

Public Assistance Sought In Robbery Investigations

Portland Police Detectives are seeking the public's assistance involving an investigation of at least four robberies, believed to have been committed by the same suspects. The robberies occurred between September 28, 1992 and December 8, 1992 and have taken place at Northeast Portland Businesses.

According to Detectives, there have been two to five suspects involved in the commercial robberies. Usually the suspects enter the store, armed with guns and pose as customers while one suspect stands outside acting as a lookout. Once customers leave the store, the suspects display their weapons and threaten the clerk or store owner. The suspects then rob the store usually taking cash, wallets and other valuables. The suspects have become violent in the robberies and are considered armed and dangerous.

Following is a list of the robberies believed committed by these suspects:

1) September 28, 1992 / 10:26 a.m. / 2909 NE Prescott Street / Food King Market. On this date two suspects entered the store armed with guns. The suspects demanded the victim to open the cash register. While attempting to comply with the suspects demands, the victim was shot in the stomach.

2) October 6, 1992 / 11:28 a.m. / 6728 NE Martin Luther King Jr. Blvd. / King Swap Meet. Reportedly, five

suspects entered the store and acted as though they were shopping. One of the suspects asked to view an item in a display case. As the clerk began to open the case the suspects threatened the clerk and a security guard with guns. The suspects stole jewelry, cash and a revolver and left the clerk and security guard handcuffed in a backroom.

3) December 7, 1992 / 4:25 p.m. / 3000 NE Killingsworth St / Magic Video. Four suspects entered the store and waited until customers left the store. The suspects threaten the clerk with guns and demanded cash from the register. The clerk was ordered to lay down on the floor, while one of the suspects repeatedly threaten to shoot the victim. The suspects left the store taking cash, jewelry and the victim's wallet.

4) December 8, 1992 / 6:10 p.m. / 2940 NE Alberta Street / B & R Shoes. At least four suspects enter the store, while one suspect stands out front acting as a lookout. Two employees are working at the time. The suspects split up and appeared to be shopping when one of the suspects knocks one of the clerks to the floor and pointed a gun at the clerk's head. The suspects take the wallet belonging to the second clerk, and begin to threaten the first clerk who suddenly bolts from the suspects' grasp and escapes from the store. The suspects then fled on foot.

The suspects are described as Black

males; #1 is described as 20 years, 5'4" to 5'6" tall, 120 pounds, clean shaven and having a dark complexion; #2 is described as 23-24 years, 6'0" tall, and 180 pounds. #3 is described as 18-19 years, 5'6" tall, stocky build weighing between 210 and 250 pounds. The other suspects are described as appearing similar to the first three.

During any robbery it is suggested that citizens; 1) Remain calm. The calmer you are the less chance there is of a robber becoming excited or escalating the situation; 2) Do not argue, fight, surprise or attempt to use weapons against a robber(s). Provocation on the part of a victim could make the situation worse. 3) Carefully watch the suspect(s) so that you can provide officers with this important information later.

After the robbery; 1) Lock all doors an allow no one inside. Ask witnesses to remain on the premises until officers arrive. Do not touch anything that the robber(s) may have touched. 2) Do not discuss what happened with other witnesses. Your own impressions should be kept untainted until you have talked with officers. 3) Call 911 immediately. Acting quickly may assist officers responding to the scene in apprehending the suspect(s).

Detectives as anyone with information regarding these robberies to call Crimestoppers at 823-HELP (4357).

he asked his mother to buy him an instrument, she said no because she had already bought so many for his older brothers that they never touched. She told him, "There's a clarinet in the closet that you can play."

"So I played the clarinet," he recalls. He then moved to bass clarinet and a hand-me-down acoustic guitar that was missing two strings. He taught himself to play and when his mother saw that he was serious about playing, she bought him a bass guitar for Christmas. She went on to buy him a drum set and another guitar and "in 8th grade my band and I were playing B.B. King," he says.

Playing in bands throughout high school, Andre went on to play guitar for the Compton College marching band.

With all this musical experience behind him, L.A. Dre (so named to differentiate from NWA's Dr. Dre) hooked up with friends Eazy-E and Dr. Dre and started mixing and doing remixes for their artist Michell'e. He went on to co-write, produce and perform on tracks by NWA, Above The Law, Tarric B. and D.O.C.

How did he end up in an R&B group with a hard-to-the-core rap background? "R&B is more musical. I'm more of a musical person. I like to hear instrumentation. I like organs, I like to hear music."

How did they all get together AZ-1? Shawn and Martin met on the quad of their high school in Simi Valley when Shawn heard Martin playing a mixed tape of R&B music. He asked where he got that tape and Martin told him he had made it. Shawn didn't believe him and made him prove his mixing abilities after school in his house. The two started DJ'ing together.

Across town, Jeff was the rival DJ, doing all the parties that Shawn and Martin didn't do. Eventually, they ended up working a party together and decided to join forces.

L.A. Dre met them in a studio session once, when someone recommended he work with them on a track. He did, but they fell out of touch. A year later, when looking for an apartment for Jeff, there was L.A. Dre moving into that same building.

Coincidence? Fate? Meant to be...

AZ-1 is a combination of voices, influences, styles and experiences. It is a unified force of voice, soul and emotion. The album AZ-1 is proof of what happens when four hearts that love music more than anything, find each other in a mixed-up world where the color of their skin and the location of their homes was supposed to keep them apart and couldn't.

AZ-1 is a gift of smooth, sexy ballads and sincerely written love songs, intercut with a slamin' up tempo number or two. It is a blend of four musical and personal perspectives that once joined, come together beautifully AZ-1.

Career Opportunity



The Portland Police Bureau is looking for dedicated men and women who are interested in serving the community as a police officer.

If you want to make a positive change in your community - and want a challenging and fulfilling career with excellent salary and benefits - the Portland Police Bureau can offer you that opportunity.

\$29,931 - \$42,681

Medical and Dental Benefits
Paid Vacation and Sick Leave

Portland Police Bureau Human Goals:

"To attract a diverse group of individuals with ability, dedication and capacity for growth" and "To make the Police Bureau a model of equal opportunity for all."

Local Calls: 796-3200

Inside Oregon: 1-800-262-9529 (toll free)

Outside Oregon: 1-800-248-9529 (toll free)



Portland Police Bureau
Personnel Division
Room 1542
1111 SW 2nd Avenue
Portland, Oregon 97204

Homicide Investigation 4600 Block Of N. Commercial Avenue

On Monday, December 14, 1992 at 1:45 a.m. North Precinct Uniform Officers were summoned to the 4600 block of N. Commercial Avenue regarding a shooting incident. Enroute to the scene, officers were advised that a shooting victim, later identified as, Jeffrey Tyrone Thompson DOB 5-9-74, had been transported to Emanuel Hospital via friends. Thompson was found to be suffering from a gunshot wound to the chest and

was later pronounced dead at 2:26 a.m.

Reportedly, Thompson, who is listed as a gang affiliate, and several other persons had just left a residence in the 4600 block of N Commercial Avenue and were walking across the street to a parked vehicle. As they approached their parked white/red 1986 Buick Century, a car containing several subjects drove by and shot at Thompson and his friends began to run when Thompson

was shot. Thompson was fatally wounded but no one else was injured. The 1986 Buick sustained damage to the passenger side where bullets penetrated the door panel and shattered a window.

No arrests have been made and investigators are currently interviewing witnesses. The incident is being investigated as possibly gang related. The investigation is continuing.

Report Portland's Contractors Hire Few Minorities

The City Council investigates the charge that blacks aren't involved in city construction contracts

BY CATHY KIYOMURA
Article taken from the Oregonian
December 9, 1992 issue.

Minority workers are substantially under-used by contractors who do business with the city of Portland, according to a preliminary report released Tuesday to the Portland City Council. The report also found there is "considerable disparity between the number of available and qualified minority workers" and their employment by contractors.

The finding, drafted by Deputy City Attorney Madelyn Wessel, were given to city officials investigating charges that blacks are not involved in city construction contracts.

The charges were raised several months ago by members of the National Association of Minority Contractors of Oregon. The lengthy draft report backed the group's claim that the city has low minority participation in city construction contracts.

"It's pathetic," said James Posey, a spokesman for the association. "It's a horrible depiction of a city that bills itself as a progressive, integrated city."

Council members said that they were disappointed with the findings but added that they were anxious to take steps to respond to the report.

"We need to be more creative to increase minority participation," said

Commissioner Gretchen Kafoury, whose office launched the investigation. We haven't done enough in this area."

Kafoury's office - assisted by Wessel, the Portland Development Commission, the city's Contracting Equity Committee, Harold Williams of CH2A & Associates and others - began investigating the city's First Source Employment Program during the year.

Wessel found that of a total work force of 1,517, only 14 blacks, or 0.92 percent, had won jobs. Additionally, 65 Hispanics, or 4.3 percent, were employed through the contracts, along with 14 American Indians, or 0.92 percent. The report showed that no Asian Americans were employed, while 1,424 of those employed, or 94 percent, were Caucasians.

"These preliminary results indicate a substantial underutilization of minorities by contractors doing business with the city of Portland," Wessel said. "As a legal matter, however, these numbers speak for themselves and can be the basis for corrective city actions," she added.

City officials have been locked in a frustrating struggle to boost minority participation in city-funded projects.

Minority business participation has declined in the last two years after a U.S. Supreme Court decision that nullified many programs to set aside a

percentage of public contracts for minority contractors.

After the court decision, minority participation in Portland fell to 2.35 percent in 1990 and 5.6 percent in 1991 after hitting 10 percent in 1989, according to Carlton Chayer, the city's purchasing agent.

In April 1990, the City Council adopted a "first source" hiring program to steer more public works contracts to residents of low-income areas in inner-North and Northeast Portland. Under the program, the city recruits and refers workers to contractors on city jobs. The arrangement sets a non-binding goal of hiring 16 percent minorities.

While there is no legal authority to enforce the goal, minority participation in public works projects, recently had risen to 6.3 percent.

Kafoury said the council was considering a multi-jurisdiction study to document whether there had been a pattern of discrimination in the construction industry in the Portland metropolitan area.

If such a pattern is found, local governments could set goals for minority participation and establish new ordinances in a way that would comply with the Supreme Court's ruling.

Posey of the National Association of Minority Contractors of Oregon said the group would "dog council to make sure something is done."

AZ ONE

"Most people say they play and sing. We play, sing, write and produce. The four of us together can do everything from A-Z. We're one big unit. There are no big I's and little u's."

As four, they are AZ-1. They are Martin Kember, Jeff Gill (no relation to Johnny), Shawn "Shon-Shon" Harris, and Andre "L.A. Dre" Bolton.

AZ-1 is an impressive debut filled with soothing ballads, mid tempo grooves and funky up tempo dance tracks. Magnums "Missing You," "When I'm With You" and "Let My Love Inside" are prime examples of AZ-1's sincere song writing, rare musicality and amazing vocal range and harmony.

"Trust In Me," and "Why You Want To Play Me Out," show the lighter, funkier side of AZ-1 that is just as sincere and authentic as the ballads. The gorgeously re-interpreted cover of DeBarge's "I Like It" brings a classic back to life with AZ-1's own stunning vocal arrangement and re-vitalized instrumentation.

AZ-1 they are harmony, but to understand the whole, you must know the parts.

As one, he is Martin Kember, vocalist and ex-Soul Train dancer. Born in London, England, his family moved to the United States when his opera singing mother had a "gig" at Carnegie Hall. When the family arrived in America, they liked it so much, they decided to stay. They chose Simi Valley, California, as home. (Yes, that Simi Valley.)

Martin and his sisters used to do "impersonations of famous acts" on paddle steamers and in night clubs. As his sisters got older, they lost interest in music. Martin started listening to R&B.

When the Kember Family arrived in Simi Valley, Martin suffered severe culture shock: "There were no black people, much less black music. I was a real oddball at school," says Martin.

His deep soulful vocals, reminiscent of Stevie Wonder and Babyface, may surprise you, but he says of his vocal ability and style, "I just turned out that way. I accept who I am, I have to be true to myself." Martin's natural affinity for R&B styling comes simply from the fact that "It's what I've always loved and felt."

As one, he is Jeff Gill, self-proclaimed, "addict of music and electronic gizmos," and mobile DJ and Assistant Program Director on

Californias Urban contemporary station KJLH.

Another culture shock victim, Jeff's family moved from an all-black "LA inner city" to an all-white suburb in California called Thousand Oaks. He, too, was an oddball, but because he is black..

As a fifteen year old mobile DJ, he played local parties, school dances and house parties, specializing in R&B. one year out of high school he got a rare opportunity to fill in when an emergency opening came up at the radio station. He filled the post so well that he eventually became a full time staff person.

His fascination for electronics, radio career, DJ'ing and interest in making music led him to keyboards. "I first got into keyboards because I was fascinated by electronics and I wanted to learn music. I was also fascinated by seeing how records were put together. Before then, I knew how to play records and scratch them, but I always wondered what instruments actually created music."

As One, he is Shawn "Shon-Shon" Harris, "resident rapper," vocalist and ex-freelance DJ. "Every little black kid in America grew up wanting to be an entertainer," he says. So did he.

He started out in Brooklyn, and attended automotive school. One day, he was approached by a guy who tried to stick him up for his jacket. Shawn told the authorities and his attacker was sent to juvenile hall. (He was too young for jail.) When he was taken away, he swore he would kill Sean if he ever saw him again.

Shawn's mother immediately packed him up and moved him to Simi Valley, California to be with his father. (Yes, that Simi Valley.) "She wanted me away from the inner city."

So he went, and there he was an oddball. "It was completely different from what I was used to. They bothered me for the way that I spoke. I was a spectacle. It was really hard in Simi Valley," he says.

Music was, and still is, his only escape. "Music takes me someplace that nothing else can take me."

As One, he is Andre L.A. Dre Bolton, ex-soundman and musician for NWA and burgeoning producer.

Andre Bolton grew up in Compton, (yes, that Compton). As an asthmatic child, he had to find an alternative to sports. He decided to be in a band with some kids in the neighborhood. When

The Portland Observer encourages our readers to write letters to the editor in response to any articles we publish.