

Mt. Hood Jazz Festival 1993

Five additional names, Manhattan Transfer, Arturo Sandoval, the Rippingtons, Joe Sample and Elaine Elias, have been signed to the 1993 Mt. Hood Festival of Jazz, according to Sandy Clawson, President of the Mt. Hood Festival of Jazz Foundation.

General admission tickets to the 12th annual jazz festival went on sale May 1. Festival dates are August 6, 7, & 8, outdoors at Mt. Hood Community College.

Manhattan Transfer, four singers who work in both a cappella and instrumental settings, makes its second appearance at Mt. Hood. The quartet sang to a capacity audience in 1988.

Cuban trumpeter Sandoval has been pleasing jazz fans for his improvisational brilliance and technical wizardry. He is also known for his work on piano.

The Rippingtons, featuring guitarist Russ Freeman, continue to be one of the most popular contemporary/fusion groups in jazz. The band

recently released its sixth album for GRP Records.

Already signed are Sonny Rollins, Branford Marsalis and the Tonight Show Band, Count Basie Band, T.S. Monk and George Benson.

Sample, successful jazz recording artist and former keyboardist with the Crusaders, returns to the Mt. Hood Festival of Jazz in a featured role. The Crusaders played the Festival in 1982 and 1984.

Pianist Elias debuts at the Mt. Hood Festival of jazz with a trio. A native of Brazil, she has been making waves since arriving in the U.S. 12 years ago. She recently released her sixth album on Blue Note Records.

The Mt. Hood Festival of Jazz is a non profit event that benefits the Gresham Area Chamber of Commerce and the Mt. Hood Community College Foundation. More than \$600,000 has been awarded the beneficiaries in the Festival's 11 years.

Shades Of Color Presents: Artist Phil Reid

The artist, Phil Reid, will be presented at the Shades of Color Gallery from May 6th through June 1st. The public is invited to attend a reception on May 6th from 6 to 9pm. It will take place at the Beards Gallery, 637-SW 4th Ave., Portland.

Phil Reid is a self-taught, contemporary artist who has a lot to say with a paint brush. His art form ranges from pen and inks to the dynamic explosion of oil colors on canvas. Music has been a personal motivation and his work reflects his deep love of blues and jazz.

Phil may be found during the evenings and weekends painting in his studio while listening to music from his extensive collection.

"I am committed to painting", says Phil, "and hope that one day my art will allow me the satisfaction of earning a living with it."

Portland Community College Celebrates "Art Beat 1993"

The annual celebration of the arts at Portland Community College (PCC) will take place May 3 through May 7 at the Cascade, Rock Creek, Open and Sylvania campuses. The public is invited to attend and all events are free of charge. This is the seventh year of presentation. For more information please call, PCC Visual and Performing Arts Office, 244-6111, ext. 4264.

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The Bloods And The Crips Need No Formal Introduction



For the first time in music history, as well as their own, these two famous rival street gangs confront one another on an album, BANGIN' ON WAX—the controversially explicit/Hard-Core rap LP from Dangerous Records, nationally distributed through Quality Records.

Make no mistake—this is not the second coming of "We Are The World," this is the real world. Like oil and water, The Bloods and the Crips (B&C) don't mix. Instead, Bangin' On Wax is a raw and intense in-your-face counteraction between eight members from both crews (there is one song where they "unite" vocally). For the record, the B&C make no apologies for either their past or present warfare. It's a verbal duel, simple as that. It's about "pickin' up a pen, instead of a 9 (millimeter gun)," says the project creator and producer, Ronnie Marlon Phillips.

As Phillips explains, B&C are not in to shakin' hands and this album is no truce. From cut to cut, these two antagonists are pitted against one another like dogs trapped in a circular cage. With Bangin On

Wax, you get what you pay for—15 rounds of no-hold-barred jabs and oral blows. The B&C are here on this album to release without incident their pent up frustrations through the use of "wax" (vinyl)," stated Phillips. "In other words, the message is clear: Do it mentally, not physically."

Phillips foresaw Bangin' On Wax as a way to curb violence between the opposing forces. Although his vision was dis'd by B&C members in the beginning, both sides finally allowed this outsider onto their turf and agreed to non-violently vent their aggressions. The result? Hostility released in words, not bullets.

"I want all gangs to stop killing each other. If you've got a frustration with somebody, take it out on record," says Phillips. "Instead of shooting each other, start writing a rhyme. Make it a business. Someone's gotta bring something to the table where we can go to a greater height in dealin' with this with the gang problem, especially saving the B.G.'s (baby gangster)."

From the sales of Bangin' On Wax Phillips plans to put a portion of the proceeds back in to the inner-city

community (recipients T.B.A.). These funds are to be aimed at building more recreational facilities in order to get kids tempted by crime redirected and off the streets. Phillips also makes it clear that "this album is not going to solve the problems of the inner city, but it's definitely going to put a dent in it. Bangin' On Wax takes a bit out of crime by offering B&C an opportunity to win themselves a roll of dollars as recording artists."

Bangin' On Wax is not meant to heal the evils between these rivals, but to redirect their anger. Bringin' gang affiliations to the forefront of street-rap, that's Bangin' On Wax's reality. It's basic instinct from the firing line. It's B&C's viewpoint and only theirs. A sign of the times? There is no doubt. Bangin' On Wax is set for national attention masked in controversy. "Bring it on," they say for no matter the verdict. THE BLOODS AND THE CRIPS stand steadfast in front of their critics without repentance for their reality is already brutal.

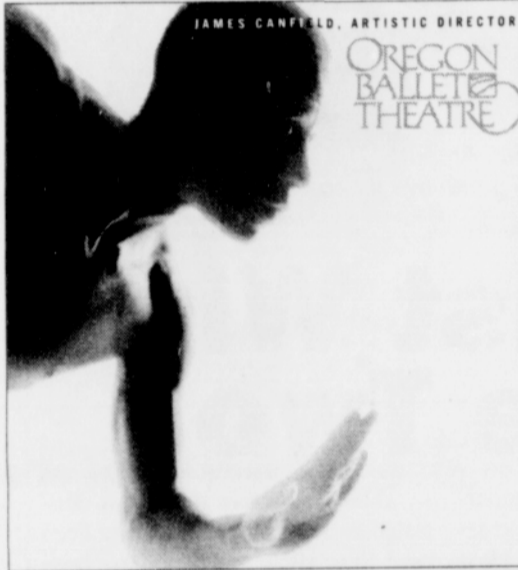
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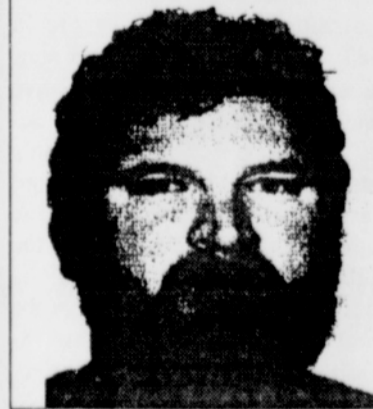
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Police Seek Abuse Suspect



John Clark Milam

Portland Police Child Abuse Team (CAT) Detectives are seeking information from the public regarding a suspect who has been videotaping young children while playing. On Friday, March 26, 1993 at approximately 4:10pm East Precinct Uniform Officers were summoned to the 3400 block of SE Caruthers Street regarding a man who had been seen in the area engaging in suspicious behavior. Upon officers arrival they spoke

with a concerned neighbor who had confronted the suspect. Reportedly, the suspect approached three girls, ages 11, 12, and 13 who were playing in the street, in the 3400 block of SE Caruthers Street. The suspect was carrying a video recorder and began to film the girls as they were playing. The suspect told the girls that he was from a movie company and told them that he was going to use their pictures in a film. Over the next hour the suspect asked the girls to dance as if they were cheerleaders. The three girls, followed by the suspect, then went in to one of the girls' home where the suspect continued to video tape the girls.

The suspect then left the residence and returned with cheerleader type clothing at which time he asked the girls to put the clothing on. The girls put the clothing on over existing outer clothing and the suspect continued to video tape the girls. The complainant, a neighbor, became suspicious and confronted the suspect. The suspect told the complainant his name was John Clark and showed him a

business card with the name of Jaguar Movie Productions on it. No such movie company has been found to exist. The suspect, who appeared nervous, told the complainant that he just happened to be shooting in the neighborhood. The complainant advised the suspect to remain at the scene while the complainant called for police. The suspect quickly gathered the items he had brought and left the scene.

The suspect has been identified by the complainant as John Clark Milam DOB 4-26-60, white male, 5'11" tall, approximately 260 pounds, brown hair and brown eyes, Milam was convicted in 1989 for sexual abuse in the first degree. The suspect's vehicle is described as a 1977 white Ford van.

A similar incident where a white male has been photographing children has also been reported in Aloha since the March 26, 1993 incident.

Detectives ask anyone with information regarding this incident or similar incidents to please contact Detective Jackie Jeppe of CAT at (503)796-3400.

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