

News

Jazz

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a close-knit community. For example, Hanks said, nationally known Black musicians played the downtown clubs in the 1940s and 1950s, but they couldn't rent hotel rooms in segregated Portland. They relied on a network of people in Albina to pick them up at the airport and provide them with places to stay.

While the 1940s and 1950s are regarded as the "golden age" of Portland jazz, Albina's scene thrived through the following decades, and the festival will feature some musicians who came up in Portland jazz during the 1960s and 1970s.

'Like night and day'

Drummer Ron Steen, who hosts weekly jam sessions at Clyde's Prime Rib and plays regularly at Wilfs and Augustana Lutheran Church's jazz gospel service, grew up on Vancouver Avenue, and started playing in

Portland clubs as a teenager. He would cross the street to play at Paul Knauls' Cotton Club.

Steen said growing up in the neighborhood he had the chance to see jazz legends like Thelonius Monk — and was mentored by a host of jazz luminaries including Mel Brown, Thara Memory and journalist, musician and club owner Bill McClendon.

"All these people were not just musicians. They were just like surrogate parents in a lot of ways," Steen told *The Skanner*.

Dennis Bradford also came up in Portland's jazz scene, mentored by his father, jazz trumpeter Bobby Bradford. The younger Bradford started playing drums when he was just eight years old, and his career has taken him all over the world. He lived and played music in Japan for 27 years, and while he moved back to Portland to be nearer family five years ago, he still travels heavily for work.

Traveling is part of life

for a working musician, he said, but he said the difference between Portland's jazz scene in the 1970s versus now is "like night and day."

"There were a lot more jazz clubs. There were a lot more places to play. The club scene was completely different than what it is now," Bradford told *The Skanner*.

Both Bradford and Steen will play at this weekend's festival, which Hanks said was inspired by his dad's stories and which is dedicated to the memory of his mother, Fern McCoy Hanks.

When approached to play at the festival, Bradford was eager to play locally again.

"I said it would be nice to do it, because it would be nice to let everybody know I'm back home. It would be nice because I love music," Bradford said.

The Stingray Café is located at 240 N. Broadway. Tickets are \$10 and are available at the door. For more information, visit Albinajazzfestival.com.

Film Review: It's Halle Berry vs. Hillbillies in 'Kidnap'



Halle Berry plays a mother desperate to save her child in the action-packed 'Kidnap'

by **Kam Williams**
For *The Skanner News*

Karla (Halle Berry) is a stressed-out single-mom waitressing in a diner when she'd rather be spending more quality time with her young son, Frankie (Sage Correa). In fact, today, he's patiently waiting right there in the restaurant for her overtime shift to end.

“Her maternal instincts kick in, and she decides to pursue the perps

After she finally gets off, the two drive to an amusement park for what promises to be a fun-filled afternoon. Trouble is, she's in the midst of bitter custody battle over Frankie with her vindictive ex-husband (Jason George).

That explains why she wanders a few feet away for a little privacy when she gets a call from her divorce attorney.

Unfortunately, it's enough of a distraction to afford a lurking kidnapper (Chris McGinn) an opportunity to pounce. Next thing you know, Margo's dragging the kid to a waiting

getaway car with her husband Terry (Lew Temple) at the wheel.

Karla frantically rushes into the parking lot where she drops her cell phone before spotting a suspicious Mustang GT with tinted windows and no license plates peel rubber. At that point, her maternal instincts kick in, and she decides to pursue the perps despite the fact that she's driving a relatively-sluggish, Chrysler Town & Country.

What ensues is an extended chase scene that lasts the rests of the movie. So unfolds *Kidnap*, a low-budget variation of "Baby Driver" directed by Luis Prieto ("Pusher"). Although the plot arrives riddled with comical holes big enough for Karla to drive her minivan through, the picture nevertheless proves pretty compelling thanks to a combination of heart-pounding action and the protagonists convincing embodiment of pure desperation.

It's Halle vs. hillbillies in a high-octane showdown where there's never a doubt about whether "Mommy Driver" will prevail.

Very Good ★★★

Rated R for violence, profanity and scenes of peril

Running time: 95 minutes

To see a trailer for *Kidnap*, visit TheSkanner.com.

Kam Williams

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