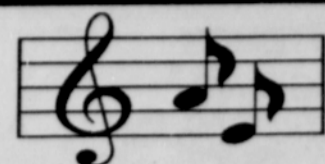




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BLACK CELLIST TO PERFORM AT AFRICAN AMERICAN FESTIVAL ROYAL COURT CORONATION



Ms. Karen Rose Patterson, accomplished cellist, will perform at the first Annual African American Royal Court Coronation and Reception, July 18, 6:30-10:30 PM at the Airport Sheraton.

Ms. Patterson has performed at the Carnegie Hall, the White House, Tonhalle in Zurich Switzerland, and at Royal Albert Hall in London.

Karen's music ranges from classical to jazz. She has studied under Rostropovich. She has performed as well with such artists as Wynton Marsalis and Ella Fitzgerald.

KEY LARGO
31 NW FIRST 223-9919

Wednesday, 11th
Josephine Ocean

Thursday, 12th
ZERO

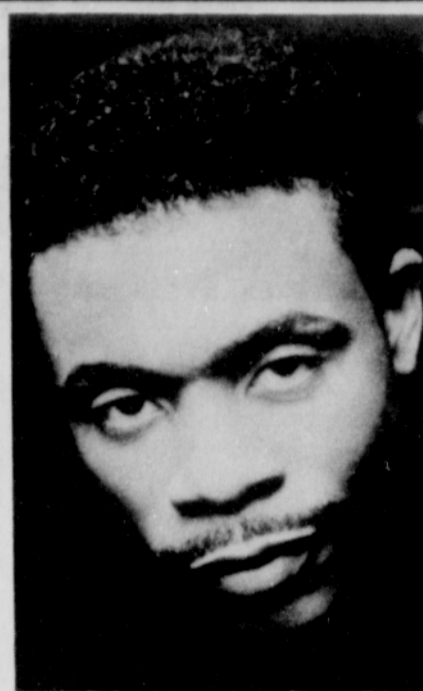
Friday & Saturday, 13-14th
Curtis Salgado & the Stilettos

Sunday, 15th
COOL'R

Monday, 16th
Mother Tones

Tuesday, 17th
Brothers of the Baladi

GOOD FOOD, GOOD DRINKS,
GOOD MUSIC, GOOD PEOPLE



Keith Sweat BIO

In 1988, KEITH SWEAT arrived on the music scene with his explosive debut album, *Make It Last Forever*. KEITH's hardcore soulful sound led the way to what is now called "new jack swing." Now the album, *I'll Give All My Love To You*, is destined to become a trendsetter for other artists in the 90s.

Born and raised in Harlem, KEITH SWEAT began singing at age 14. KEITH's first performing experiences were with a New York based group called Jamilah. After three years seasoning with Jamilah, KEITH opted for a solo career. He submitted a demo tape to Vincent Davis, President of Vintertainment Recordings, who recognized his talents and signed him immediately. The result was the smash Vintertainment/Elektra hit album *Make It Last Forever*.

Make It Last Forever spawned the debut single "I Want Her", which went to #1 on Billboard's black charts and #3 on Billboard's Pop charts. *Make It Last Forever* sold three million albums, making KEITH the first artist to have the #1 Black single and #1 Black album simultaneously on Billboard's charts in 10 years.

Deciding against the track show format (which too often characterizes today's R&B) KEITH SWEAT hit the road with his own high powered, flesh

and blood, live band. Audiences around the world were quick to pick up on the dynamic live experience of Keith's show. *The Make It Last Forever* world tour sold out 6,000-20,000 seat arenas and 2 sold-out shows at London's prestigious Hammersmith Odeon. KEITH was nominated for an American Music Award for Best R&B album and for Soul Train's Best Song of the Year Award.

"I'll Give All My Love To You, KEITH's second album on Vintertainment/Elektra Entertainment, confirms him as one of the most prolific songwriters/producers in the business. KEITH not only produced the album, but also wrote or co-wrote every song. "This album was a different experience for me from the *Make It Last Forever* project," states KEITH. "On the first album, I felt completely relaxed. Working on the *I'll Give All My Love To You* album felt like being in a pressure cooker. I felt pressure not only from the expectations of my fans, but also from myself to produce an album that was just as good or better than the first one." KEITH's sensuous vocals on the ballads "Merry Go Round" and "Come Back", create soulful torch songs. "I was on tour for such a long time, that I wrote some of the songs while I was on the road. "Merry Go Round" was written in New York and London. I produced it in a studio in London with my band. They knew my style and what I wanted to do so it was easy working with them," explains KEITH. "I Knew Your Were Cheatin'" exemplifies KEITH's unique expressive style of singing a "pleading" ballad. Gerald Levert's (from the hit R&B trio Levert) soulful baritone blended with KEITH's smooth reedy voice makes a powerful duet on "Just One Of Those Things." "Gerald was real cool," said KEITH. "I was completely comfortable working with him. Although he's a producer, he let me do what I wanted to do." "I'll Give All My Love To You" is a moving, romantic ballad that will find its way into the hearts and homes of lovers everywhere. "Your Love", "Love To Love You" and the first single "Make You Sweat" prove that KEITH is still one of the innovators of today's sound with his "back to the core" soulful dance beat.

Brothers of the Baladi Exhibit Uniqueness



Left to right: Joseph Pusey, Michael Beach, and Michael Kearsay

by Angeliqe Sanders

The problem: you're looking to expand the range of music you listen to, but it's too expensive to buy albums from every type of music to see what you like.

The solution: *Brothers of the Baladi*, at Key Largo on July 17.

Brothers of the Baladi is yet another Portland-based band that is finding success in an expanded geographic range. Their three albums are selling internationally, because their musical talent is truly diverse. They encompass all styles of music as well as all types of instruments: one might well consider the Key Largo cover charge a museum admission fee.

Brothers of the Baladi (who's Arabic name translates to "brothers of the people") are an energetic cross between Elvis Presley, Tracy Chapman, and African musician Chikapa Phiri. They are "new age" in the sense of transcendence of the Top 40 barriers, delving into any type of instrumentation and style that excites them; they

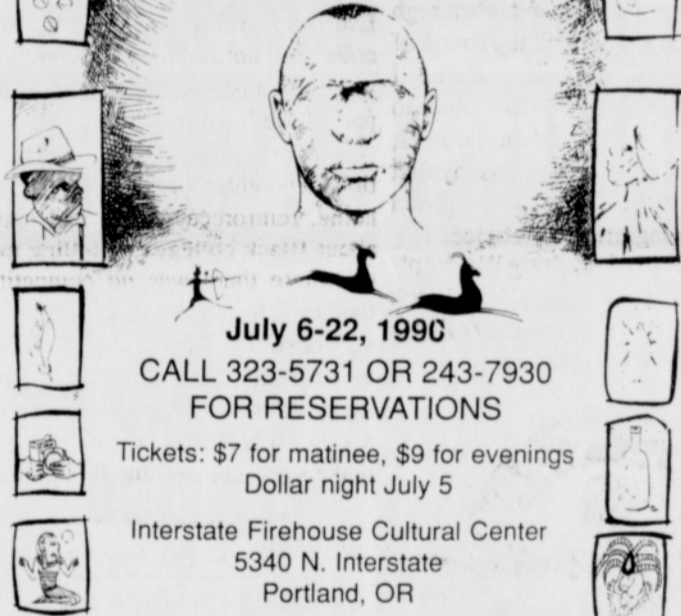
are not "new age" in that their attempt is not to be mellow, peaceful "hippie-types". The *Brothers* have invented a style unrealized prior to them; it is the melting pot of music, which they've dubbed "global rock".

The *Brothers* are on the search for a sponsoring record label, and they're apt to find it: they're giving Portland, and the rest of the world, a hitherto-undiscovered cultural, musical diversity.

Their ethnic music always has an underlay of rock's beat and bass ("We're rock 'n rollers underneath," Michael Beach laughs.); if your mental ear can't quite envisionize bagpipes or an oud (a centuries-old lute-type instrument) put to a rock 'n roll foundation, perhaps it's time to add the *Brothers of the Baladi* (pronounced/bah lu deef) to your repertoire, via Key Largo on the 17th or Pioneer Square's free Peanut-butter Jam on August 14th. Bring your dancing shoes, too...they generally offer the crowd a chance to dance as well as a belly dancer or two.

HUNTER!

BY NUBA—HAROLD STUART



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1990 Media Poster Unveiling



The Mt. Hood Festival of Jazz Foundation cordially invites you to the media unveiling of the 1990 Festival poster. The producer and artist for this year's poster will be available for interviews and photographs.

We are very proud that the Mt. Hood Festival of Jazz posters have received such recognition over the past eight years and we are very excited about the potential for the 1990 poster.

Please join us at the:

Heathman Hotel
SW Broadway at Salmon
Friday July 20, 1990
10:00 A.M.
Broadway Room

The official poster unveiling will be held that same afternoon in Gresham at Main Street Park (intersection of Powell and Main) from 4:00 to 6:00 P.M. The Ron Steen Band will provide entertainment and food vendors will also be available.

We hope the Friday-at-4:00 theme will bring a flair to the public unveiling and act as a celebration to kick off the 1990 Mt. Hood Festival of Jazz festivities.

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