and struggle to find a way to produce, but scraping and struggling reinforces their disenfranchisement from our community," she says.

The center's longtime commitment to below-cost art classes helped justify the funding sourced through Portland Parks and Recreation.

Flagg found some relief in the fact that IFCC has made strides to become less dependent on its financial partnership with the city. The cuts would have been more disastrous two years ago when the support equaled well over 50 percent, or 10 years ago when it was nearly 90 percent.

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