

Two Louies

OREGON MUSIC

Rory wrecks Hesperus

THE CROWD AT THE WRECK of the Hesperus was incited to a near riot by the electrifying performance of the master blues-influenced Irish rocker Rory Gallagher. Gallagher's appearance was the first in a series of concerts at the Wreck by promoter John Bauer. I arrived as the opening act, Kid, was finishing its encore, a hard rock one.

From the rear of the newly de-partitioned Wreck, I witnessed a jam-packed capacity crowd of around 500 gearing up for what promised to be a devastating show by Gallagher. It sounded loud but not overly distorted or overwrought with extreme high and low end ear-piercing shrieks. I found out that a relatively new sound company that has done club work in the area had started to work with Bauer. Concert Audio Systems, headed by Tom Robbins, has been active in New Wave shows throughout the Northwest. Intrigued, I decided to check out the sound for myself and cruised the club, finding it to be excellent, near deafening and evenly dispersed.

Rory's hour and a half set instigated the audience to wildly cheer "Rory, Rory, Rory" (and so on) prior to his entrance. Wreck manager Dennis Franklin allowed the crowd complete freedom to express their enthusiasm and appreciation for this performer, last seen by Portlanders at the Paramount two years ago. Franklin was confident the crowd would behave in spite of the aura of excitement which prevailed. There were no outlandish or violent incidents and everyone I spoke with enjoyed the show.

At show's end, the lights went on, the disaster scene became apparent and I immediately sympathized with the cleanup crew. After an encore, the crowd was not easy to persuade to leave, but after a bit they went peacefully. I waited for



Rory along with the other press people, and he was finally called by Peter, his road manager.

Rory emerged, still dripping with sweat, and cordially invited me in. He began by telling me about his bass

player, Gerry McAvoy, who's been with him since early '71, and Ted McKenna, former drummer for the Sensational Alex Harvey Band, and that he'd gone back to a three-piece band, foregoing a keyboardist, around a year ago.

Whenever I see a three-piece unit as tight and with the dynamic stage presence of Rory's, somewhat reminiscent of Alvin Lee's Ten Years Later, I'm reminded that an audience's interest can still be sustained by a few worthy musicians. Each player seems to perform that much more intensely, and with Rory's band there were few spaces in the hard-driving sound. Rory's unique sound comes in part from a Gretsch mid-sixties SG copy with customized Gibson pickups running through a combo amp setup consisting of twin 50-watt Marshalls with another one used as a monitor. Rory uses this same amp arrangement everywhere he plays, and credited his sound man, Phil MacDonald, formerly with Fleetwood Mac, with keeping his sound clean. He admitted he likes clubs equally with small halls but expressed intrepidation at playing arenas. I told him that I missed hearing more of his blues material during the evening's primarily hard rock concert, as he performed only a couple of blues pieces.

He responded that he gears his selections to the type of hall and the crowd, vibing on this gig's "good time" younger set.

Rory has two more albums to do for Chrysalis after having completed his fourth and most recent, *Top Priority*. The new album will be a live one from this and his recent European tour and will possibly be a double one. If it is, he'll leave a side open for embellished studio cuts, adds and guest players. Rory plans on continuing a more elemental hard rock sound, progressing away from his earlier, jazzier moods explored on *Calling Card*.

Remembering my preference for some of his touching acoustic and blues numbers, Rory assured me that he'll "always keep the blues ingredient as it's essential to what I do." And he does do it very well.

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STAFF NOTES

BOB RIDER IS THE CO-publisher and account executive for TWO LOUIES. He's asked us to explain the name and tradition of TWO LOUIES. TWO LOUIES used to be *The Oregon Tavern and Lounge Guide*. Bob operated the magazine under that name until last month.

TWO LOUIES defines itself as an "entertainment trade publication." Since the prime industry in entertainment here is music, we're primarily about music.

The music industry thinks of this as *Louie Louie* country.

Bob is a legendary live entertainer himself.

He hit a home run off Eddie Feigner (The King and His Court) at Portland's Erv Lind Stadium and was written up in both *The Oregonian* ("Bob Rider of the all-stars hit a rare home run") and *The Oregon Journal*, which ran the story under the headline "Feigner Yields Homer" and said, "A member of the Portland All-Star Team provided the highlight of the game."

In true journalism tradition, both papers spelled Bob's name wrong. TWO LOUIES never will.



Bob Rider: Homer off the king himself

Bob's new partner and co-publisher is Riley Outpost, who thought up TWO LOUIES and insisted we get the words *Sex, Guns and Dope* on the cover of the first issue.

Both Bob and Riley have a third partner, Bill Taylor, who keeps the books, drives a white Rolls Royce, has a beautiful wife and is into French cooking.

LOUIE the third.

Too Louie in her own right, Annie Farmer nabs Rory Gallagher after his table-turning performance in northeast Portland, making him promise to "put some blues back in the set."



Annie shows Rory the TWO LOUIES

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Erratum & Blunders

In last month's issue we left a word out of Dan Lissy's UP THE COUNTRY article ... making him sound like not a writer. When he really is. The sentence read: "John Borroz's voice has an oddly appropriate scat quality." We typo'd it to read: "John's voice had an oddly scat quality." Oddly indeed. Hopefully we do better on Dan's Rounder Update this month. Also in last month's cover story, we typo'd the line that was supposed to say, "Wherever Penny Allen is discussed, Eric Edwards is mentioned." An is became an in, ruining it for Eric's scrapbook and anybody that pays attention.

CONTENTS

Lefty Murzbaum's first trip to Eugene from Berkeley was "like cruisin' into a driver education movie, but instead of children chasing balls into the street and guys washin' cars with lawn sprinklers, it was freaks chasin' frisbees." Last seen racing around the endgrooves of a Steve Miller album, Lefty tells about the Oregon sixties' "free form hokey-pokey" music culture and where it'll be at in the future.

The Player's perspective joins the TWO LOUIES outlook with Pierre Oulette's view of rock survivors in Portland. The former lead guitarist for Paul Revere and the Raiders and Don and the Goodtimes remembers the good stuff and turns up "between the overhead TV and the gas heater" in a Portland club.

TWO LOUIES' Annie Farmer calls in reports from the rubble after Rory Gallagher's spectacular show at the Wreck of the Hesperus. A report accurately filled with words like *electrifying* and *devastating*.

Friend of the band Buck Munger says if the Who tragedy in Cincinnati had happened at a football game, "We'd have it from five camera angles, and it would be on the league highlights ... Nobody would be suggesting the players couldn't play in the next town the next week."

The *Paydirt* film company almost loses one of the heavies in a near-fatal motorcycle accident. Stephen Sharp survives like the tough guy he portrays in Penny Allen's feature film.

Johnny and the Distractions leave the state to cut a single. Free Hatfield turns *Billboard's* "most promising" Portland rock act on to John Bauer, mega-promoter, over dinner. Later, everybody meets the ladies from Heart and a cottage cheese eating dog.

TWO LOUIES director of data and liner notes, Dan Lissy, says he can't see much happening in the Portland rock scene but if anybody can hang together and make it, it'll be Freestyle.

As the World Turntables rambles on into the second season with all the rumor cut to fit. Walley Heider is moving to Portland, *Billboard* says disco is done, jazz is healthy and rock is stronger than ever in the Northwest

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TYPE & REPRODUCTIONS
The Publisher's Friend/Al Schwartz

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OUT OF TOWN
LT's Country Inn

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Paydirt heavy bites dust, lives



In *Paydirt*, Stephen puts a rural Oregon family up against the winery wall.

Stephen Sharp lived through a James Dean-sized traffic accident barely days after his first movie, *Paydirt*, was in the can. In the true Hollywood fashion of bright lights, fast vehicles, Stephen drove his BMW motorcycle at a high speed into another vehicle and ended up attached to life-support systems at Emanuel Hospital's intensive care unit.

The *other* driver was cited in the accident.

Stephen suffered multiple broken bones, lacerated liver and a few other dings sufficient to make you queasy. For the first two days, the word on Stephen was piss poor.

Being 20 and a tough guy in and out of his film career, Stephen recovered

quickly and became one of the first patients at Emanuel to escape Intensive Care in a wheelchair. Within a week, he was rolling down the hall attached by tubes to an overhead of liquid bags feeding medicine and nutrients.

His sense of humor prevailed.

He laughed till it hurt when visiting *Paydirt* director Penny Allen told him

he'd "have to do it over again, to get the sound right ..."

In *Paydirt*, Stephen plays a young rock-n-roll guitar player whose current gig calls for tunes on a 12-gauge police riot gun.

Outside his film character, Stephen is a young rock-n-roll guitar player and rider of a slightly twisted BMW.

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THE PLAYER: In 1958, he was 13 years old and Rock-n-Roll was 2



Don Galluchi left the Kingsmen to form Don & the Goodtimes (Pierre the Player pictured second from left.)

THE WHITE SIDE OF ROCK and roll is a little over 20 years old, and after various con— tortions, spasms and twitches, sports a face that looks like a drainage map of the Rockies.

At the superstar level, it has taken a brutal toll, but the true damage is to be found down on the streets, in the digital pinball bars of suburbia, in the purgatory of the motel lounge circuit, in the neo-redneck boogie joints where drug-induced decibels mask out the daily pain. It is here that the great throng of players stumble through their professional lives, with an occasional star bobbing to the public surface while the rest remain forever in a state of confused submersion. Some are fed by the cruel fires of self-deception, plunging blindly at the jugular of success. Others just buckle in quietly after a few hair-raising turns around the track. All eventually suffer the same fate.

Mick Jagger said it best: Time waits for no one. Starting with Joe's Garage, wave after wave of performers have taken the precipitous plunge into the street-level rock world and struggled back to the shores of reality a few years later to become dentists, machinists, manicurists and other functional units in the contemporary urban scheme. The ex-psychedelic bass player wanders out into his split-level garage for the hedge clippers and notices that old Sunn amp stored behind the freezer with a few flecks of Orange Sunshine still clinging to the grille cloth. His wife has been bugging him about a new Betamax and that old gear might just sell for enough to make the down payment.

He hesitates. After all, he still knows a few people in the music business and you never know when someone might need a little backup ... He stops. The reality of the situation punches through the haze. He backs up the station wagon and carts the aging amp off to a downtown music store. He joins the legions of the musically dead, and after 20 years he has a multitude of company. Down on the street, there's no such thing as long-term survival.

Not quite, that is.

The Leaky Roof is a small tavern on Jefferson Street across from KGW. Occasionally a poster will appear in the window announcing the Saturday night appearance of a band called the Sludge Brothers. Inside is a classic big city bar with wooden booths, formica tables and little else besides the beer art behind the bar. The band sets up on the floor between the overhead TV and the gas heater. Most of the band displays an unabashed enthusiasm for the music they play: Stones, Hendrix, Doors and other such material from the Golden Age when rock and roll was truncated into *rock*. Behind them, underneath the TV, is a solitary figure who seldom smiles as he plays Stratocaster guitar through an amp half the size of a suitcase. He maintains a curiously distant stance in the midst of overturned pitchers and flinching neon. This is as it should be. After 22 years of playing, his mere presence defies the odds. He is one of the survivors.

To give the story a small steel sliver of allegory, we shall call him, simply, *The Player*. In 1958, he was 13 years old and rock and roll was 2. Amidst the mud puddles and smokestacks of Tacoma, Washington, he solemnly dedicated his life to learning the guitar solo in *Rock Around the Clock*. It was a lonesome, uphill struggle, because at the time owning a guitar was put on a par with carrying a switchblade. Mothers were mortified. Police suspicious. Finally, a pint-sized redheaded woman from Oklahoma showed him how to play *Under the Double Eagle* and inadvertently fixed the course of his life. He would parlay this simple knowledge into a life of madness.

That same year, he acquired a Les Paul Jr. guitar and a small amp to torture his parents with. To compound their growing repulsion, a chopped and channeled '48 Ford couple pulled into the driveway and two ducktailed thugs ambled up to the door. They had heard about The Player and wanted him to join their band. A couple of weeks later, he played his first gig. He was still in the eighth grade.

At 15, he was playing in a beatnik coffee house on South Tacoma Way. It was very dark and inhabited by college

people who smoked pipes and talked existentialism. The only other player was a blind Filipino guitarist. One night the Filipino got mad and challenged someone to fight in the alley. The Player went along as a witness. The Filipino won fair square.

After working his way up through the hard-core Seattle-Tacoma R&B circuit, The Player moved to Portland in 1963 and was dismayed to find the city's music running much closer to Lawrence Welk than Gene Vincent. However, it was a time of change, and he was soon playing with a band called the Royal Notes, replete with Ivy League haircuts and powder-blue blazers. At the same time, a very different band was oozing into shape on the other side of the city. Its leader was employed at Dammasch Hospital

For one glorious teenaged summer he played with Revere's band, which at the time was operating out of Boise, Idaho. There were blondes. Cadillacs. Flashy clothes. Cases of beer. Carnal knowledge. And, finally, his abrupt dismissal from the band.

It seemed he was more interested in playing than performing. Not good in a band that might have won the grand prize in the coming rock and roll sweepstakes. He joined the Army and wound up in El Paso, Texas, where he wandered into a bar in the back of a bowling alley on the way to nowhere. A band called the Bobby Fuller Four was playing and The Player was asked to sit in. It worked out well because they were all up from the street, like him. They were making a record called *I Fought the Law and the Law Won*, which subsequently scrambled up the



The Player, far left, as a 1980 Sludge Brother

and probably would have been committed except for a chronic lack of space. He had the absurd name of Revere Dick. Putting discretion before vanity, he called his band Paul Revere and the Raiders.

The Player's path crossed with Revere's in the spring of 1963. A nervous Revere phoned him and said the regular guitar player was sick and did he think he could handle the gig? Although he was only 19, The Player already had six mean years notched into his axe. Of course he could handle the gig. When it was all over, Revere came up and, in true Hollywood style, said, "Kid, I love you. You've got guts."

charts. A year later, Bobby Fuller was found dead in a Texas motel room. Mean streets.

In late 1964, he was back in Portland with a local band called Don and the Goodtimes. Several singles and an album were recorded and the band became a regional power before receiving the kiss of death by signing on as a warm-up act on the big-time concert circuit.

There was a tour with the Beachboys. The Player was riding up an elevator with drummer Dennis Wilson at a hotel in Vancouver, B.C.

"I drive a Ferrari. What kind of car do you drive?" asked Wilson.

cont. from pg. 5

"I drive a '56 Ford," replied The Player.

"You really ought to do something about your hair," said Wilson. The two never spoke again.

As Don and the Goodtimes entered into the declining side of their show biz utility cycle, The Player jumped off and disappeared into the jungle of old apartment buildings then located behind Portland State University. Here he saw the seedlings of the explosion that would burst across the cultural landscape a few years hence. Chemical and organic substances of the most exotic nature. Bushels and bushels of long hair. Acoustic guitar playing. Other realities.

For The Player, one happy aspect of the late sixties rock movement was the resurgence of blues, which he understood instinctively from his early days. When the Crystal Ballroom was at its peak, he played there weekly in the house band. One of the many acts to come through was B.B. King, the definitive blues guitar player. As they played to warm up the crowd, The Player saw a black man come up toward the front and listen. He couldn't believe it. It was B.B. himself, and he came up to The Player when the set was over.

"You played real good," said B.B. A week later, Country Joe McDonald played the Crystal and said

The Player was one of the worst guitar players he'd ever heard. It's hard to get consensus among entertainment folks.

In 1969, tired from a decade of playing rock, The Player decided to grow up musically and become a jazz player. To finance this dubious venture, he found himself spiraling down into an endless series of old-style cocktail gigs. He eventually wound up playing Zeke's Arabian Room on Sandy Boulevard with many concentric circles surrounding his young eyes.

"Say, have you ever heard of the Marquis De Sade?" the barmaid asked.

"Never mind her," said the bartender. "See those guys over there?" He pointed to some shitfaced appliance salesmen at the far end of the bar. "Millionaires. Every one of them."

Twenty nightclubs later, The Player found himself playing with a show band at Harvey's Wagonwheel in Tahoe. The leader/star would tell jokes about the Pope to people who never looked up from slot machines. He played *Tijuana Taxi* on the trumpet. No one noticed. For a big close, he sang a medley of Jim Nabors songs. People would ask the bartender if there was something he could do about the music. One time a chubby, balding little man came in and loved the show. He applauded after every number. His name was Joe Conforte and he owned most of the

whorehouses in Nevada. Everyone in the band got a complimentary pass to the Mustang Ranch. Even the two girl dancers.

"YOU PLAYED REAL GOOD," SAID B.B.

He drifted north again to the Oregon coast, to a bar in Cloverdale called the Dory. He backed up a logging contractor who turned country and western singer on the weekends. The singer had black, shiny hair and cowboy boots and always drank bourbon on the rocks when he played. He would take a drink, stare

pensively into the red smoke, turn to The Player and say: "You know, my old lady really pisses me off." Without waiting for comment he would launch into the next song. The Player liked the gig. The singer was honest and the patrons truly loved the music.

Back in Portland, The Player finally got a break playing jazz with the Carl Smith Orchestra. Jim Pepper heard him playing and liked what was happening. Within a few months, a new band was put together to play at the Helm that included Pepper, Tommy Grant and Ronnie Steen. The Player was suddenly in very heavy company and had to run to catch up. In the end, it was a creditable performance that lasted over a year.

Now things began to sputter. The player did a concert series with bassist Dave Friesen, and then a little studio work. His marriage broke up. He played much less. Eventually, his only contact with the real music world was an occasional sit-in with some old friends in Sleazy Pieces. But he just couldn't quit. Sitting at home, he would automatically reach for the guitar and fire off a few scales. Occasionally he would get inspired and write a tune. Music never got far from his heart.

So he's playing in public again, a survivor. Between the overhead TV and the gas heater. Exactly where he belongs.



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Evolution of an Oregon art rocker

Art school to the free form bokey pokey

By LEFTY MURZBAUM

SEEN' THE KIMBO UPDATE in TWO LOUIES takes me back. My best friend came up from Southern California to school in Eugene. I went to that "hippie art school" in Oakland. I'd drive my truck up to Eugene Suburbia and it was like cruisin' into a driver education movie, but instead of children chasing balls into the street and guys washing cars with lawn sprinklers, it was freaks chasin' frisbees. Right out of High School they became instant suburbanites, without a 10-year stint in the factories. I liked the country, though.

In any case, my buddy used to play guitar with these guys and I'd always hear him talkin-off these names ... like characters from a Louie Lamour rock western firing Colt six-strings from the hip. I quit art school and checked into the boat yards and machine shops in Southern California ... after living a meatball's throw away from Alan Watts on Mount Tamalpais in '71.

In '72 in Southern California the discos were popping up in shopping malls. Places like Jekyll and Hyde's. I'd go into these places in a greasy tee-shirt with hair typical of a European savage. I'd sit at the bar and survey the place for chicks, alone, lonely, missing the hominess of the more spiritual sixties rock fare. At any rate, all I could see were the guys ... standing poised in pants up to their armpits, hobnail puddle-hopping boots, hair hats, flower print dress shirts and blah-zay boffo birds at their sides. The women were all slicked, but not slicked up, down or out ... They were slicked in, in some kind of demure uniformity. The unwritten, unspoken disco ethic began to emerge. I could barely see their faces in the candlelight and smoke. They seemed to be the summum bonum of restraint when they danced. They wouldn't upstage the Don Machio peacocks who took them on expressionless tours of sewed-up motion.

Kick, spin, twirl ... together ... in control. American suburban folk dancing.

I must point out that all through the fifties and sixties a place in Long Beach called the Cinnamon Cinder was packed with the same dancers every night of the week. It was a black slacks, white shirt, greased back social microcosm. The chicks had wigs two feet high and Aunt Jemima on their eyelids. These kids were all wonderfully

naively "in love" with each other. They'd all danced with each other so often the routines were spectacular. Guys with black, straight hair and level sideburns. Extremely polite, even gallant, as if charmed into defrogged princes. The place is now a misty vision to me. For two decades it bopped and slow danced in an endless fifties teenage romance. Doo doo doo wah ...

Some Angels came in one night and beat everybody up, so they had a "no longhairs" policy. My pals played there steadily for a year or so since they had mastered their slickness. They were dating all these dreamy women from the "Lost Cotillion" and suspiciously lost their short hair wigs on the New Year's Eve gig.

I left the shopping mall discos in '72 and headed for Oregon. California has a spirit to it that is only accentuated as one goes north. In those days, there weren't quite so many neon oases on the side of the hardened interstate arteries. I was cruisin' in my big blue four-door Bonneville. I had everything in my trunk. I was coming to work on a project with an old friend from

stopped in Ashland. He told me about some music that night in the gym. The freaks came out of the woodwork doing free form hokey pokey to loud acid wine rock. It was great to stomp two years of stifled "plastic" nightclubs off my boots and get back to primordial hoedown motion ... it's great being stoned out with people in the same plane.

I arrived in Portland, sold my car and went through total hell when my partner took pictures of himself doing my work and telling everyone in the world he'd done what in fact I'd done. He couldn't even look me in the face and tell me I'd done it, done it well, or that he had lied by implying to everybody that he did it.

It was the first time in my life I wanted to consult a psychiatrist ... for him.

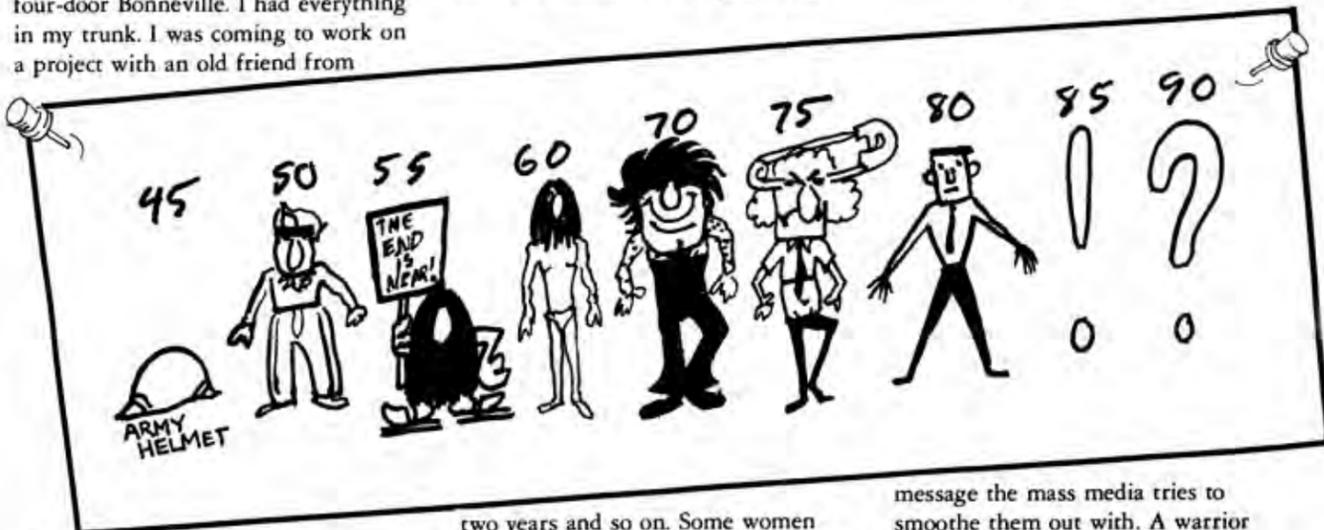
I had these good ol' human blues. More and more I turned to the piano.

My love affairs were lasting two years, then one year, then two weeks, then two months, then a year, then

bands is that they have to go on the road to promote.

Disco is a music industry trend, not a music trend. Nobody wants to see disco musicians. All they want to see is themselves backward in a mirror with a high-price light bulb superimposed on their pants and fog coming out of their dress code outfit. Punk is a music trend. It responds to culture, not denying it, like disco. Both are cases of shit rising to the top ... proving our society has a flow chart. I seriously wonder what Leonard Bernstein must think knowing some punk kid makes twice the money he does without spending it because everything for sale makes 'em sick.

Be warned that not all punks are punks ... and punk is not here to stay, it's here to grow out, up and then old like everything else. So in 1989, when I see some rainbow sherbet hair cut in the front of me on the bus on the way to the soylent green cannibalism factory, I'll say, "There's a punk, a hold-out to *ugh*, ready for every mind



Berkeley, in Portland. Northern California went by. I was lonely for the summer of love, stuck on the carousel from "hippie days," another TV teenage social melodrama. I remember, in our fifth year in Reno, my sister's boyfriend opened the first psychedelic shop in Haight Ashbury. I was 15 and playing football with the Wooster Colts. Yes, I was a skinhead. The Charlatans played the Bucket of Blood Saloon in Virginia City. A peace sign would get you a good ride hitchhiking. San Francisco hippies kept coming to our place and playing guitar with my brother while I drank beer and cruised with the Night Riders. of the purple cross.

As I cruised into the *big green*, I saw this freak with a purple long underwear shirt and three feet of hair standing in a crosswalk with his thumb out. I knew I was returning to Mecca. I

two years and so on. Some women aren't any more serious about love than some men and some men don't get laid till college and broken relationships can breed broken relationships.

Now I laugh in the middle of my old live songs and feel more strongly about the new ones. I also pick my friends more carefully, but I can spot a flower child from miles away. I still prefer hippies. It's in the eyes, not in the shoes.

In any case, my theory about disco, having known many good musicians (like the TWO LOUIES Kimbo update) take up tombstone territories in the LA pro music scene after some middleman broke their band to bits, is this: Since the advent of Phil Spector the engineer began having more and more clout. The distributing company would build a studio, get great engineers, one cheap talent and the best pros available. The hassle with

message the mass media tries to smoothe them out with. A warrior against mediocrity who wants to uproot it forever, not just trim it back for awhile.

I'll bet I look over and see a longhaired burnt-out freak and I'll say, "There goes a real pacifist, a person dedicated to righteousness among people and love." I'll like them more because they continue with conviction.

I'll also look around and see those kids who copped out, went for straight-assed bucks, lied to themselves inside, climbed the social and economic ladder, betrayed their friends, their culture, their generation, and sold themselves like race horses to the bigwigs. My ex-partner will be crowded into that section of the bus, sobbing that he was a good boy, that he never smoked pot or got drunk or took the sixties seriously, thought punks were revolting and liked plastic musak. They'll eat him first.

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As the world turns

THE GRAND OL' SOAP OP'RY



Johnny & the Distractions, Billboard's "most promising" Portland rock band

Billboard's Northwest Special on the stands now got some of the story straight on the Portland music scene ... Most of the right band names were there, some managers' names were spelled wrong ... Seattle coverage again dominated the issue, highlighted by a four-page ad from Albatross Productions, promoting Heart and Albatross personnel.

From Portland, Ken Fitzgerald reported a "decline in disco" throughout the Northwest. "A record distributor in Portland was quoted as saying disco records are 'stagnating — holding their own but just staying there.'" In Seattle, Bonnie McKassey of RCA said, "It's a product we can't even give away."

In the disco club scene, Billboard reported Portland's new Metropolis as one of the region's hottest, naming DJ Kirsten Johnston as the regional female disco personality.

But by and large the Billboard report says that "rock is coming back stronger than ever" in the Northwest. Rock records sell better, and a local country rock group in Seattle, the Sky Boys, have "surprised merchandising experts" by holding onto the number five spot in area sales.

Local bands are starting to sell records.

Johnny and the Distractions were referred to in the spotlight issue as "Portland's most promising rock act" ... The Burnside Bombers also rated coverage in the international trade journal's examination of Northwest music.

The plug comes at exactly the right time for the Distractions with the planned release of *Rock Me Tonight/Guys Like Me* Feb. 1.

Some big visits to Portland by entertainment industry heavies this month.



The Brothers Warner conquer Hood

Warner Brothers' president Frank Wells came up with Bill Sarnoff, head of Warner Publishing, to check out the emerging artist community and drop in on some live entertainment.

Highpoint of their quest for Oregon thrills must have been during a 14-hour climb up and down Mount Hood. Frank and Bill made the climb in a party of five and said they practiced for Hood by climbing Mount Blanc last year.

Meanwhile, the street word is that Hollywood's most famous sound engineer, Wally Heider, has bought a home in southwest Portland and is moving his home if not his business here.

Wally began his engineering career in Portland, moved to Los Angeles, where he became a wizard at remote (live) recording, picked up clients like Frank Sinatra ... he opened a studio on Selma Avenue in Hollywood in the sixties, attracting players like Eric Clapton and George Harrison.

He opened a second major studio in San Francisco and sold the L.A. facility to the Beachboys ... reportedly walking blocks to a bank with literally millions in cash from the rock-n-roll transaction in a briefcase ...

It'll be nice to see him walking around Portland.

Meanwhile, Portland's jazz community may lose the all-time favorite joint in Ray's Helm if support for live music doesn't pick up ... Ray says he may have to cut back on the bands if attendance doesn't improve.

In Salem, two clubs dominate the live music scene, the White Coaster and The Museum ... Portland's bands are beginning to find their way there.

The Burnside Bombers have established a beachhead in Washington at Nick's Tavern in Amboy ... with Vancouver live music all but extinct, the small town near Battleground serves the liveliest musical events between Portland and Seattle. The Bombers reported the first few dates were strange and mainly attended by some pretty colorful-neck type people who gave way to goodtime folks who can't get enough of the band.

Exporting the Burnside image? The Silversmith expands its interest in live music.

Follow up to last month's cover story on the making of Penny Allen's movie, *Paydirt* ... *Rolling Stone* magazine plans a feature on the rising significance of regional film makers and Penny will be profiled. *Paydirt* heavy Stephen Sharp barely setaped through a near-fatal motorcycle accident right after shooting ...



Paydirt stars Lola Desmond and Tom Bates, seated far left and standing with daughter

Dave Tower is one of Portland's most active music industry entrepreneurs. He runs an active recording studio, has launched a record label and is marketing the music of the city's best rock bands through a regional FM radio syndication. The studio offers three free hours to any band that buys the tape and Vector's first *Everything's Jake* has just been released. Dave tells us his trip:

Q: How would you respond to the local musicians who say there is not a suitable master recording facility in Portland?

A: I would say most of the musicians in Portland really haven't recorded enough to understand the process ... Basically, there's a progression in recording that every musician should take, from their basement two-track to live four-track things to eight-track, to 16-track, to 24-track. The problem now I find in Portland is most musicians feel they have to have an enormous amount of tracks to get a good product out, and the end product usually ends up sounding overproduced.

Q: So you feel Portland has the studios needed to generate record deals?

A: Sure. There's probably three recording studios in Portland that have the quality to do that ... if the artists themselves or the producers take enough time in pre-production to think about what they're doing. We get in some situations where a band is paying us \$35 an hour to arrange vocal harmonies ... That's ridiculous.

Q: What is Soundsmith's live music radio syndication program all about?

A: Well, we're working with KQFM in Portland to produce a 12-series show once a month into syndication starting in January ... Basically, the band comes into the studio and performs in front of a live audience so you can get better quality in a live situation than going out to a club and recording them ... that is mixed down and put into a one-hour show format, later aired on KQFM ... When we have 12 shows in the can, then we'll put it into syndication throughout the Northwest.

Q: Who are you recording?

A: Wheatfield, the Burnside Bombers, Live Wire Choir, Rising Tide, Street Corner Band, Johnny and the Distractions ...

Q: Where will *Everything's Jake* be marketed?

relations things, instore airplay, radio station airplay to generate sales in test markets, then you've got something solid to make a major label for distribution ... to go to them and be able to say, "Here, we sold X number of copies, it cost us X number of monies to do that and this is the bottom line profit it made ... It got airplay on these stations and is being sold in these stores." To answer your question, *Everything's Jake* is being test marketed in Portland, Seattle and Denver, Colorado ... The label itself has major distribution in Oregon, Washington and through Budget Tapes & Records in Denver and Seattle, which gives it about 13 more states.

Q: Are you looking for new acts for the label?

A: Yes. All the time. Basically, we have two deals ... If we feel it's the right act, we'll put up all the money and pay the artist a royalty, and secondly ... artists out there in the world who want to record an album or 45 but have no idea how to get the exposure to sell a thousand or 2,000 copies can come to us and pay for the recording and production and then we'll take a percentage for distributing it ...

TWO LOUIES' favorite national music magazine, *Musician, Player & Listener*, runs a great rap from Robert Fripp on the New Realism, a musical manifesto for the eighties. Insight as to what's in store for the commercial musician of the eighties. What he can and can't expect. Most of the bad rap goes to the industry's conventional wisdom that says a record shouldn't be recorded until it's a hit. Some great numbers on what artists are getting now at the star, intermediate and art levels. What it's costing to produce the product and what's expected in sales. These figures are contrasted to the New Realism: star, intermediate and garage. Bottom line is that the most healthy place in the industry is right down here making-a-living. The players are working.

The Gateway Elks are looking for help for the Gateway Children's Eye Clinic. Chairman Gil Gilbert is looking for tons of non-returnable glass bottles to grind up for salvage. The Elks have a drop-off spot at 711 NE 100th, or they'll pick it up if you call them at 255-6535.

The Thriftones, Portland's discount rock-in-toll rummage sale, are starting to penetrate the New Wave consciousness centering around the Long Goodbye ... Considered outsiders by established acts like the Wipers and Neo-Boys and sometimes accused of having too much fun, the Thriftones were recently hailed by *The Oregon Journal* as "one of the more entertaining New Wave bands in Portland."

Hickory of the Thriftones commented, "Sometimes, through a common attraction towards New Wave music and a ridiculously wide spectrum of influences, we're actually able to channel this rampant eclecticism into unique music."

The Clamps couldn't have said it better.

The Orange Peel continues to go gangbusters with heavy metal music like Sequel, which the club has put on the airwaves in local radio spots.

ZZ Top's Billy Gibbons sends congratulations on the first issue of TWO LOUIES and appreciation for the Texas story on Project Terror ... Gibbons also wants in on the *Two Louies Sturgeon Fish Off* scheduled for this summer and already entered by fellow Texan and good buddy Tony Dukes ... next issue of TWO LOUIES will have ZZ Top dates and fish-off rules.



Billy Gibbons of ZZ Top coming for the fish

Jan. 13, a Sunday, move briskly to the Jantzen Beach Mall from 4-6 p.m. for a free look at a real legend, Walter Bridges directing his 19-piece band. If you miss the freebie, it's worth the bread to catch Walter and the band at the Greenwood Inn the third Saturday of each month.

Walter Bridges is the guy who got Doc Severin out of town. Doc was a 19-year-old player in Walter's band, switching trumpet leads with Walter himself. Charley Barnett came to Jantzen Beach in 1944 and Walter lost Doc to late-night television forever. Since Doc, Walter says, "I've best yet had been Johnny Lee, livin' in Clackamas right now," who played horn for Walter in the early fifties.

Walter's man for the eighties is Howard Gatley.

You can also catch some authentic jug band music in the five persons of the Metropolitan Jug Band, appearing Fridays at the Leaky Roof. The band headlines Fritz Richmond, who played jug and washboard with the original Jim Kveskin Jug Band.



Next month: Cheap sun glasses

1979 closes as a record year of sorts for the record business with a reported 2,000 jobs gone away forever. In a last gasp of bad news, MCA announced the end of Infinity Records and the closing of their own artist development department. Maybe with 2,000 middlemen gone we can get back to a reasonable retail price.

The Greg Smith-Thata Memory gig at the Neighbors of Woodcraft Dec. 29 is on videotape. Al Alexander of Channel 10 caught it for posterity and later broadcast. Thata's two-part Afro-American show aired on the station Dec. 23 and 28. The Neighbors gig was also audio taped by Soundsmith Studios ... another Vector release?

Upepo did well at the Sweet Revenge Dec. 20-22.

Key Largo announced a planned format change to include live music in January but two weeks before Christmas cancelled the tentative bookings ... including Upepo.

TWO LOUIES FINALLY GOT A response out of the reclusive Buck Munger after the Who concert in which 11 people were trampled to death. Knowing he is an old friend of the band, we rang him up on the phone. Buck was somewhat defensive of the band's good name and rock's image in general.

Here are some excerpts from that conversation:

TL: Another legendary Who happening, what's your take?

BM: I think if it would have happened at a football game in the same city we'd have it from five camera angles and it would probably make league highlights ... certainly nobody would be saying the players couldn't play in the next town the next week ...



Opening for the Buckingham 67

TL: But because it's rock-n-roll ... ?

BM: ... the musical badguys. The media haven't been to enough live, large rock concerts to report them accurately and the establishment is traditionally scared to death of the rock trip.

TL: Plus the Who have a pretty violent image ...

BM: Eventful, for sure. Keith killed his chauffeur by accident in the early seventies ... a mob of skinheads caught him outside a club getting into his Bentley and jumped him. When he fought his way to the car to drive away, they threw the driver under the wheels. Keith was completely exonerated, but as you can imagine, it had a pretty scary effect on him.

TL: Part of being a rocker is asking for it ...

BM: Ya ... nobody likes a chicken, huh?

'The Kingston Is Portland's jazz tavern'



—J. Michael Kearsy—

THE KINGSTON IS NOT A coffeeshop. The Kingston is Portland's jazz tavern. It is located in an odd-shaped "flatiron" building at 20th and Burnside near Civic Stadium. This space was occupied for years by the New Moon Tavern, a neighborhood institution filled with baseball memorabilia. The walls are now covered with beautiful grained woods and the main attraction is the music. The Kingston has filled a need for the national jazz artist passing through our town with an intimate club, an attentive audience and management that is into the music.

Recently a friend from Seattle called to make sure I got out to hear saxophonist Johnny Griffin and his quartet. He performed two joyful shows that night at the Kingston, living up to his musical nickname, the Little Giant. The band also featured Idris Muhammed, one of my all-time favorite drummers, pianist Ronnie Matthews and bassist Ray Drummond. The surroundings seemed perfect for such a show and the camaraderie of the audience was obvious. These people are lovers of traditional jazz, swing and bop, and the Kingston is where they find it.

Since the tavern's renovation in 1977, there was a year of catering to the soccer and baseball crowd. The introduction of live music came in November of 1978 and the club has established its reputation with a series of national jazz performers and constant exposure of the fine local jazz talent. Woody Shaw, Ted Curson, Richie Cole and vibist Bobby Hutcherson have all played to packed houses. This year the Kingston will deliver Dexter Gordon, pianist Art Lande, a Lew Tabackin/Billy Higgins quartet and possibly the Old and New Dreams Group (Cherry, Redman, Haden and Blackwell.)

For the month of January, some of Portland's finest talent will perform. Sonny King's trio will be playing the first weekend, performing Sonny's original music, according to the Kingston's manager, Rick Woritz. Mel Brown and Herb Kloss will be there on the 11th and 12th, and the amazing Multnomah Rhythm Ensemble follows with two nights of multimedia and musical expression of a sort rarely heard in these parts. Thursday nights provide lots of surprises as Gordon Lee hosts jam night, with everyone expected.

The Kingston is an Oregon-style tavern, supporting Oregon's musicians and providing a special atmosphere for touring jazz players, out of the smoky basement and into the air. And the popcorn's free!

—J. Michael Kearsy—

MUSICIAN'S BENCH: Gear for the Eighties

TWENTIETH CENTURY Earth offers a great deal to amuse the inquisitive musician. Imagine the thousands of years it took to evolve from beating on logs and chanting to the development of the most sophisticated acoustic instruments, for instance the accordion or grand piano. Electricity was discovered. Now imagine all the changes in instruments since Les Paul jammed a phonograph needle on an acoustic guitar and discovered amplification. That was a measly 50 or 60 years back. In those few years, some of the instruments we play have changed more significantly than any instrument prior to that in any time period 10 times as long. I find it fascinating to speculate about the next 50 years of change.

The music synthesizer is undoubtedly the instrument most rapidly being adapted to suit the widest of applications. Fifteen years ago, the band playing down the street didn't know what a synthesizer was. Today, they probably own at least one. In the next 15 years, I wouldn't be surprised to see 95 percent of the rest of the keyboards replaced with synthesizers.

For those of you who have not yet acquired a great deal of synthesis knowledge, I am gladly offering my opinion in this and the next few columns on what you should know or might like to know about synthesizers.

I still get asked too frequently, "What's a synthesizer?" (Mostly by non-musicians over 40). I've never bothered to see what Webster says, but I say that a synthesizer is a device consisting of sound sources, modifiers and controllers. Furthermore, the fundamental building blocks have operating parameters that are varied by changing a DC control voltage (voltage controlled).

To get a good feel for this definition, you've got to understand a little about sources, modifiers and controllers. Let's start at the source.

Most common of the sound sources is a voltage-controlled oscillator (VCO). This is an electronic circuit that outputs various wave shapes (sine, sawtooth, pulse, etc.) whose frequency is dependent upon an input control voltage (CV). It is industry standard that a music VCO changes exactly one octave for a one-volt change in CV. Another common source is a noise generator. Using a noise generator and filter (a modifier-type component), it is simple to synthesize a windstorm or surf.

The voltage-controlled filter is the most significant modifier component that comes to mind. Audio processed in the filter can have harmonics accentuated or removed. It also is useful in creating different attack sounds. For example, the VCF settings are crucial to a string sound as well as a clavinet sound. Some of the modifiers are the voltage-controlled amplifier (VCA), sample and hold, ring modulator, reverb, phase shifter, etc.

Controllers are the third group of modules essential to the essence of the synthesizer. Pitch and modulation wheels, levers and ribbons, sample and hold units, keyboards, joysticks and guitar synthesizer interfacers are all controllers. Perhaps the most prevalent controller, however, is the envelope or transient generator (EG). This is a circuit that "sees" each new note played and initiates a varying CV used to change some of the parameters of the other components to achieve the desired result. For example, to synthesize a woodblock sound, the note must have fast attack and then fade away almost as fast. The envelope generator is the device that turns the VCA on and off with the appropriate attack and decay times.

Be sure to read more about the nitty-gritty details of these devices in next month's Notes.

—Larry Church—

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Lissy's Pick to Click

QUITE POSSIBLY THE "OLDE boye" is getting jaded by constant overexposure to mad-deningly mediocre pap played the same way over and over and over again in most clubs and taverns on the music circuit. One thing I can say for sure, and that's that I've been ready and waiting for a truly refreshing rock band to play in a westside bar for many moons. Finally, Freestyle.

It was one of those Tuesday one-nighters at The Earth. Though underpublicized, The Earth's one-night stands have helped local bands such as Sky River, the Burnside Bombers and others to get the exposure that all bands need, especially in the beginning.

Freestyle, whose members are Teddy Deane - saxophone, Craig Mayther - guitar and vocals, Jim Stewart - guitar and vocals, Rich Englund - bass, Craig Abrahamson - drums and Roger North - drums is not only a band that deserves exposure but is also a group of musicians who are on the road, both individually and collectively, to success, if they all maintain.

What have they got that's so important? Freedom. Yes, their name is Freestyle, and it fits. Here is a band that can travel, without noticeable effort, from era to era, capturing the essence of an old folk-blues tune, moving right into a sixties rocker, adding a taste of jazz or beefing up a fifties classic.

It was clear after the first couple of



Craig Abrahamson, Craig Mayther, Teddy Deane, Jim Stewart and Rich Englund of Freestyle

songs that Freestyle was in good form that Tuesday night, but their third song, *Sittin' on Top of the World*, really cooked. It was nicely arranged, very well-balanced.

Former Rounder Richard Tyler sat in on piano, his delicately funky riffs blending right in, rather like a summer rain on the Columbia.

Guitarist Jim Stewart contributed an excellent vocal midway through the set, performing what sounded like an old Buffalo Springfield tune. But the highlight of the set was Freestyle's version of *Ode to Billy Joe*. Veteran

musician Craig Mayther set the song up in a country-rock style, then he and most of the band gradually faded themselves out, leaving drummers Craig Abrahamson and Roger North alone for about 10 minutes, in which time they pulled off a captivating dialogue for percussion that, unless I was hallucinating, included the drum solo from *Inna-Gadda-Da-Vida*, which someone had requested.

Freestyle recently finished a two-month run at Storefront Theatre, performing Teddy Deane's original score for the rock opera *Epsilon*

Eridani. Unanimous praise from *The Oregonian*, *The Journal* and *Willamette Week* for the range of Mr. Dean's vision and the band's performance serve as further evidence of Freestyle's potential.

If someone asked me which of the local bands I thought to be the most likely to make it "big," I'd have to answer that in my opinion, pickins are kind of slim right now except in jazz and blues, but if any regional rock band is going to stay together and make it, it'll be Freestyle.

—Dan Lissy—



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BASKETBALL

MAJOR DIVISION

Dr. Bernard's	5-1
Claudia's	4-1
Allyn Homes	3-2
Ruth Ashbrook	2-4
USIA	0-6

COMMERCIAL A

United Salad	3-0
Grace Collins	3-0
Malarkey Roofing	1-1
PHJ Gear Works	1-2
Walker Const.	0-2
Riverside Inn	0-3

COMMERCIAL B

KPAM	3-0
Eklund Mill	2-1
Interstate Hauling	1-2
PCC Sylvania	1-2
Best Vegetable	1-2
Spirit of 76	1-2

COMMERCIAL C

R.F. Wenslow	3-0
Dolph Court	3-0
Hamm's	1-2
Crestview	1-2
Team Sports	1-2
The Plague	0-3

COMMERCIAL D

NFMC	2-0
Utility Equipment	2-1
PCC Cascade	1-1
Louisiana Pacific	1-2
Gutters	1-2
Flav R Pak	1-2

COMMERCIAL E

Broadway Furniture	3-0
Oohs Latt Bo Hunks	2-1
Portland Police	2-1
Anodizing	1-2
Eldons Headlines	1-2
PCC Ross Island	0-3

COMMERCIAL F

Oak Const.	2-1
Glisson Const.	2-1
Malarkey Green	2-1
Golden West	1-2
Watertrough	0-3

COMMERCIAL G

W.S. Gagnon Co.	3-0
ABC Roofing	2-1
Basic Fire	2-1
Acme Trailers	1-1
Oregon Retinners	0-2

COMMERCIAL H

Gresham Lighting	3-0
Spare Time	2-1
Crackweeds	2-1
Port Hole	1-2
U.S. Bank	1-2
Port Plastic	0-3

COMMERCIAL I

Blue	3-0
Close Const.	2-1
Lomac Motors	2-1
S.E. Cagers	1-1
Prophets	0-3
KBOO	0-3

INDUSTRIAL A

Columbia Dist.	3-0
PP&L	2-1
Kelly	2-1
Coopers Ly Brand	1-2
Arthur Anderson	1-2
Stan Wiley	0-3

INDUSTRIAL B

Burroughs	3-0
Bay News	2-1
Post Office	2-1
Esco A	1-1
Xerox	0-2
Hyster	0-3

INDUSTRIAL C

Produce Row	3-0
ITT	3-0
Howard Cooper	2-1
Zee Bee A	1-2
N.W. Trailer Parts	0-3
Coca Cola	0-3

INDUSTRIAL D

WDI	2-1
Esco	2-1
Platt Electric	2-1
Columbia Steel	1-2
Interior Assoc.	1-2
Drivers	1-2

INDUSTRIAL E

Associated Wholesale	3-0
Providence Medical	2-1
Gas Blazers	1-2
Equitable Savings	1-2
FM Rockets	1-2
CH2M	1-2

INDUSTRIAL F

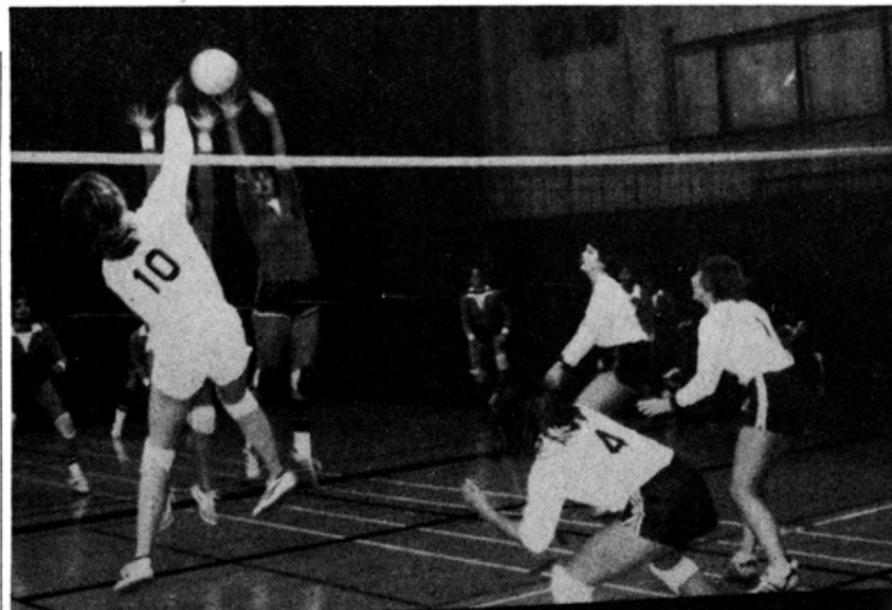
Empire Pacific	2-0
Georgia Pacific	2-0
Consolidated Supply	1-1
Huffman	1-1
BPA	1-2
Niedermeyer Martin	0-3

INDUSTRIAL G

Familian N.W.	3-0
Subaru N.W.	2-1
Esco B	2-1
Corps of Engineers	2-1
Esco B	1-2
Fred Bay News	1-2
Overhead Door	0-3

6' AND UNDER

A	
Jazz De Opus	2-0
Golden Garter	2-0
Last Hurrah	1-1
R.D. Rome Concrete	1-1
Dions	1-2
Athletics	0-3



Next month: Volleyball in TWO LOUIES

B	
Nor Red	2-1
Evie and Myrtles	2-1
W. Quick	2-1
Larson Oil	1-2
Barbies Cafe	1-2
Auto Body Spec.	1-2

C	
Sleep Unlimited	3-0
Bubble Machine	3-0
United Salad II	2-1
Final Touch	1-2
Walter Brokerage	0-3
SOM	0-3

D	
Hunt Painting	3-0
Home Tram	3-0
Beav. Arco	2-1
Chaos	1-2
Eights Enough	0-3
At Last E.S. Jeep	0-3

E	
Moore Litho	3-0
Wanke Reps.	2-1
Clinton St.	2-1
PP&L #3	1-2
Warriors	1-2
Magicians	0-3

F	
Jantzen	3-0
Electric Co.	2-1
Shipsetters	2-1
Indian Youth	2-1
Coast Trading	0-3
PP&L #2	0-3

G	
Sporting House	3-0
Continental Hardwood	2-1
Antiques and Funk Bombers	2-1
Dull Blades	1-2
Division St. Plumbing	1-2
Oregon Act Attitude	0-3

DARTS

Pro League — Final

1. Horse Brass Pub
2. Velvet Keg
3. Irish Inn
4. Fu Lu Sho
4. Elephant and Castle
6. East Ave.

TROPHY LEAGUE #1

1. Velvet Keg
2. Mr. T's
3. Brew and Cue
4. Black Bull
5. Prefetto's
6. Elephant and Castle
7. Darwin's Theory
8. Bull and Brew
9. Horse Brass Pub
10. East Ave. Tavern

TROPHY LEAGUE #2

1. Horse Brass Pub #1
2. Bear Paw
3. Velvet Keg
3. Irish Inn #2
5. Horse Brass Pub #2
6. Gladstone Tavern
7. Black Bull
8. Brew and Cue
9. Irish Inn #1
10. Spotlight

LADIES LEAGUE

1. Horse Brass #1
2. Black Bull
3. Velvet Keg
4. Mr. T's
5. Maynard's Dart and Trophy
6. Horse Brass Pub #2

Rainier Light

Discover How Good Light Beer Can Taste.

Manchester Distributing
620 NE Kelly
Gresham, Or.
667-5494

Live Music

THE EARTH

632 NW 21st
227-4573
Jan. 25 Paul DeLay Band, Jan. 7 Kerry McCoy Quartet with Lester McFarland, Jan. 9-12 Dirty Legs, Jan. 13 John Fahey, Jan. 14 Kerry McCoy Quartet with Lester McFarland, Jan. 16-19 Upepo, Jan. 21-22 Harper Band, Jan. 23-26 Wheatfield, Jan. 27-28 St. Champagne, Jan. 30-Feb. 2 Trigger's Revenge.

THE FAUCET

6821 SW Beaverton-Hillsdale Hwy.
297-2702
Closed for remodeling in January.

FOGHORN HARBOR

1134 SW Jefferson
227-4209
Jan. 3, 10, 17, 24 Bruce Fife; Jan. 4, 16, 23 Craig Caruthers; Jan. 5, 12 Carole Donaldson; Jan. 6, 20 Lew Jones; Jan. 9 Bob Clifford; Jan. 11, 18, 25 Sean Slattry; Jan. 13, 27 Barbara Bernstein; Jan. 19, 26 Denny and Kathy; Jan. 30, 31 Allan Wachs.

THE GENERAL STORE

10015 SW Hall Blvd.
(near Washington Square)
245-4239

Live music Wednesday-Sunday; Jan. 2-6, 9-13 Wishmaker; Jan. 16-20, 23-27, 30-Feb. 3 Blue Gin.

HERITAGE INN

5021 SE Powell
775-8278
Jan. 2-5 Cock 'N' Bull, Jan. 8 Contra Band, Jan. 9-12 Street Corner Band; Jan. 15 Hip Pocket; Jan. 16-19 Tracks; Jan. 22 Sho-Nuff, Jan. 23-24 Legacy, Jan. 25-26 Dr. Corn, Jan. 29 Reef Aires, Jan. 30-Feb. 2 Slowtrain.

THE HOBBIT

6024 SE 52nd
771-0742
Every Monday Mel Brown Trio.

ORSE BRASS PUB

4534 SE Belmont
232-2202
Friday-Saturday Pope Paul, Sunday Sean Slattry.

JODY'S COUNTRY KLUB

12035 NE Glisan
255-6548
Live country music seven nights a week. Monday-Tuesday Jimmy Patton Band, Wednesday-Sunday Outa Hand Country Band (Friday and Saturday with Jimmy Patton.)

KIDS 'N' I

(under new ownership)
2845 SE Stark
233-8197
Jan. 2, 4-5 Chaser; Jan. 16 TBA; Jan. 18-19 Easy Walker Band; Jan. 23 Cimmaron; Jan. 25-26 Gnowbone; Jan. 30 TBA, Feb. 1-2 The Bradleys.

THE LAST HURRAH

555 SW Alder
224-1336
Every Monday Cal Scott Group, every Tuesday Sho-Nuff, every Wednesday Burnside Bombers, Jan. 3-5 Island, Jan. 10-12 Seafood Mama, Jan. 17-19 Trigger's Revenge, Jan. 24-26 Slowtrain, Jan. 31-Feb. 2 Johnny and the Distractions.

THE LONG GOODBYE

300 NW 10th
228-1008
Every Sunday New Wave, every Monday open mic, every Tuesday poetry night, Jan. 3 Wallpaper, Jan. 4 Tesseract, Jan. 5 Ramblin' Jack Elliott, Jan. 9 Gnowbone, Jan. 10 Sheila and the Boogie Men, Jan. 11-12 Harper Band and Freestyle, Jan. 16 Dan Commie Special, Jan. 17 Wallpaper, Jan. 18-19 Express and St. Champagne, Jan. 23 Allan Wachs, Jan. 24 Sheila and the Boogie Men, Jan. 25-26 Freestyle and Madison Ave. Band, Jan. 30 jazz review, Jan. 31 Wallpaper.

LT'S COUNTRY INN

1200 SE Orient
Gresham
665-9959
Friday-Saturday the Good Ole Boys.

PC&S

1038 SW Morrison
227-9210
Jan. 2 Beau Kelly, Jan. 4-5 Frank Griffith and George Svetich, Jan. 10, 18, 19 Cam Newton, Jan. 11-12 David Friesan and John Stowell, Jan. 25-26 Rich Halley and Gordon Lee, Jan. 17 & 24 John Jensen and Dave Leslie.

ORANGE PEEL

6327 SW Capitol Hwy.
246-1530
Jan. 2-5 Legend (Jan. 4-5 with Sequel), Jan. 12 Fire Eye (Jan. 11-12 with TBA), Jan. 13 RIGON Jam, Jan. 16-19 TBA, Jan. 23-24 Sequel.

ACK'S FRONT AVE.

37 SW Front
222-5217
Every Tuesday Freestyle, Jan. 2-5 Upepo.



Festival seating: Braving the crush

Jan. 9 Trigger's Revenge, Jan. 11-12 Slowtrain and Cruise Control, Jan. 17-19 Burnside Bombers and Reef Aires, Jan. 24-26 Johnny and the Distractions, Jan. 30-Feb. 2 Paul DeLay Band.

SILVERSMITH

11921 SW 22nd (22nd and McLoughlin)
Milwaukee
659-6666
Live music Wednesday, Friday, Saturday, Jan. 4-5 Coyotes, Jan. 11-12 Paul DeLay Band, Jan. 18-19 The Ritz, Jan. 25-26 Sky River.

SWEET REVENGE

1004 SW 3rd
223-5258
Jan. 3-5 Gian Russo and Mike Parrish Quartet, Jan. 10-12 Rich Halley and Freebop, Jan. 16-19 Cruise Control, Jan. 24-26 Cal Scott Group, Jan. 30-Feb. 2 Cruise Control.

WHITE EAGLE CAFE AND SALOON

836 N Russell
282-6810
Live music Monday-Saturday, Jan. 3-5 Bogas, Jan. 10-12 Pete Karnes Blooz Band, Jan. 17-19 Paul DeLay Band, Jan. 24-26 Driving Sideways, Jan. 31-Feb. 2 Pete Karnes Blooz Band.

WRECK OF THE HESPERUS

1200 NE 102nd
252-0965
Jan. 2-5 Johnny and the Distractions, Jan. 9-12 Crown, Jan. 16-19 Fire Eye, Jan. 23-26 Legend and the Seales Bros.

ZACK'S

3000 SE Powell Blvd.
232-8216
Jan. 2-5 Lips, Jan. 8-12 Rising Tide, Jan. 16-19 Johnny and the Distractions, Jan. 23-26 Checker Bros.

MAYNARD'S
TROPHIES & DART SHOP

5228 S.E. FOSTER RD.
PORTLAND, OR.
775-5648

Dartboards and Supplies
—Engraving—

For ALL Sports
Wholesale and Retail

Complete line of Trophies & Plaques
Maynard Corl, Owner.

The GENERAL STORE

Versatile 50's & 60's
MUSIC

- Disco
- Rock
- Country Rock

LIVE MUSIC

Wed.-Sat. 9 p.m.-2 a.m. - Sun. 8 p.m.-1 a.m.
New Football Flipper Machines 2 Pool Tables

RESTAURANT
Home Cooked Specials
Monday thru Friday
7-7 Mon.-Fri. 7-5 Sat. Short Orders Sun.

Get Loose!
Get Down!
Get Funky!
at the Lounge

Every
Wednesday
LADIES NIGHT

7 FT. BIG-SCREEN TV

10015 S.W. Hall Blvd. Metzger
245-4239

The BUSH BAND

Jan. 9, 11-12 Kids 'N' I
Jan. 23-26 White Coaster (Salem, Or.)

Jan. 18-19 Sore Thumb (Long Beach, Wa.)

Dub Debrie, Tag Eckles
Wick Kadderly,
Craig Mustain
775-1872

EDIBLES LIVE MUSIC SPIRITS

WHITE EAGLE
Cafe & Saloon
Portland, Oregon Since 1905

BEST LIVE MUSIC Thurs thru Sat
HAPPY HOUR PITCHERS, \$1⁰⁰ - 4:30-6:30 EVERY DAY
MONDAY - DIRTY MUTHER NIGHT
Any drink made with Coffee Lolita or Kamora, \$1⁵⁰
RUSSELL STREET SPECIAL, \$1⁹⁵ (Our giant hamburger loaded with everything). Starting at 6:30pm
TUESDAY - BUCK NIGHT
Well drinks \$1 including Margaritas, Sunrises & Bloody Marys
STEAMERS SPECIAL, \$3⁵⁰ (Bucket of steamed clams). Starting at 5:30 p.m.
WEDNESDAY - TEQUILA NIGHT
Margaritas, Sunrises, etc. — Any drink made with tequila, \$1⁵⁰
FISH & CHIPS SPECIAL, \$1⁹⁵. Starting at 6:30pm
THURSDAY — LADIES' NIGHT

\$1.50 cover 8:30-11 p.m. — LADIES ADMITTED FREE — FIRST DRINK FREE FOR LADIES

836 NORTH RUSSELL

282-6810

Events

Food

BLACK BULL TAVERN

5118 SE Powell
771-6227
Happy hour Monday-Friday 3 p.m.-5 p.m.
Free pool seven days a week, 1-3 p.m.

BUZZARD'S ROOST

8000 SE Foster
774-1261
Every Monday 9-ball tourney, \$50 guarantee.

DANDELION PUB

31 NW 23rd
223-0099
Free bingo Sunday 5-7 p.m.

DARWIN'S THEORY

4822 SE Division
233-0448
Dart tournament every Wednesday 8 p.m., blind draw doubles. Cribbage tournament every Tuesday, 7 p.m., \$2 entry. Ladies night Friday, 8 p.m.-10 p.m., 20¢ glasses, 60¢ pitchers for ladies. Thursday 25¢ glasses, 75¢ and \$1.25 pitchers 7 p.m.-9 p.m.

THE FAUCET

6821 SW Beaverton-Hillsdale Hwy.
297-2702
Ladies nights Wednesday and Thursday. Wednesday night — free cover, 25¢ glasses, 75¢ and \$1 pitchers for ladies. Thursday — two bottles of Henry's for price of one, \$1 and \$2 pitchers for ladies. Happy hour 4 p.m.-7 p.m., 25¢ glasses and 50¢ pitchers. Free snacks.

THE GENERAL STORE

10015 SW Hall Blvd.
near Washington Square
245-4239
Ladies night Wednesday 9 p.m.-midnight. Well drinks half-price for ladies.

HARPO'S TAVERN

3532 SE Powell
234-5919
4:30 p.m.-7 p.m. Monday-Friday happy hour.

HERITAGE INN

5021 SE Powell
775-8278
Wednesday ladies' night, Thursday 25¢ beer 8 p.m.-10 p.m., happy hour 5 p.m.-7 p.m. Monday-Saturday.

HORSE BRASS PUB

4534 SE Belmont
232-2202
Dart tournament every Tuesday, 8:30, blind draw doubles.

HUNT AND FISH TAVERN

12750 SW Farmington Rd.
Beaverton
644-7847
Wednesday invitational 8-ball pool tourney, Thursday women's open 8-ball tourney, 8 p.m., \$3 entry; Saturday open 9-ball tourney, double elimination, 5:30 p.m., \$5 entry; Sunday mixed doubles, 8 p.m., \$5 entry. Monday-Friday happy hour 4 p.m.-6 p.m., Wednesday pitcher night — two pitchers for \$1.50.

ICKABOD'S

12475 SW 1st
Beaverton
646-0222
Saturday 7:30 p.m. mixed doubles pool tournament; Sunday 7:30 p.m. bingo.

JODY'S KOUNTRY KLUB

12035 NE Glisan
255-6548
Tuesday — cowboy night, anyone wearing a cowboy hat gets discounted drinks. Happy hour 4:30 p.m.-7 p.m. Monday-Friday.

KEG 'N' I

400 SE 82nd
256-9427
Wednesday foosball tourney, draw your partner 8:30 p.m. Happy hour Monday-Friday 4:30-6:30 p.m.; Thursday ladies' night 8-midnight, large pitchers \$1.50, glasses 25¢, wine 50¢.

KIDS 'N' I

(under new ownership)
2845 SE Stark
233-8197
Wednesday dimers 7-9 p.m., Monday-Friday free pool 11 a.m.-4 p.m.

LT'S COUNTRY INN

1200 SE Orient Dr.
Gresham
665-9959
Wednesday night bingo 8 p.m., meat prizes. Happy hour Monday-Friday 3 p.m.-5 p.m.

LONGBRANCH WATERHOLE

8119 N Denver
289-3920
Happy hour 4 p.m.-8 p.m. Sunday-Thursday.

THE LONG GOODBYE

300 NW 10th
228-1008
Monday night open mic, \$1.50 pitchers all night.

OLDE TOWNE LEGEND

413 W Burnside
241-9269
Rush hour 4 p.m.-6 p.m., 60-oz. pitchers \$1.75 with hors d'oeuvres. Monday night football special — footlong hotdogs and \$1.75 60-oz. pitchers.

PIGEON—TOED ORANGE PEEL

6327 SW Capital Hwy.
246-1530
Tuesday night — free keg of beer compliments of Q100 7 p.m.-?, free cover Wednesday and Thursday.

RIVERSIDE INN

545 SE Tacoma
232-6813
Wednesday pitcher night, large pitcher \$1.25, 8 p.m.-10:30 p.m.; Thursday ladies night, large pitcher \$1.25 to ladies 9 p.m.-11 p.m.; happy hour 4:30-5:30 p.m. daily, \$1.25 large pitchers.

RIVERWAY INN

6439 SW Macadam
246-5108
Happy hour Monday-Friday 4-6 p.m., half-price beer.

SHIRE INN

7311 NE Sandy
282-9921
Tuesday novice foosball tourney 8 p.m., Thursday open foosball 8:30, Jan. 3-6 Shire Inn Kickoff Foosball Tourney, \$3,000 prize fund. Happy hour 4:30-6:30 p.m. Monday-Thursday.

SILVERSMITH

11921 SW 22nd (22nd and McLoughlin)
Milwaukee
659-6666
Happy hour Monday-Friday 4-6 p.m.; Tuesday nacho night, 25¢ beer 8-10 p.m.; Wednesday ladies' night, wine 50¢, large pitchers \$1.50 for ladies.

SWEET REVENGE

1004 SW 3rd
223-5258
Thursday ladies' night, no cover for ladies 4:30 to 8 p.m., two for one glasses of beer.

WHITE EAGLE CAFE AND SALOON

836 N Russell
282-6810
Monday Dirty Muther Night — any drink with Coffee Lolita or Kamora \$1.50. Tuesday buck night — well drinks \$1. Wednesday tequila night — any drink with tequila \$1.50. Thursday ladies night — cover \$1.50, ladies 50¢, first drink free for ladies.

WRECK OF THE HESPERUS

1200 NE 102nd
252-0965
Wednesday and Thursday everybody's night, no cover.

ZACK'S

3000 SE Powell Blvd.
232-8216
Happy hour seven days 4 p.m.-7 p.m. — two for one drinks. Wednesday ladies' night — free cover — 25¢ well drinks and 5¢ beer for all ladies, Thursday buck night — all drinks \$1 7 p.m.-10 p.m.

“HE HAD THE ABSURD NAME OF REVERE DICK. PUTTING DISCRETION BEFORE VANITY, HE CALLED HIS BAND ‘PAUL REVERE AND THE RAIDERS.’”

(Page 5)

The Riverway Inn has been selected TWO LOUIES editorial hangout for the month of January. Writers will gather there for great food and live entertainment.

Owned by Portland music business veteran Dave Orange, assisted by maitre d' Jose Duenas and backup cook and rhythm guitar player Victor Suvick.

BLACK BULL TAVERN

5118 SE Powell
771-6227
Featuring four types of sandwiches served with tossed salad, or try out special pocket sandwich.

BULL PEN TAVERN

1730 SW Taylor
222-3063
Good food includes sandwiches, soups and salads.

BUZZARD'S ROOST

8000 SE Foster
774-1262
Good sandwiches, hot chili, hot butterhorns. Food served 24 hours.

CLAUDIA'S

30th and Hawthorne
232-1744
Home of the famous "Boss Burger." The most extensive menu of any tavern. Try the award-winning tostada.

C.W. POST'S PICADILLY INN

1940 SE Morrison
232-6709
Featuring Hairy Handrail chili, sandwiches and fresh clam chowder on Fridays.

DANDELION PUB

31 NW 23rd
223-0099
Deli sandwiches featuring roast beef, fresh homemade soups, salads. Open 11:30 a.m. Monday-Saturday, 4 p.m. Sunday.

DARWIN'S THEORY

4822 SE Division
233-0448
Our kitchen is open from lunch to 1:30 a.m., serving thick homemade sandwiches and soups rich with flavor.

THE EARTH

632 NW 21st
227-4573
Great sandwiches, appetizers, salads and dinner specials.

THE FAUCET

6821 SW Beaverton-Hillsdale Hwy.
297-2702
Serving deli sandwiches, burgers, salads. Open for lunch at 11:30 a.m.

FOGHORN HARBOR

1134 SW Jefferson
227-4209
Homemade soups and chili, New York red onion, sauce on a footlong hotdog, excellent sandwiches, best shrimp louie in town!

GENERAL STORE

10015 SW Hall Blvd.,
near Washington Square
245-4239
Open Monday-Saturday 7 a.m. Serving breakfast, lunch and dinner.

HARPO'S

3532 SE Powell
234-5919
Try our thick sandwiches. A big portion of meat (one-third of a pound) or our open-face sandwich. Henry's, Bud, Natural Light and Miller on tap.

HOBBIT

6024 SE 52nd
771-0742
Prime rib, spaghetti, tostadas, steamed clams, homemade sandwiches and soup, salads, crepes.

HORSE BRASS PUB

4534 SE Belmont
232-2202
Featuring English meatpies, also assorted sandwiches.

HUNT AND FISH TAVERN

12750 SW Farmington Rd.
Beaverton
644-7847
Serving a variety of deli sandwiches, chicken. Open 24 hours, seven days a week.

ICKABOD'S

12475 SW 1st
Beaverton
646-0222
Homemade sandwiches with potato salad plus soup of the day. Homemade chili.

THE ID

3532 SE Division
235-0818
Featuring Greek steak, souvlaki, sandwiches, Greek plate, Greek salads.

JODY'S KOUNTRY KLUB

12035 NE Glisan
255-6548
Steaks, seafood, sandwiches, soups, salads. Open 8 a.m. for breakfast.

KEG 'N' I

400 SE 82nd
256-9427
Deli sandwiches, burgers, chili, BBQ beef, salads, open for lunch.

KIDS 'N' I

2845 SE Stark
233-8197
Homemade sandwiches and chili.

LAST HURRAH

555 SW Alder
224-1336
Featuring lasagna and cannelloni, daily specials, grilled hamburgers, pizza, salads and homemade soups. Open for lunch and dinner.

LONG BRANCH WATERHOLE

8119 N Denver Ave.
289-3920
Homemade chili and sandwiches served daily.

THE LONG GOODBYE

300 NW 10th
228-1008
Homemade soups, cheese specials, crab sandwiches, steak sandwiches, imported beers and wines and much, much more.

LT'S COUNTRY IN

1200 SE Orient Dr.
Gresham
665-9959
Homemade sandwiches.

OLDE TOWNE LEGEND

413 W Burnside
241-9269
Salad bar, sandwiches and soup. Open 10 a.m.

PC&S

1038 SW Morrison
227-9210
Superb sandwich menu, salads, extensive list of fine wines. Open 11:30 a.m.

PIGEON—TOED ORANGE PEEL

6327 SW Capital Hwy.
Hillsdale Shopping Center
246-1530
12 assortments of sandwiches and homemade pizza. Soups and salads.

RIVERSIDE INN

545 SE Tacoma
232-6813
Portland's finest Coney Island, fish and chips, quality sandwiches.

RIVERWAY INN

6439 SW Macadam
246-5108
Specializing in omelettes. Featuring steaks and seafood plus sandwich specialties, salads, soups, chili and breads. Take out and catering offered. Still the only full-service restaurant in the Johns Landing area.

SACK'S FRONT AVENUE

737 SW Front
222-5217
Now serving pizza by the piece. Sack's sub, chili, soups and salads.

SHIRE INN

7311 NE Sandy
282-9921
Home of the famous open-face ham sandwich. Also regular sandwiches, pizza and homemade chili.

SILVERSMITH

11921 SW 22nd
Milwaukee
659-6666
Hamburgers, nachos, delisand, homemade chili, deep-fried veggies.

STRAWBERRY FIELDS

Rt. 2, Box 753
at Dodge Park Blvd. and Pleasant Home Rd.
Gresham
663-3901
Assorted homemade sandwiches which include house special, "The Hungry Muthah."

SWEET REVENGE

1004 SW 3rd
223-5258
Homemade soups, sandwiches, salad, pizza and specialty plates. Open at 11 a.m.

WHITE EAGLE CAFE AND SALOON

836 N Russell (one block off Interstate 5)
282-6810
Serving steamers and sandwich specialties from 11 a.m.-10 p.m. Monday-Friday, 5 p.m.-10 p.m. Saturday.

WRECK OF THE HESPERUS

1200 NE 102nd
252-0965
Burgers, homemade sandwiches.

ZACK'S

3000 SE Powell
232-8216
Featuring special charbroiled burgers, steaks, seafood, salad bar, Monday and Tuesday 6 p.m.-10 p.m. all food two for one.

Video

Games

Jan. 26 you'll be able to experience "the largest video projection system in Portland" on display at the Sporting House on NE Hawthorne.

"It'll knock your shoes off," said an employee.

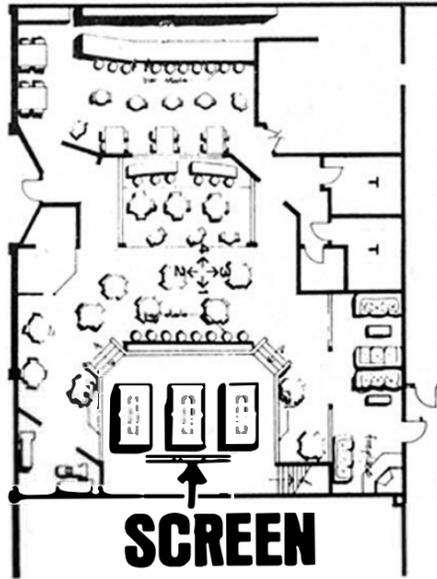
Forty-eight square feet of viewing surface to see athletic events, simulcast concerts and eventually cable programming.

The Sporting House also plans to feature live music and, at press time, was in negotiation with Marv Hubbard as a possible live opener. Hubbard, formerly of the Oakland Raiders, plays "jockrock" music.

The club will hold 200 jockrockers and employ 20 people.

The club will feature a carefully constructed menu you can afford on your Master Charge or Visa card. If the tune isn't happening and the band doesn't hold your attention, duck into the electronic game room for some Space Invaders or Flash.

Eight-foot footballers on the wall, live music in the corner and games to pass the time till the food gets there.



The Sporting House features a 48 square foot viewing screen

ToGo

C.W. POST'S PICADILLY TAVERN
1940 SE Morrison
232-6709
Henry's and Blitz kegs, all other two days notice. Kegstainers, ice, taps.

HARPO'S TAVERN
3532 SE Powell
234-5919
Bud, Natural Light, Henry Weinhard's and Blitz. Kegs available (one-day notice). Other by appointment only.

HUNT AND FISH TAVERN
12750 SW Farmington Rd.
Beaverton
644-7847
Bud, Michelob, Natural Light kegs to go. Taps available. Open 24 hours, seven days a week.

LT'S COUNTRY INN
1200 SE Orient Dr.
Gresham
665-9959
Rainier, Schlitz, Schlitz Malt kegs. Taps and ice available.

LONGBRANCH WATERHOLE
8119 N Denver Ave.
289-3920
Oly. Pabst. Schlitz. Bull kegs to go.

RIVERSIDE INN
545 SE Tacoma
232-6813
Miller's and Hamm's kegs. All others, one day notice. Taps and cups available.

SILVERSMITH
11921 SE 22nd
Milwaukie
659-6666
The Bull, Bud, Miller, Michelob kegs. Bull, Michelob and Bud ponies. All other kegs and ponies, one day notice. Cups, taps and t-shirts available. Visa. Open 4 p.m. Monday-Thursday, noon Friday-Sunday.

LONGBRANCH WATERHOLE
8119 N Denver Ave.
289-3920
Topless Monday-Thursday noon-midnight, Friday-Saturday noon-1 a.m., Friday night featuring bellydancing with Tasha.

BLACK BULL TAVERN
5118 SE Powell
771-6227
3 pool tables, 2 foosball games, 2 flipper games, 2 electronic games, 5 dartboards, backgammon tables. Dart supplies available.

THE BULL PEN TAVERN
1730 SW Taylor
222-3063
2 pool tables, 3 foosball tables, 2 flipper games.

BUZZARD'S ROOST
8000 SE Foster
774-1261
9 pool tables, 3 foosball tables. Open 24 hours.

CLAUDIA'S
30th & Hawthorne
232-1744
5 open-play regulation pool tables maintained in top condition. Hourly rates.

C.W. POST'S PICADILLY INN
1940 SE Morrison
232-6709
Pool, foosball and the easiest flipper game in Portland. Also dartboards.

DARWIN'S THEORY
4822 SE Division
233-0448
Table tennis, 2 dartboards, 4 pool tables, 3 foosball games, bankboard shuffleboard, 3 flipper games, 3 video games, big-screen TV.

THE EARTH
632 NW 21st
227-4573
2 pool tables, 3 flipper games, foosball table.

THE FAUCET
6821 SW Beaverton-Hillsdale Hwy.
297-2702
4 foosball tables, 3 pool games, 4 flipper games, giant-screen TV.

FOGHORN HARBOR
1134 SW Jefferson
227-4209
Two flipper games, video Space Invader, two dart boards, 25¢ Million-Dollar foosball table.

THE GENERAL STORE
10015 SW Hall Blvd.,
near Washington Square
245-4239
2 pool tables, foosball, 2 pinballs, video game, 7 ft. big screen TV.

HARPO'S
3532 SE Powell
234-5919
3 pool tables, 3 foosball games, flipper game, video games, baseball game.

HERITAGE INN (formerly THE DEPOT)
5021 SE Powell
775-8278
3 foosball, 3 pool tables, 3 flipper games, video game, large screen TV.

HORSE BRASS PUB
4534 SE Belmont
232-2202
4 dartboards, cribbage

HUNT AND FISH TAVERN
12750 SW Farmington Rd.
644-7847
10 pool tables, 3 foosball games, 9 flipper games, 5 video games, large screen TV. Open 24 hours, 7 days a week.

THE ID
3532 SE Division
235-0818
Backgammon, cribbage, checkers, Foreplay.

ICKABOD'S
12475 SW 1st
646-0222
Foosball table, 3 pool tables, flipper games.

JODY'S KOUNTRY KLUB
12035 NE Glisan
255-8548
Big-screen TV, flipper games.

KEG N'I
400 SE 82nd
256-9427
4 foosball, regulation pool table, flipper game, color TV, 4 dart boards.

KIDS N'I
2845 SE Stark
233-8197
3 pool tables, 2 foosball tables, 2 flipper games, large screen TV, darts, ping pong.

LAST HURRAH
555 SW Alder
224-1336
Big screen TV for sporting events.

LONG BRANCH WATERHOLE
8119 N Denver Ave.
289-3920
3 pool tables, shuffleboard, foosball and 3 flipper games.

LT'S COUNTRY INN
1200 SE Orient Dr.
Gresham
665-9959
3 pool tables, 2 foosball tables, 2 flipper games, 2 video games.

OLDE TOWNE LEGEND
413 W Burnside
241-9269
Pool, foosball, flipper game, backgammon, assorted games.

PIGEON-TOED ORANGE PEEL
6327 SW Capital Hwy.
Hillsdale Shopping Center
246-1530
3 pool tables, 3 foosball tables, 2 flipper games.

RIVERSIDE INN
545 SE Tacoma
232-6813
2 pool tables, brown top and 2 blue top foosball tables, 3 flipper games, giant screen TV.

SACK'S FRONT AVENUE
737 SW Front
222-5271
5 regulation-size pool tables, 3 foosball tables, flipper games.

SHIRE INN
7311 NE Sandy
282-9921
2 pool games, 8 foosball tables, 3 flipper games, video game, big screen TV.

SILVERSMITH
11921 SE 22nd
Milwaukie
659-6666
2 pool tables, 3 flipper games, foosball, video football, giant screen TV.

STRAWBERRY FIELDS
Rt. 2, Box 753
at Dodge Park and Pleasant Home Rd.
Gresham
663-3901
Pool table, 2 foosball tables.

WRECK OF THE HESPERUS
1200 NE 102nd
252-0965
7 pool tables, 4 foosball tables.



Corner of McLoughlin & River Road
11921 SE 22nd Avenue
Milwaukie, Oregon
659-6666

Live Music Schedule

Music Wed., Fri., Sat.
Jan. 4-5 Coyotes
Jan. 11-12 Paul DeLay Band
Jan. 18-19 The Ritz
Jan. 25-26 Sky River

Tuesday 25¢ BEER 8 pm to 10 pm
Moosehead Beer special 75¢
Wednesday Ladies Night

Tuesday
Nacho Night



12035 N.E. Glisan
255-6548

Jody's Kountry Klub
Outrageous
Kountry Music





Manchester Distributing
 620 NE Kelly
 Gresham, Or.
 667-5434

JANUARY 1980

S	M	T	W	T	F	S
December S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	February S M T W T F S 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29	1 <small>New Year's Day</small>	2	3	4	5
6 <small>Epiphany</small>	7	8	9	10	11	12
13	14	15	16	17	18	19
20	21	22	23	24	25	26
27	28	29	30	31	<small>Full Moon 7 & 31</small> <small>Last Quarter 10th</small>	<small>New Moon 17th</small> <small>First Quarter 26th</small>
