

Arts & ENTERTAINMENT

Kenny G

Kenny G currently on tour with Peabo Bryson will be performing in Portland, OR at the Portland Coliseum on September 17, 1993

Only a handful of musicians have been able to cross over from the jazz to pop charts-and even fewer have done so with instrumentals-but that's what has made Kenny G the #1 instrumentalist of all time. When his latest release *Breathless* debuted at #9 on billboard's album chart, Kenny broke Stan Getz's 30 year record for an instrumental artist remaining in the Top 10. For this, his seventh album, the Seattle-native has combined his love for Jazz/R&B/Pop and Funk into an album that has evolved from a recording career that began eleven years ago and has since accumulated sales of over 10 million.

Breathless, Kenny's first album in four years, was largely recorded and mixed in his new home studio, Studio G. According to Kenny, the key to his success is the inspiration he gets while playing at home. "I look outside and if it is raining, the song will be something that has to do with rain. When I come here, it is a safe haven for me, it's like an oasis." *Breathless*, 14-song album, including the debut single "Forever In Love," showcases Kenny's talents on a variety of saxophones in addition to handling keyboard and drum programming. "This album is in my opinion my best work to date and a reflection of the growth and changes that I have made and experienced as a musician and as a human being during the last four years." Other trademark instrumentals on the album include "Joy Of Life," "Alone," "Morning," and "The Wedding Song" which this album, Kenny adds Peabo Bryson ("By The Time This Night Is Over") and Aaron Neville ("Even If My Heart Would Break") to his distinguished list of vocalists he has worked with over the years (Aretha Franklin, Whitney Houston, Smokey Robinson, Natalie Cole, Dionne Warwick,



Kenny G, Jazz Musician

George Benson, Michael Bolton, Celine Dion and Johnny Gill). Both vocal tracks were produced by noted hitmakers Walter Afanasieff and David Foster.

Upon graduating from the University of Washington with a degree in accounting, Kenny Gorelick was hired by Jeff Lorber to join his popular Portland-based band, the Jeff Lorber Fusion. He spent four years

with them, and in the process distinguished himself to the point where Arista Records, (Lorber's label), offered him his own solo deal which led to the release of Kenny G.

Kenny subsequently moved to New York and began work on his second album, *G Force*. Produced by Kashif and Wayne Braithwaite (Billy Ocean), the album led to the making of Kenny's third album, *Gravity*,

which mixed vocals (such as the initial Kenny G and Kashif duet single "Love On The Rise") and instrumentals ("Japan"), as Kenny demonstrated his virtuosity on soprano and alto sax, flute, and synthesizer, as well as on the lyricon, a wind-activated synthesizer.

With the success of Kenny's fourth album, the multi-platinum *Duotones*, Kenny's career exploded. "It wasn't until *Duotones*, that I felt my true voice came out," quips Kenny. Produced on the West Coast where Kenny's musical career began, Kenny teamed with producers Preston Glass and Narada Michael Walden. The blockbuster album set the world on fire and produced the pop hit "Songbird" - a song composed and recorded in 1986 for a girl he had recently met (and who is now his wife, Lyndie.) "Until 'Songbird' hit, I don't think anyone knew that an instrumental like that could work," says Kenny. "I had written a song that was similar to that on *Gravity*, called 'Japan.' That was the way I could write and play if left to do it myself, without any influences." Kenny's fifth album was the multi-platinum, self-produced, *Silhouette*, which produced the megasmash single, "Silhouette." Kenny wrapped-up the 80's style with the release of his sixth and only live album to date, *Kenny G Live*, which Kenny says "captured the live experience that I felt was more of a true representation of my sound." Along with 6 Grammy nominations, Kenny has also been named Instrumentalist in rolling Stone's Readers' Poll and Playboy's Readers' Poll.

Away from touring and the recording studio, the saxophonist, producer, songwriter and licensed pilot (his favorite hobby), divides time between homes in Seattle and Los Angeles.

As Kenny has already established himself as one of the most distinctive musicians, the success of *Breathless* is destined to stake out new musical territory and win new fans.

Japanese Festival To Be Held Sunday September 12

Natsu Matsuri, a Japanese Summer Festival, will be held Sunday September 12 from noon to 6pm at Pioneer Courthouse Square in downtown Portland.

Professional Japanese dancers, singers and musicians will perform traditional classical dance, folk songs and koto music. They will also demonstrate kimono wearing, tea ceremony and ikebana, Japanese flower arranging. There will also be karaoke singing contests.

The festival is presented by the Portland-Sapporo Sister City Association and the major sponsor is BeniHana. Supporting sponsors are Clairmont Inc., Pioneer Place Shopping Center, and the Japan-America

Society of Oregon. The event is free and open to the public.

The Portland-Sapporo Sister City Association is a non-profit, volunteer organization which promotes friendship and understanding between the citizens of Portland and Sapporo, Japan.

Sapporo is Portland's oldest sister city of 34 years. Sapporo is located on Hokkaido, Japan's northern island. The Association organizes exchanges to Sapporo, hosts delegations from Sapporo, matches business and school affiliations, and arranges homestays. The Association receives no funding from the city and operates on revenue raised through membership and special events.

PDX Hits All-Time High For Passengers

Those persons traveling through Portland International Airport (PDX) in July who thought the airport was unusually busy were right--July was the busiest month in PDX's 53-year history.

More than 888,000 people traveled through PDX in July, surpassing the airport's previous one-month record of 859,189 set in August 1992. July's passenger total was nearly 11 percent greater than July 1992's 801,905.

For January-July 1993, PDX handled 4.6 million passengers, a 15.4 percent jump over 1992's seven-month mark of a 4 million.

While passengers passing through PDX continued to soar, the

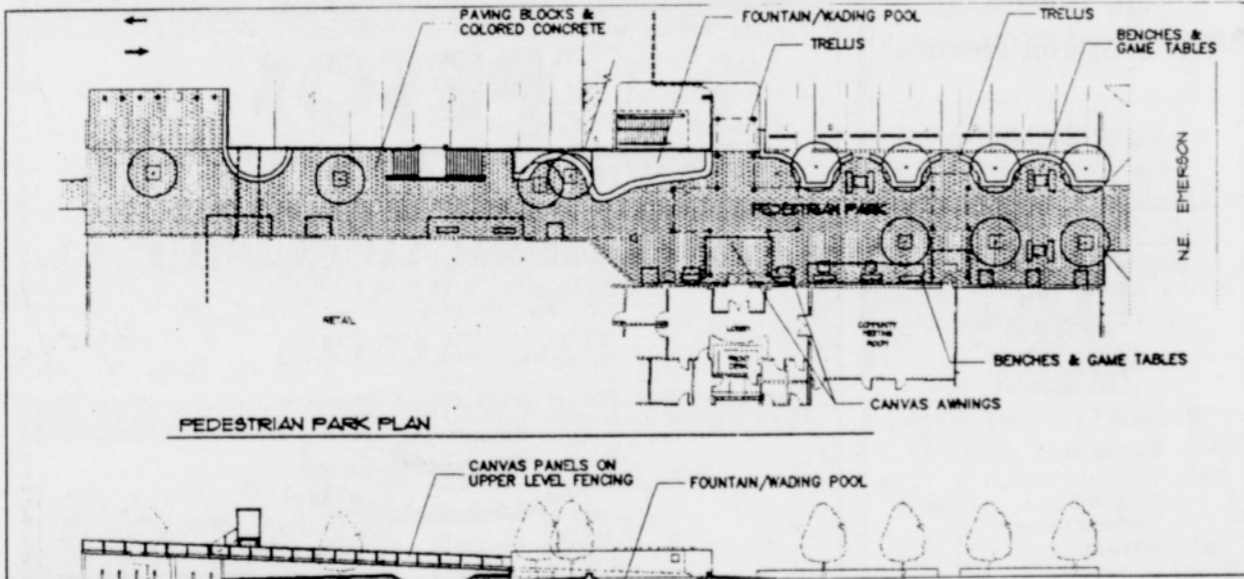
airport's cargo growth slowed to 2 percent in July with 14,331 tons compared with 14,047 tons in July 1992. Cargo for the year is still 10 percent above 1992's seven-month total, 98,603 tons vs. 89,690.

General aviation operations (takeoffs and landings) were down throughout the Port of Portland's four-airport system, except for at PDX where they increased by 13.5 percent. Troutdale Airport's operations dropped from 11,707 in July 1992 to 11,072 in July 1993 as a result of the annual Troutdale Aerofair moving from July to June this year. Hillsboro Airport's operations fell from 18,552 in July 1992 to 17,814 in July 1993.

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Celebrate Diversity

The Metropolitan Arts Commission Seeks Artists For North Precinct



The Metropolitan Arts Commission seeks artists for a Percent for Public Art project at the new North Precinct.

The Metropolitan Arts Commission is pleased to invite artists and artist teams to apply for a public art project for the North Precinct's new facility in Northeast Portland. The budget for this project is \$30,000.

The Portland Police Bureau is relocating the North Precinct to the corner of NE Killingsworth and Martin Luther King Jr. Boulevard. The south end of the former Walnut Park Fred Meyer store has been redesigned to house the precinct. The Portland Development Commission is undertaking a selection process to find retail tenants to occupy the north side of the building along Killingsworth.

The general goals for the project are the artwork:

- 1) Be of highest aesthetic quality and workmanship.
- 2) Be sensitive to and/or reflective of the citizens being served by the North Precinct and bring a sense of community to the location it occupies.
- 3) Contain some elements which are developed by working with community children.
- 4) Foster positive interaction between the police and the community.

The North Precinct project provides many opportunities for an artist or artist team. The committee has suggested public art for the site might include working on aspects of the project with children. Final plans for the pedestrian park are still being refined and could allow an artist to

contribute to the overall design. An artist might explore such components as benches; awnings; the building facade; the wading pool; a canopy, which could extend over the plaza area to create dry space and a covered walk; permanent tables; or the concrete paving, which will extend the length of the plaza, as intriguing options for public art.

There will be two tours of the site, one on Thursday, September 9 at 1:00 p.m. and a second on Monday, September 13 at 1pm. Project architect Aron Faegre will lead the tour. The deadline for submissions is September 30, 1993.

Artists wishing to obtain a copy of the prospectus and application or who wish to sign up for one of the site tours should contact Kristin Law Calhoun at (503) 823-5401.

Artists Repertory Theatre opens its 1993-94 season, "Affairs of the Heart," on September 10 with Christopher Durang's fast-paced comedy of family life and love, *The Marriage of Bette and Boo*, at the YWCA's intimate Wilson Center, 1111 S.W. 10th Avenue. Performances continue through October 17.

The cast includes the various members of the Brennan family, including Emily Saher as Bette; Megan Taylor as her mother, Margaret; Jerry Basham as her father, Paul; Marianne Doherty as her sister, Joan; and Suzie Duck as her younger sister, Emily.

The smaller Hudlocke family is represented by James Eikrem as Boo; Gary Powell as his father, Karl; and Jean Miller as his mother, Soot. Rick Mullins portrays Father Donnally and the doctor and John J. O'Hagan plays the young Matt.

Popular actress Karen Boettcher-

Tate makes her Artists Repertory Theatre directorial debut with this production. Lawrence Larsen designed the set; bridal designer Cindi Childs Sitowski created the costumes; David Tallman designed the lighting and Roger Riecker provided props.

Laughing at misery can be disconcerting, but Durang knows its cathartic power: "I found suffering totally paralyzing...but then as I started to write [the play] suddenly the extremity of suffering made me giddy and I found the energy and distance to relish the awfulness of it all."

Durang's comedy delicately balances boisterous exaggeration on a foundation of bleak misery.

Durang's works attack social structures with zesty satire. He ravages Catholicism in *Sister Mary Ignatius Explains It All For You*, attacks psychology in *Beyond Therapy*, sends up film genres in *The*

History of American Film and shreds the family in *Baby with the Bathwater*. The failure of the structures in which he has placed his faith-religion, psychology and family-to live up to his expectations fuels his angry comedy.

The history of *The Marriage of Bette and Boo* is closely intertwined with Durang's personal history. While the play was written originally as a one-act published in 1973, the highly personal nature of the work prevented Durang from completing the play until after his father had a stroke and no longer could appreciate the work's contents. Underscoring the autobiographical nature of the play, Durang originated the role of Matt at the New York Shakespeare Festival's premiere of the full-length version in 1985.

This production is made possible, in part by grants from the Metropolitan Arts Commission and the Oregon Arts Commission.

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"What's Love Got To Do With It"

The latest sizzling chapter in the life of Tina Turner continues this summer with the release of "Why Must We Wait Until Tonight?", the second single from "What's Love Got To Do With It," the soundtrack to the same-titled hit film based on Turner's life. The album, her debut on Virgin Records, has already sailed well beyond the gold mark, while Turner herself continues to wow audiences with her current sold-out "What's Love?" tour.

The retail punch of "What's Love Got To Do With It" has been boosted by the record's smash debut single "I Don't Wanna Fight," a Top 10 hit on Billboard's Hot 100 chart. Similar success is anticipated for "Why Must We Wait Until Tonight?," produced and written by Bryan Adams with Robert John "Mutt" Lange, and featuring a steamy video by director Peter Care (who directed "I Don't Wanna Fight").

True to form, Turner's current sold-out tour continues to knock out fans and critics alike. USA Today lauded her live show as "an electrifying return to form that puts today's meek-voiced divas to shame." The Dallas Morning News raved "her set was as intense as any Pearl Jam Show, and revealed that the many hard rock acts who have played Dallas this summer are mere pretenders." The San Francisco Chronicle stated simply that Turner's live show "hit goosebump pay dirt."