

## NAACP cont'd from pg 1

the event at the historic Billy Webb Elks Lodge. The lodge hosted the Culture Cub and Oregon Association of Colored Women's "The Negro History Tea and Art Exhibit" — an inspiration for the Black Legacy Project to bring together art and history.

at every levels of history or writing or artwork to apply."

Interested people should submit an application to naacppdxinfo@gmail.com by Sept. 15. Applications should include a summary of one's background, artist's statement or historian

“We highly encourage folks at every levels of history or writing or artwork to apply’

The project is open to all art forms as well as all works of history. Both original solo work and proposed collaborative works are welcome. Lang said the NAACP is looking for a diversity

credentials in pdf document of 500 words or less. Applicants should also include some digital representation of the artwork or history project.

Creatives may also receive a stipend of up to \$300, and a chance to receive a monetary award of \$100 for the best work in either history or art.

The NAACP Black Legacy Project has a community committee of artists, historians and community elders curating the event. Committee members include PSU Black Studies professor Darrell Miller, Charlotte Rutherford, daughter of Otto and Verdell Rutherford and

Donnell Alexander, local author and Oregon Humanities Conversation Project facilitator.

Artists will also have an opportunity to sell their work at the symposium for no fee. Their work will be promoted on social media and on the NAACP website.

—Arashi Young



PHOTO COURTESY OF MELISSA LANG

Portland Black history dioramas by Melissa Lang, project coordinator of the NAACP Black Legacy Project. The NAACP is currently seeking submissions from artists and historians for a new Black art and history symposium.

of voices to contribute work — people of many ages, those new to Portland, those who have a longstanding history here, people with amateur or professional credentials.

“We really want the levels of expertise to be varied,” Lang said. “We highly encourage folks

## Music cont'd from pg 1

tributions. Performer Patrick Seraya blends jazz guitar pieces with a traditional African sound.

“There’s jazz, there’s R&B, there’s hip hop, there’s funk, there is all kinds of different music and we wanted to make sure we had a little bit of all of that in this festival,” Newton said.

The festival was born out of series of conversations between Newton and Ozier. Both of them had traveled widely and lived in many cities before coming to Portland. In cities with larger Black populations, there were more Black heritage and music festivals.

In Portland they saw Black music highlighted only during neighborhood fairs such as the Good in the Hood celebration. Newton said the Portland Black Music Festival will build community and foster a welcoming space.

“For people to have a place in any community, they have to feel like they are worth something — they want to feel like they are part of this commu-

nity,” Newton said. “I feel like a celebration like this makes people feel at home, makes them feel like a part of the community.”

Initially, Newton and Ozier had been

“I feel like a celebration like this makes people feel at home, makes them feel like a part of the community’

planning the festival for some time in the future. But when they teamed up with Dj O.G. One and partnered with McMenamins who offered the Mission Theater Venue, everything fell into place quickly.

Newton said he has received some racist online harassment for creating a festival focusing on Black music and musicians.

“Lately we’ve been getting a lot of cynical people who are asking ‘when are you going to start the White music

festival,’” Newton said.

For Ozier, the hardest part of creating the festival was turning eager musicians away. The festival has one stage for one day — not enough time

and space to showcase every deserving Black musician in Portland.

“So many people wanted to be involved in it, it was beautiful,” Ozier said. “But because we only got one day to do it, we had to tell a lot of people, our friends, no.”

Newton says there are plans to expand the festival in the future. He hopes to extend it to a three-day affair, involving a larger venue — and they may even add in a Black music conference to the offerings.



PHOTO BY ROBBIE FOSTER

## PHAME at OSF

Celebrating after performing at the Oregon Shakespeare Festival last weekend are members of PHAME: Stephen Beaudoin, executive director; Randy Hobson, keyboards; and his son, Aaron, who also played keyboards and sang a solo. The group played to an appreciative audience that included children and a Dalmatian. The family-friendly green show is free to the public.

## Church cont'd from pg 1

The church was nominated by the State Advisory Committee on Historic Preservation for national landmark status in mid-June.

The church’s longtime home at 3138 N. Vancouver is actually its third location in the Portland area. It was organized in the 1940s when waves of African American settlers, most from the South, moved to Portland to work in the Kaiser shipyards and quickly outgrew its first two buildings — the first in a Vancouver shipyard, the second in another building in the Albina neighborhood — before settling just south of Fremont in 1951. The building was built in 1909 and had previously housed a Methodist Episcopal congregation. It had a capacity of 600 — which the congregation at the time found inadequate until its renovation in 1957 under the leadership of the Rev. Oliver Booker Williams, to accommodate 200 more people.

During the Civil Rights Move-

ment of the 1950s and 1960s, Vancouver Avenue First Baptist Church hosted a variety of noted speakers involved in the movement. They included Martin Luther King Jr., who spoke at

The Oregon Heritage Exchange post notes the building stands in an area that was once a hub for African American businesses and has since undergone dramatic redevelopment, new construc-

“It was organized in the 1940s when waves of African American settlers, most from the South, moved to Portland to work in the Kaiser shipyards and quickly outgrew its first two buildings...before settling just south of Fremont in 1951.

the church in 1961 during a tour organized by the national Urban League. He spoke on “The Future of Integration” and described segregation as a “cancer in the body of democracy.” The church also hosted John Lewis and Ralph Wilkins during the peak years of the movement.

tion and attendant displacement of neighbors — including longtime congregants. However, the congregation — now led by the Rev. J.W. Matt Hennessee — is still considered one of the largest African American congregations in the state.

—Christen McCurdy

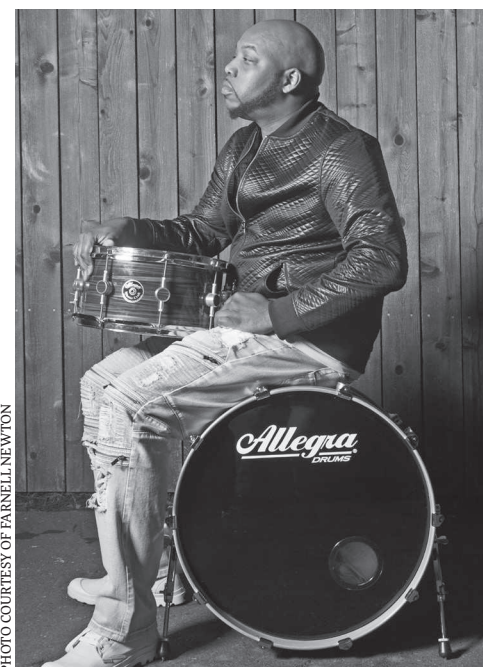


PHOTO COURTESY OF FARNELL NEWTON  
Tyrone Hendrix is one of the artists featured in the first annual Portland Black Music Fest happening this Sunday at McMenamins Mission Theater.