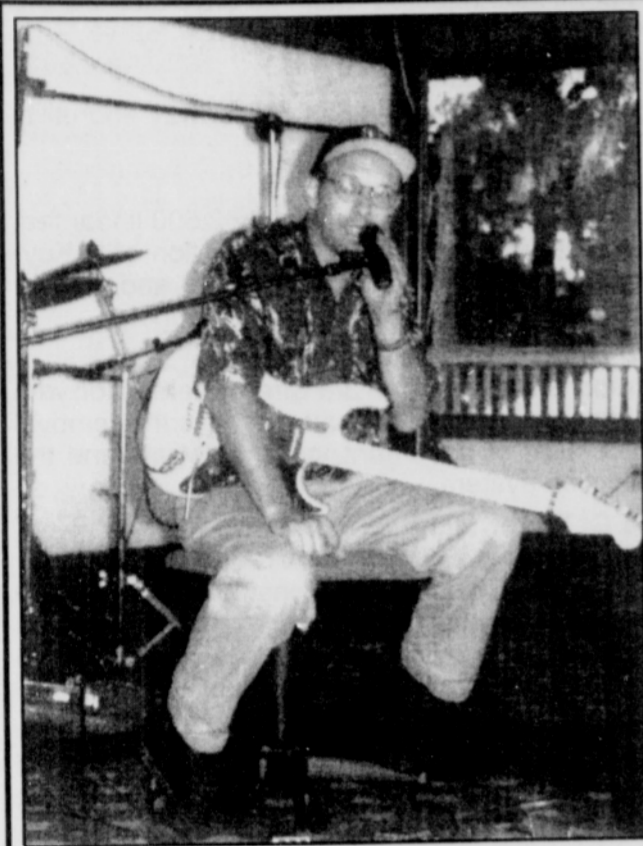


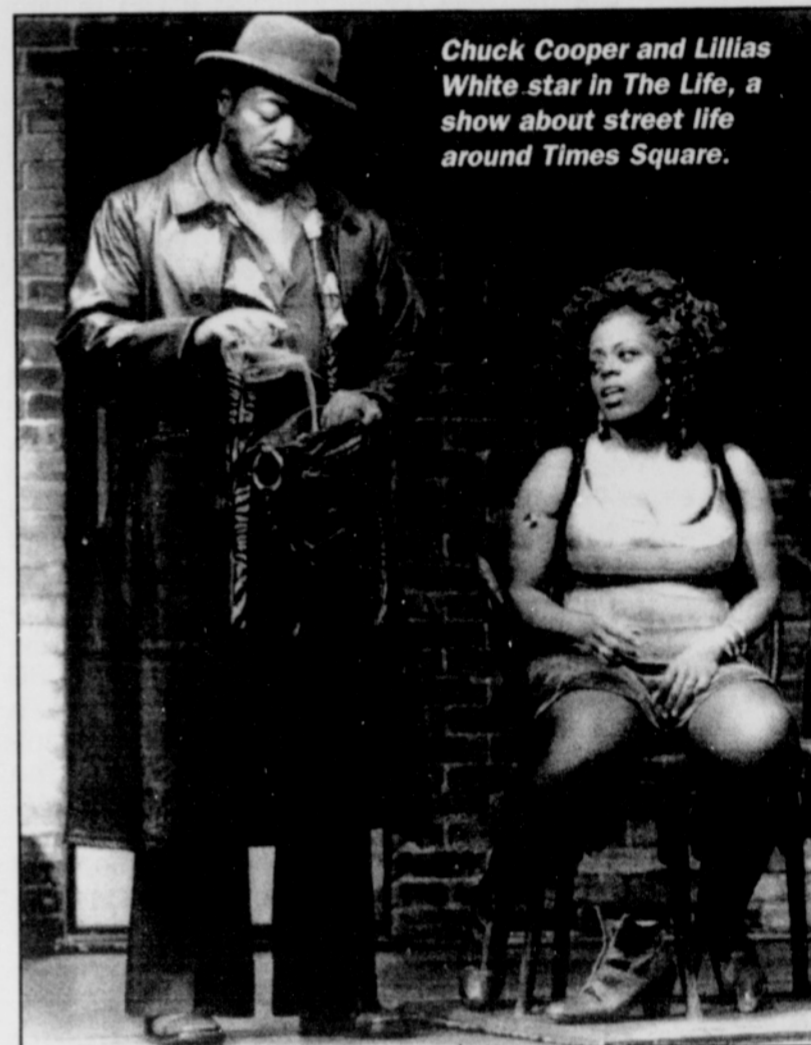
Arts ENTERTAINMENT

Jazz in the Afternoon



Dan Balmer entertains (left) and concertgoers (above) enjoy the music, a picnic lunch, wine tasting and a panoramic view at the Jazz in the Afternoon series at Willamette Valley Vineyards in Turner. Don't miss the next venue, the Phil Baker Quintet, with Phil Baker on bass, Kelly Broadway, vocals, Ron Steen, drums, Randy Porter, piano and Lee Wuthenow, tenor saxophone, on Sept 1 at 3 p.m. Photos by Yvonne Lerch

The Life shines on Broadway



Chuck Cooper and Lillias White star in *The Life*, a show about street life around Times Square.

While many of today's teen stars are brawling, brooding (be it faux or authentic) or just being downright unruly, along comes a breath of fresh air in the form of Kenan Thompson and Kel Mitchell. Stars of not one, but two, hit shows on Nickelodeon (their self-titled *Kenan & Kel* is the second highest rated show on cable television), the dynamic duo are poised to spread their infectious charm to an even wider audience this summer, with the release of *Good Burger*, a Paramount Pictures/Nickelodeon Movies production.

Based on a sketch from Nickelodeon's all-kids sketch comedy hit series, *All That*, (the other show the duo star in) *Good Burger* is a modern day David and Goliath story set in the burger-world. Kenan and Kel play Dexter and Ed, respectively, a pair of high school kids who take summer jobs at the fast food joint, *Good Burger*. While toiling away at the french fry bin and the grill, Ed creates a "special sauce" that immediately becomes all the rave and propels *Good Burger* to enormous levels of success.

However, this success comes with a price tag attached. The manager of *Mondo Burger* (*Good Burger*'s prime competition) begins a nefarious plot to get his hands on the receipt for the secret sauce. It becomes a battle of good burger versus evil burger, big

Teen Angst? Not!



guy versus small fry, as Ed and Dexter fight to preserve *Good Burger* and prevent it from being crushed by *Mondo Burger*.

Whereas *Good Burger* represents "old-school" traditions and down home friendliness, *Mondo Burger* is the epitome of futuristic, assembly line coldness. Essentially, Ed and Dexter are fighting to uphold the values and morals which they hold near and dear to their hearts. Initially, Ed and Dexter are uneasy

allies in their mission to save *Good Burger*. However, the heat of the battle draws Ed and Dexter closer and they subsequently forge a genuine bond and lasting friendship.

Kenan and Kel maintain an off-screen friendship as well (no petty jealousies or rivalry here) and are very supportive of each other. Their appeal can largely be attributed to the fact that, much like their characters in the film, they too are representative of "old-school" family val-

ues and tradition. Idolized by young children nationwide, Kenan and Kel do not take their role model status lightly. Kel asserts "It makes me feel so good to see kids of different ages, backgrounds and cultures like what we do. That's when you know you're doing good work." Kenan concurs "We reach all types of kids with what we do."

Education is another issue very important to Kenan and Kel. They both are enrolled in college and very intent on obtaining their degrees. They encourage children to make the most of their education and have appeared on Black Entertainment Television's (BET) Teen Summit to discuss educational matters.

A Chicago native, Kel also has his sights set on a music career. He's formed the rap group, *Minds After Future Thought* (MAFT), and recorded the hit song "Watch Me Do My Thing" with teen-idols *Immature*, which was featured on the soundtrack to *All That*. A true lover of music, Kel recalls that one of the highlights of filming *Good Burger* was meeting George Clinton. "I grew up with my dad listening to Parliament Funkadelic, Bootsie Collins and the P Funk All Stars. I love George Clinton and he came up to me and said 'my grand kids watch your show all the time.' that's amazing to me because I'm such a big fan of his."

Stephens stars at Harvey's

Versatility is the key element that has made James Stephens III the success story that he is today.

Stephens brings his seemingly endless supply of impersonations and songs to Harvey's Comedy Club at 8 p.m. on Sunday, July 15.

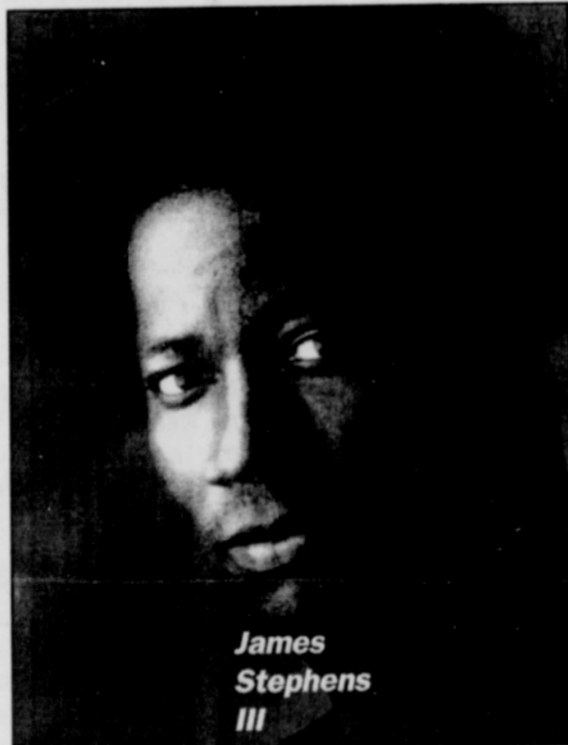
As a law student at the University of Washington, Stephens was earning extra money in clubs during Seattle's mid-80s comedy boom. After coming in as a finalist in the Seattle Int. Comedy Competition, Stephens moved to Los Angeles and the comedy scene in Seattle collapsed. Coincidence?

After arriving in Hollywood, Stephens began earning appearances on specials on HBO and Showtime and was a regular on the Fox comedy series *The Edge*.

Stephens draws from his experience as the youngest of seven children; a self-proclaimed city boy with a country heart, the result of being one-part Army brat and two parts being raised on the strong sensibilities of his mother a southern black woman.

These are threads which are woven tightly into his comedic fiber.

Harvey's is located at 436 N. W. 6th Ave. Reservations are recommended by calling 241-0338.



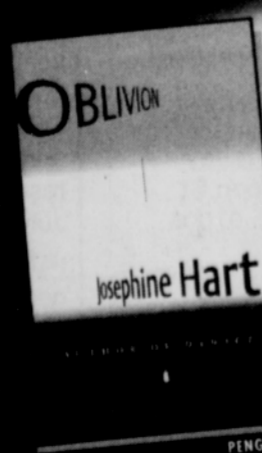
James Stephens III

Mario Winans Story Of My Heart



With *Story Of My Heart*, Mario Winans presents a debut R&B album whose musical landscape is spotted with positive messages of hope, goodness and spirituality. The 22 year-old writer/producer/performer has recorded an enduring project that taps all the best elements of R&B music: solid song structure, catchy hooks and rhythms, meaningful lyrics, and emotional vocals. Mario says the best thing about *Story Of My Heart* is its musical and lyrical flow. "You get such a positive feeling from it," he gushes. "It's peaceful, and easy to connect with. My goal is for it to give people strength to better their lives and relationships."

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Oblivion is a mesmerizing novel of death and forgetting, love and memory by the author of *Damage*, Josephine Hart.



Jonathan Wilson's *The Hiding Room* is part political thriller, part poignant love story—an absorbing drama of World War II and the Middle East.

Wyclef Jean

On the eve of the release of his debut "solo" album on RuffHouse/Columbia Records, the Fugees' Wyclef Jean cheerily makes an observation that's at once obvious and profound. "This the first time kids get to hear Clef -- you know Clef standing by himself as Clef," he says definitively. "So it's like you get to feel what Clef is about. What does Clef stand for? What does he represent? I think people heard the Fugees eclectically. But they never heard, 'This is Clef's side; this is what he represents.' It's important for kids to know that, yeah, we're positive, but there's a twist to it -- we're not soft. It's like the Bible is in one hand, the gun is in the other."

Before the international success of the group's multi-platinum sophomore set, *The Score*, the Fugees



(Refugee Camp) approached hip-hop's worldwide sound-stage with a seemingly contradictory point-of-view/frame-of-reference; they collectively emerged from the depths of their New Jersey studio, the Booga Basement, with Clef leading the attack, an acoustic guitar in one hand, a microphone in the other. The mission was simple: to bring the plight of American ghetto youth -- native-born and transplanted alike -- to a world wide audience.

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