

THE ENTERTAINMENT SEEN



Kenny G

Kenny G's music has always been a challenge to categorize. It's part R&B, part jazz. It's a mixture of the traditional and the progressive. During his career he's worked alongside such artists as Jeff Lorber and Kashif, always bringing to the music a strong sense of melody and improvisational imagination.

A native of Seattle, Washington, Kenny Gorelick became fascinated with the saxophone when he saw a musician playing sax on The Ed Sullivan Show. As Kenny later related it, "The sax player was walking around as if the saxophone was part of his body. You can put your whole self inside it. There's romance, compassion, and feeling in it, like the human voice. I felt it would be easy to express myself through it."

Enrolled in the University of Washington, where he would graduate Phi Beta Kappa and Magna Cum Laude in accounting, Kenny studied by day, joined the university jazz band and gigged around town in the evenings as a member of a popular local band called Cold, Bold and Together.

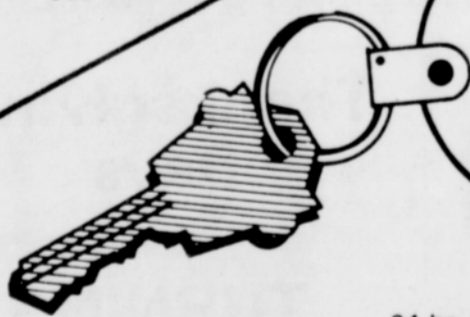
He also added stage work to this credits, playing in the bands of Johnny Mathis, the Spinners, Diahann Carroll, Liberace, Ginger Rogers, the Mills Brothers, and even Ringling Bros.' Circus.

About the time of his graduation from college, mutual friends in another northwest based funk band, Pleasure, brought Kenny's name to Jeff Lorber's attention when one of their members withdrew from playing with Lorber. "He'd exhausted Portland, Oregon, looking for another musician and gave me a call."

"If I had to label my music," Kenny G has said, "I'd call it contemporary R&B/pop with a strong instrumental base. I've always been into R&B; that's where my heart lies." On Duotones, his third release, Kenny blows up a blue storm, and continues to make some of the most appealing—if unclassifiable—music around.

Kenny brings his talents home to the Pacific Northwest at the Arlene Schnitzer Concert Hall on Wednesday, December 30, 1987. Tickets are \$17.50 and \$16.50 on sale at G.I. Joes, Everybody's Records, Jean Machine (Galleria), House of Sound, and Performing Arts Center Box Office.

Walnut Park Lock & Key
533 N.E. Killingsworth
503-288-6338



8:30-6:00 Mon.-Fri.
10:00-5:00 Sat.

24 hr. Emergency Service

KMHD FM 89.1 "THE JAZZ STATION" PRESENTS

**AN EVENING WITH
CHUCK
MANGIONE**



**FRIDAY 8 P.M.
NOV. 20
PORTLAND
CIVIC
AUDITORIUM**

\$12.50 \$15 \$18

On sale now at the new Center Box Office, order by phone 248-4496, Galleria Jean Machine and all G.I. Joe's

a benefit for
KMHD FM 89.1

Appearing at Eugene's HULI CENTER Sat. Nov. 21 687-5000

Act One

By Ken Covington



F.M./The Black Experience Part 2

Their power came from the "all mighty dollar" that small businesses had the chance to have more of, once they utilized the electronic medium known as radio to advertise their services. I saw a simple mom and pop operation known as "Joe's Clothes" go from one to nine outlets, that I can remember. A small record store known as Hudson's Embassy, similar to One Stop Records and House of Sound, grew into five major record retail outlets and become the innovators of the Budwiser "Superfest", one of the three major R&B summer touring events.

Here we see examples of how radio helped change the economic base of the community I grew up in, and I think that Northeast Portland could use the same shot in the arm. How about you?

Black radio also made the community aware of what "professionals" were doing and what they were up to, not only in our city, but others. The National Black News Network consistently reminded us of the existence of Black doctors, attorneys, corporate heads, movie stars, politicians, and other positive examples of what young African Americans could aspire to be.

Unfortunately, in Portland we have a chronic situation where a vast majority of our young are identifying with the pimps, prostitutes and dope dealers in the streets. Afterward these children identify that the next step is association, followed by simulation, and the cancer grows.

I'm not saying that Black radio will be an instant cure, but "my Lord!", what a start.

Music is an intricate and important part of our black culture, and our young are being starved, served a steady diet of the hard core and hip hop, bang-bang music that drives you nuts. Now, I'll admit that it's inevitable for teenagers to drive adults up the walls with one type of music or the other. But here in Portland, due to the lack of airplay, most kids listen to mostly one type of music — Hip Hop.

I asked a young lady the other day who Lionel Ritchey used to play with, and she couldn't tell me. It's not that she was ignorant at all. She'd simply not been exposed. Black music is like a five course meal, and we are only being fed one.

Portland's Black community wants and needs an electronic medium they can call their own. Portland, Oregon, needs one to balance the one-sided picture that is here. No matter how much downtown becomes new and improved, no matter how many new corporations come to town, no matter what — period — there is a whole race of people that needs to be heard from and recognized.

Realize what radio really is and what it can do to help all of us. From religion to role models, radio can really be the answer. Portland does have two minority newspapers, but, in addition to that, in an electronic age, why not an electronic medium? It's time for someone to get busy. F.M. — THE BLACK EXPERIENCE.

Fourth Annual Mayor's Ball

Portland's Fourth Annual Mayor's Ball shall be held on April 8, 1988, at the Memorial Coliseum. Mayor Bud Clark has again designated the Portland Music Association (PMA) as the producer of this year's Ball. The theme this year is "Music in Bloom", reflecting the early spring timing of the event and emphasizing the vitality of the arts in Portland.

Our Mayor has established a tradition of endorsing this annual Ball as a fund raising event for local charities. The Ball has also served as a major display, both locally and nationally, for Portland's original music artists.

The Portland Music Association has selected Peter Mott as the Mayor's Ball Project Coordinator. Mr. Mott has served on the PMA's Executive Board, as chairperson of its Membership Committee, and has been involved with previous Mayor's Balls. He was an owner-operator of the Last Hurrah, a club acknowledged for supporting and nurturing many of Portland's nationally known musicians.

Musicians interested in performing at the Mayor's Ball should contact the Portland Music Association Hotline at 284-3206.

Audition Notice

Open auditions for two Black males in Storefront's next production, WOZA ALBERT, will be held at 7 p.m. Monday, November 23 at Storefront Theatre, 6 S.W. Third at Burnside.

WOZA ALBERT was written by director Barney Simon and actors Percy Mtwa and Mbongeni Ngema of the Market Theatre in Johannesburg. The play examines what might happen if Jesus Christ came back to earth in South Africa. Performances are February 5 through March 4 at the Portland Center for the Performing Arts. WOZA ALBERT will be directed by John Zagone with Rick Jones as assistant director.

Further information can be obtained by contacting Gary O'Brien, Producing Director, 224-9598.

**PINE STREET
S.E. 9th AT**

WHERE THE
MUSIC
IS
ALIVE

**THEATRE
SANDY BLVD.**

November 22nd

**Raggae Party
Lenny Rancher
Lipp to Lipp
Zion I**

Portland's Largest Dance Floor Phone: 235-0027
Advance Tickets on Sale Now! Usual Outlets

ABOUT TOWN

- Brasserie Montmartre..... 626 S.W. Park, 224-5552
Fri.-Sat., Big Bangg Band
- Cafe Vivo..... 555 S.W. Oak St., 228-8486
Thurs., Michael Harrison & Inner Balance: 5:30-8:30
Thurs.-Sat., Tom Grant Band
- Civic Auditorium.....
Thurs., CHUCK MANGIONE: 8 P.M.
- Dakota..... 239 S.W. Broadway, 241-4151
Sun., Mayther Bros.
- Dandelion Pub..... 31 N.W. 23rd Place, 223-0099
Thurs., Norman Sylvester Band
Fri.-Sat., Mayther Bros.
- Eli's..... 424 S.W. 4th, 223-4241
Thurs., Romeo
- Hobbit..... S.E. 39th & Holgate, 771-0742
Fri.-Sat., Mel Brown Quintet
- J.B.'s Paradise..... 3530 N. Vancouver Ave., 288-1196
Thurs.-Sat., Benny Wilson & Friends
- Key Largo..... 31 N.W. 1st, 223-9919
Fri.-Sat., Calvin Walker
- Mary's Place..... 5700 N.E. Union, 281-1176
Fri.-Sun., The Staple Bros.
- O'Callahan's..... 11650 S.W. Canyon, 626-2223
Mon., Cool'R
- Parchman Farm..... 1204 S.E. Clay, 235-7831
Thurs., Dick Blake Trio
- Pine Street Theatre..... 221 S.E. 9th, 230-0661
Sun., Reggae Party: Lenny Rancher, Lipp to Lipp, Zion I
- Rafters..... 220 S.E. Spokane St., 238-7067
Fri.-Sat., Cool'R
- Red Sea..... 318 S.W. 3rd, 241-5450
Thurs., Reggae Allstars
Sun., Tropical Superstars Steel Drum Band
- Remo's..... 1425 N.W. Glisan, 221-1150
Sun., Ron Steen Jam
- Shanghai Lounge..... 0309 S.W. Montgomery, 220-1865
Sun., Cool'R

Word of the Week: credulous: Naive, over-ready to believe or trust.
Color of the Week: Teal Blue

KEY LARGO

31 NW FIRST 223-9919
NIGHTLY ENTERTAINMENT

Thursday, Nov. 19
HERE COMES EVERYBODY
(tape release)

Weekend, Nov. 20-21
CALVIN WALKER

Sunday, Nov. 22
EDISON JONES

Monday, Nov. 23
ZAYUSO

Tuesday, Nov. 24
PICTURE THIS

Wednesday, Nov. 25
CARYL MACK



DOUBLE TEE PRESENTS

LADYSMITH BLACK MAMBAZO



with Obo Addy & Okropong

SAT., NOV. 28
9:00 P.M.

STARRY NIGHT

TICKETS ON SALE NOW
G.I. Joe's, Galleria Jean Machine, & Everybody's

FROM PAUL SIMON'S
GRACELAND
DIAMONDS ON THE SOLES OF HER SHOES ■ HOMELESS