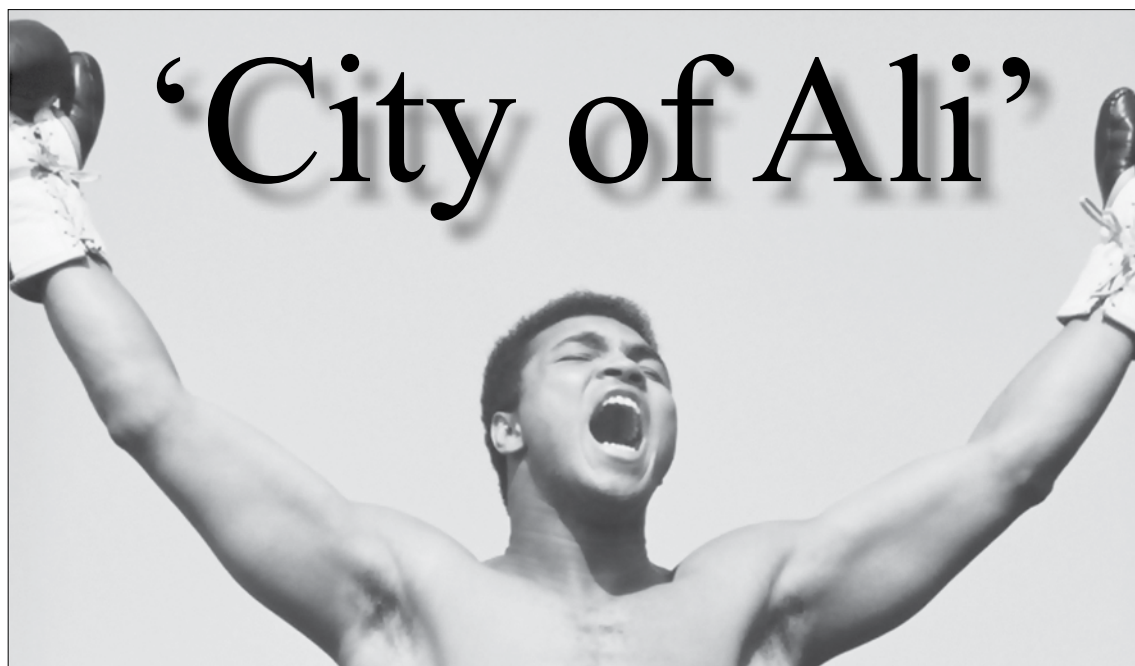


Louisville's devotion for their native son

BY DWIGHT BROWN

Can we ever get enough of Muhammad Ali? No! And so, another documentary about him is automatically good news on some level. Particularly during these troubled times when stirring up memories of "The Greatest" can connect us back to the best in humanity.

First-time director Graham Shelby and producer Jonathan McHugh largely focus their efforts on the last chapter of the



The new soul-lifting film 'City of Ali' documents the love the city of Louisville gives to their native son and profiles some of the events that made Ali "The Greatest."

boxing legend's life, as his death, memorial service and weeklong celebration are recounted.

Through conversations and recollections, family, friends, the police, politicians, clergy and even a thoughtful florist who had strewn rose pedals on the road to Ali's grave were united in their

sole purpose of showing the champ love and reverence. Their personal experiences and the way this varied group worked collectively in Louisville—on a world stage—is inspirational.

Also, details of Ali's storied life are amassed in photos and clips of the champ sharing per-

sonal stories, ruling over press conferences, interacting with famous folks and everyday people.

The film's most poignant moments are Ali telling stories about the indignities he encountered as a Black man and the challenges he faced for his convictions.

An incident in a racist restaurant turned into a favorite anecdote: Wait staff: "We don't serve Negroes!" Ali: "I don't eat them. So, serve me some food."

His position on the war in Vietnam, which cost him his title and boxing licenses and caused him to serve jail time, was summed up succinctly: "You want me to go somewhere and fight, and you won't even stand up for me at home."

In this age of police malfeasance and defunding the police movements, hearing a story like this sends a ray of hope. That's what the boxer was noted for, bridging divides, bringing people together and sharing his generous spirit wherever he went.

Dwight Brown is the film critic for the National Newspaper Publishers Association, also called the Black Press.

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People carry what they can during an evacuation of Vanport as floodwaters pour into the town just north of Portland from a broken railroad levy on May 30, 1948. The Vanport Mosaic project shares oral histories of life in Portland during the time and other struggles with race over the course of Portland's history.



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'We the People'

Vanport Mosaic annual festival

Vanport Mosaic, the community-driven and memory-activism platform sharing histories of life in Portland and the struggles with race over the course of Portland's history, is almost midway through a month long series of community events and celebrations.

The sixth annual event in recognition of the devastating Vanport Flood of 1948, which occurred on

Memorial Day and severely impacted Portland Black population, is taking place under the theme "We, the People," offering virtual and in-person events to remember, repair, reclaim and re-imagine our collective story.

Close to 200 artists, activists, cultural organizers, historians, media makers, grassroots groups and non-profit organizations are participating.

Some upcoming highlights
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