

THE ENCOUNTER
Introducing The Ambassadors

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Battle Lines Grow

CONTINUED FROM FRONT

Hales leave office but Commissioner Nick Fish should leave with him. They initially targeted Commissioner Fritz for recall over her vote until it was discovered that under Oregon law she is immune from recall until six months after her new term begins in January.

Even Shaun King, a prominent national Black Lives Matter figure and columnist for the New York Daily News, took to Twitter to warn Hales of the repercussions the passing of the contract.

“PLEASE TAKE NOTICE. Dear @MayorPDX - we will likely boycott your city if you make this contract official,” read King’s tweet. In a separate article, he describes a planned Dec. 5 boycott of Portland and other cities, businesses and institutions “which are either willfully indifferent to police brutality and

racial injustice or are deliberately destructive partners with it.”

Commissioner Steve Novick, the only vote against the new contract, was understanding of the community uproar. He told the Oregonian the reaction was a response to the mistrust people feel about police. “It’s very unfortunate,” Novick said.

Don’t Shoot PDX and Black Lives Matter will remain stringent in their demands of the city but will continue to advocate without violence, according to McKelvey.

“Our movement will continue to protest against injustice, hold art projects to empower the community, forums to educate the people and a beacon of hope to all those who seek justice in Portland.”

As activists work towards getting both the Mayor and Commissioner Fish out of office early, the promise of Mayor elect Ted Wheeler’s term, which

begins in January, officers some hope.

“I have much more respect for Mayor-elect Wheeler than for Charlie Hales,” McKelvey says, “I think it is important that he notices that the type of violence Hales has inflicted upon peaceful protestors as well as excluding us from policy conversations will not be seen without pushback.”

Wheeler has remained relatively silent during the protests but McKelvey says he has made some attempts to reach out and show support.

“I have confidence that Mr. Wheeler’s office will continue to work with myself and our movement,” says McKelvey. “If he does not, we will hold him accountable just like any other politician.”

“We made a mistake on Hales, but I trust we have learned from it and elected a much better mayor. Above all, I think Ted Wheeler has a conscious - something that has been absent from Charlie Hales reaction to the new civil rights movement.”

Historic Artist in Black Smithsonian

CONTINUED FROM PAGE 2

uted five pieces to the program, but her “Medicine and Transportation Mural” was part of a collection of paintings she made during the 1940s.

Born in 1911 in Yakima, Wash., Streat eventually relocated to Portland with her family where she began pursuing her

art career in addition to creative and interpretive dancing. She attended the Pacific Northwest College of Art where she was later awarded post humorously a doctorate degree that Jackson received on her behalf in 2010.

Jackson attributes part of her aunt’s success to PNCA and Reed College, who held exhibits for Streat early on in her career. Reed College even holds one of Streat’s works, “The Black Virgin,” in their permanent collection.

Streat’s works have also been featured at Portland Art Museum, northeast Alberta Street’s Art Hop and the Oregon Historical Society. The Harmon Foundation in New York gave her an honorable mention at age 18 for her painting “The Priest” and she her works even attracted the attention of renowned artist Diego Rivera, who trusted her to assist him in painting his famous Pan American Unity mural.

“The work of Thelma Johnson Streat is in my opinion one of the most interesting manifestations in this country at the present,” Rivera wrote in a letter to a Los Angeles art dealer. “It is extremely evolved and sophisticated enough to reconquer the grace and purity of African and American art.”

Not all of Streat’s work was met with such positivity, as a piece she painted after World War II garnered hatred from the Ku Klux Klan.

As a visual protest to the increase in lynchings of black men and soldiers following the war,

Streat painted a piece depicting a black sailor being hanged called “Death of a Black Sailor,” which led the Ku Klux Klan to send her a threatening cease and desist type letter. Streat and the Los Angeles museum the work was featured in held their ground and the painting remained up.

With all of her creative and cultured stories to share, Streat offered some entertaining light to her family whenever she would come back to visit.

“As children, we were just so thrilled. When she would come home it was just exciting for us, listening to her stories and watching her paint,” Jackson recalls. “She would do her creative dancing too and we would try and copy her moves.”

Streat passed away at age 47 in 1959 and her family wished to carry on her cultural contributions as well as their fond memories of her, eventually leading them to start the Thelma Johnson Streat Project in 1991 as a means to energize attention to her works.

Jackson says the family is focused on getting as many of Streat’s pieces viewed by the world as possible and that in addition to seeking venues to show her art locally, they’re in the process of putting together a traveling exhibit to hit the country’s various museums.

“She just had this bigger than life, life,” says Jackson. “She was really an exciting figure for our family and we were just so proud of her growing up and still are.”

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3 A.M. - 7 A.M.
TOM JOYNER

7 A.M. - 10 A.M.
TONI TERRELL

10 A.M. - 1 P.M.
REV. AL SHARPTON
(KEEPING IT REAL)

1 P.M. - 3 P.M.
KENNY SMOOV

3 P.M. - 7 P.M.
D.L. HUGHLEY

7 P.M. - 9 P.M.
PAPA SMURF

9 P.M. - 12 Midnight
MIKE SHANNON

12 Midnight - 3 A.M.
MIKE SHANNON

3 A.M. - 6 A.M.
TOYA BEASLEY

6 A.M. - 12 NOON
SUNDAY MORNING GOSPEL
W/ANGELA

12 NOON - 1 P.M.
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BROADCAST

1 P.M. - 4 P.M.
PAPA SMURF

4 P.M. - 12 Midnight
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