

Two Louies

OREGON MUSIC

CAN PORTLAND'S WORLD-CLASS ART FILM DIRECTOR REALLY BE MAKING A MOVIE ABOUT SEX, GUNS AND DOPE?

European film trade mag calls
Penny Allen, "The Lina
Wertmüller of America ..."



Back from a showing of her film *Property* at New York's Museum of Modern Art, Penny Allen takes her new feature, *Paydirt*, to the cutting room. *Paydirt* has been in production on location since early September.

While in New York, Penny was informed that the jury for the Cannes Film Festival would screen *Paydirt* for consideration for inclusion in the "Directors Fortnight" segment of that prestigious film festival. If ... she can complete editing by the March

showing.

A Westbank Studio publicist commented that *Paydirt* could be viewed as either "a western that pits the outlaws against the outlaws" or "a political movie that wrestles with the problems of land use," depending on where you're coming from. Penny's response to the sensationalism of *Paydirt*'s media coverage has been humorous. "*Paydirt* is a woman's movie, a very catholic movie actually ... a B art movie."

Property and *Paydirt* differ in

technique as well as style. *Property* was shot mainly indoors involving scenes with few actors. *Paydirt* is an epic sweep encompassing panoramic and action scenes, skillfully recorded by cinematographer Eric Edwards.

Whenever Penny is discussed, Eric is mentioned.

Penny casts her actors for personal dynamics.

Leading man Tom Bates flexed his muscle in the Oregon media as editor of *Oregon* magazine, holding off the CIA when it

attempted to keep him from printing an Idi Amin story.

Lola Desmond emerged as the star of *Property* and repeats her role as Penny's protege in the *Paydirt* rushes. Lola and Tom share top billing with Eric Silverstein, whom Penny refers to as "the moral hero" of *Paydirt*.

Sounds like a commercial and contemporary idea that the *Easy Rider* of the 80's should be an action movie written and directed by a woman, and a Portland woman at that.

FEATURING THE TAVERN & LOUNGE GUIDE



Greg Smith and Thara Memory
Southern Style Soul Review/"You May Dress"
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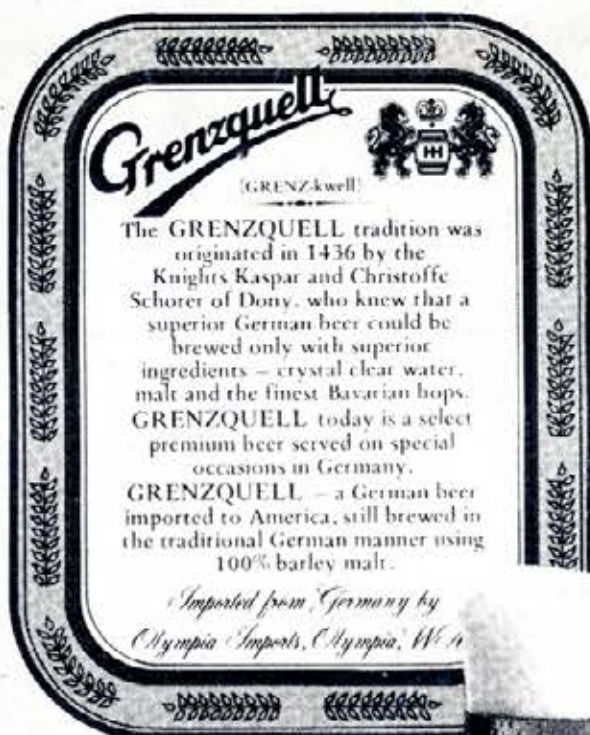
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Life In The Jet Lane



Infinity's Bert Bogash jets into Portland pitching Blue Steel & Rupert Holmes' "Pina Colada Song."

Bert Bogash got his first job in the music business right "off the streets of New York." *Billboard* magazine needed a writer for their smaller publication, *Amusement Business*, in Nashville. Working for *Billboard* in Nashville. Almost.

He covered the fair circuit, learned about the "Grand Ol' Opry," watched the deals go together and eventually split for Los Angeles and a more "cosmopolitan market." He dabbled in personal management and ended up as communications and public relations executive with the MCA Corporation monolith. In his 10-year trek through the streets of the music business, he has seen the birth of superstar and stepchild alike.

In his position as director of communications and press relations for Infinity, Bert jumps on planes to do great stuff like *assess the airplay on Infinity's 'Escape,' the Pina Colada Song, 'Close the Pope deal,' 'Make the sales meeting in Madrid,' 'Catch Blue Steel in Portland' and 'Live in New York and LA at the same time ...'*

Bert agreed to look Portland over with *Two Louies* writer Macy "Racy" Gimbal, who was told, "Do whatever it takes to get the story on this guy." Macy got a few choice lines and leads from Bert at the Portland Hilton over an extended champagne brunch paid for by Infinity Records.

"IN A YEAR, Infinity has become one of the hottest labels in the industry. Hot Chocolate's *Every One's a Winner* went gold, Orsa Lia's *I Never Said I Loved You* reached number one on the adult contemporary charts, Orleans had a hit with *Love Takes Time* and Spyro Gyra's *Morning Dance*, a huge international hit, has been on

the charts for nearly 40 weeks.

"We pioneered the concept in the industry of the \$5.98 list price for new artists ... giving more newcomers releases.

"We launched a major Black label with Jim Tyrell's T-Electric Records ...

"I'm here in Portland with Blue Steel promoting their album, which I saw window displays of at Longhair Music and Chrystal-ship ...

"And yes, we did sign the Pope ... It was a good business decision."

Are labels looking for new acts? "It varies from label to label, but the future of the business depends on how successful the industry is in developing new talent. Infinity definitely develops new talent and acts that have not reached their potential."

Who is Bert here to see? "I'm here with Blue Steel, but I hope to catch some local people ... I'm going to say hello to my old friend who moved here ... There's a band he wants me to see."

What are the record labels looking for? "Hits." What makes a hit? "Magic ... if there is an answer to that question ...

"Actually, there is no formula ... Music is subjective ... Who knows what people will like? It needs to be ... well, it's like the beer commercial ... *When it's right, you know it.*"

How important are demo tapes? "If its for a publisher, it doesn't matter. It's the material, and you can hear that with one guitar. For a label, they need to be good — pitching the artist. Show yourself off ... Demo tapes need to be representative, a sample of the sound of the group, the material and the energy, the interaction of the group ... *almost a record.*"



Two Louies' Racy Macy gets on top of the Bert Bogash story.

TWO Louies

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Dave Leiken says most Portland media people aren't hip to the city's world class musicians but are "right up to date on the Trail Blazers." Meanwhile, his band Pleasure burns up the national charts and gets airplay everywhere but here. Pg. 4

Penny Allen's *Paydirt* looks like an AM hit for Portland's FM filmmaker. Starring Lola Desmond and a cast of real life rebels, Penny's *Paydirt* aims for Cannes but opens in Portland. Pg. 1

The state's foremost pop critic, John Wendeborn of the *Oregonian*, comments on the state of the local Music Business and where Portland musicians are in the national scheme of things. Pg. 5

UPEPO's Michael Kearsy says, "There's more to making it in the music business than looking *exactly* like Paul McCartney. What Mike and the world-class UPEPO are UP TO Pg. 4

Riley Outpost tracks Bigfoot-sized Legend Buddy Fite. The elusive Northwest guitarist played with Willie Nelson as a teenager in Portland, toured solo with Billy Ward & The Dominoes out of Chicago, dueled Les Paul and wowed 'em in Mexico City. "Then I started ridin' them motorcycles," he says. Pg. 13

Anne Farmer turns over the rock on Oregon's emerging underground film community and frames over a dozen of the hottest filmmakers. Pg. 7

TWO LOUIES' Racy Macy Gimball sits on Bert Bogash long enough to find out what big-league record promoters are up to. Pg. 2

TWO LOUIES' Sonya Kazen has a brassy rap with ballsy Laurie Cahill of Solstice ... who says she "wouldn't shake her ass and a tamborine" in folk music, became a serious vibes player and feels Solstice competes. Pg. 9

TWO LOUIES' Director of Data and Liner Notes, Dan Lissy, observes an original fusion taking place in the *country-meets-rock-a-billy* market. Dan keeps the new keys to the TWO LOUIES Archives. Pg. 15



"You gotta hang out to get the story."
—R. Outpost

Erratum & Blunders

Last month in a story about Buzz Clifford we erred in saying Buzz started a band with *Eddie Rabbit*. Buzz says, "It wasn't Eddie Rabbit, it was Jimmy Rabbit, and what he was was a country disc jockey and what we were most famous for was going to the Palomino and drinkin'."

In Oscar winner Bob Gardiner's story we referred to one of his works as *Claymation*, which is a registered trademark of Will Vinton. Our apologies to both. Bob liked the pictures, though. In our OUR BOYS IN THE BIGS chart we were in such a hurry to tell you who the internationally famous Portland musicians were that we spelled one of their names wrong ... the unforgivable sin. Fortunately, Tom Gorman was in England (and still is) doing "tracks with the Rolling Stones" ... and none of his friends or anyone who knows him was hip to it.

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THREE OREGON HEAVYWEIGHTS MUSIC

Portland's most successful promoter and manager of Fantasy Records' super-group *Pleasure*, **Dave Leiken**:

TL: Where is *Pleasure* happening in the country most?

DL: Washington, D.C., Baltimore, Philadelphia ... New Orleans ... Chicago ...

TL: Where are they on the charts now?

DL: Uhh, the single is 15 with a bullet on the R&B chart. It's number four on, uhh, Gavin ... R&B. And we just picked up our first major top 40 "add" last week on KTLK in Denver. It's lookin' good and it's startin' to happen ... it's 65 pop and 13 R&B on the album.

TL: Why don't more Portland bands get it together on the national scene?

DL: I think it's (clears throat), one, lack of management ... good management. Two, a lot of them have the facility for not listening to people ... you know, like we get a lot of inquiries for advice but I feel that very little of our advice is used ... and, unfortunately, we don't have the time to help more people.

TL: How many Portland acts could be happening on the national scene, if they had management?

DL: I've never really thought there was a real good rock-n-roll group here since Ram ... to be quite honest ... I thought they were real good, and should have gotten out there. My ex-partner, who was there ... I think everyone in that particular instance got a little greedy ... but, uhh, you know, I've seen most of the rock-n-roll groups here ... and I'm not really well taken with any of them, to be quite honest.

TL: How about jazz acts?

DL: Well, Jeff Lorber has proven himself ... and he's gotten out there on a national level. I think he's doin' well ...

TL: Anyone deserving but not signed?

DL: Tom Grant ... I think there's a case where he needs to find some good people to work with and be patient. I think he keeps grabbing at straws.

TL: What advice would you give to a local entrepreneur who wanted to become a manager?

DL: Well, for right now, it's not easy. You really need contacts and clout in the business ... it takes a long time to put that together. You just don't usually run into a record label with a tape and get a deal.

TL: Are the labels buying new acts?

DL: Yes ... if they can get it cheap.

TL: What's the ballpark deal ... in dollars?

DL: Uhh ... not much (laughs). You need a good track record either from management or from the group to get money right now.

TL: What would be an acceptable dollar deal?

DL: It depends on the individual act's needs ... Obviously, a band like *Pleasure*, with as many people as we have ... 14, 15 people on the road ... needs a lot more money than a four-piece rock group or a Jeff Lorber Fusion, for example. Fortunately, we're getting it from our label.

TL: How important is the quality of demo tapes to the label?

DL: It's probably the most important single factor ... That's another problem in Portland, is that there seems to be no suitable place for making good demos. I would love to see a real good recording studio here ... which would make my business better. There's some groups that I would be interested in becoming involved with if they had a suitable tape. I don't have the time myself to sit in on that part of it.

TL: How about songwriters getting material to producers?

DL: Yes, that's very simple ... a little knowledge and a little hustle.

TL: Do you think there's room for a publishing business in Portland?

DL: We have one already ... I would like to find someone that would be interested in developing some type working relationship to run it. To put some of Portland's writers out there.

TL: Do you have trouble finding employees here that can function in the world class music business?

DL: My viewpoint on it is that most of what it takes is someone who is willing to work, hustle and drum up business for themselves ... and possibly not eat the way they would want for awhile ... That gets right down to the nitty gritty of it. Most people here (Portland) want it handed to them and that's just not the way it is ... *Pleasure*, for example, has been out there sweatin' for seven years ... and now their record's happening. Jeff Lorber's been sweatin' for a long time ... and his record is doin' okay ... These guys, most of them, want to start out with an eight-track demo studio and forty grand worth of equipment and that's just not the way it works ... You gotta get out there and prove you're in business ... before a label is going to respond. You have to paint them a picture ... and then they will respond.

TL: With the record business off,

do you think local people will be paying more attention to local acts?

DL: I think the opposite, if anything. I think in some ways the regional thing will be better. I still think that people ... when it comes down to plunkin' down 10 bucks to see Billy Joel or two dollars to see Seafood Mama ... are gonna put down 10 bucks to see Billy Joel.

TL: Do you think an artist could market his record on a regional basis? Even more successfully because of the slump?

DL: No ... I think it will make it even more difficult. And the reason I think that is in this area I just don't think there are enough people in one place like, say, a San Francisco, where you can do that, or an LA, or a New York, or an Atlanta ... Possibly, in the next year, Seattle may become that kind of a market ... where and underground "cult" thing will happen, but Portland likes winners ... traditionally.



Artist **Mike Kearsy** of **UPEPO**, musical innovator:

I've been asked to submit my opinions about *regionalism* in the music business, drawing from my experience as a player and oftentimes manager of *Upepo*. The following is not an attempt to blow my own horn, just an account of *Upepo*'s progression from a very local group to a band whose name and music are well-known in the states of Washington and Oregon. The progression reflects a plan to use our regional support to place the group and its music onto the next career plateau of national attention.

Upepo emerged from a jazz workshop into a Latin/rock dance band in the first two years of its existence. From the outset, the band decided to play music

written by its members rather than popular standards, a decision that kept us out of many working situations, yet made our performances special events for a growing number of people tired of mediocre bands playing top 40 material.

The "workshop" atmosphere has always prevailed in the group's interest in and performance of musical styles from all over the world. On a trip to Jamaica, I purchased a steel drum which remains a centerpiece for much of our music. The influence of Brazilian street sambas, African percussion, Jamaican reggae, Latin salsa and even Indonesian gamelan music all hard part of an evening with *Upepo*.

To promoters, the band was untouchable because of its diversity. To the audience, the band presented the most interesting four hours one could imagine. To the local music scene, it inspired rock players to investigate jazz, jazz players to check out rock and Latin style and organize similar groups: *Felicitades*, *Obrador*, *Montuno*, *Papaya*, *Ela*, *Iguana Outside* and more. To the musicians in *Upepo*, it was simply an expression of musical freedom. Foolish, perhaps, in the eyes of the music biz, but much more satisfying than mouthing Elton John's latest or rehashing jazz standards to a sleepy cocktail audience. We were gaining a devoted following whose lifestyles and tastes were as renegade as our own.

The conscious decision to travel came from the limited club scene in Portland that could not support original music. At the time, our fans were not drinkers — they were dancers and listeners, more into the music than the hustle. *Upepo* had a reputation of drawing a large number of people and not selling enough alcohol to keep the club owners happy. Soon there were only two outlets for our music, The Earth and Sack's Front Avenue. And so to work every weekend, we looked to Eugene (WOW Hall and the Eugene Hotel) and Seattle (Bombay Bicycle Shop and Rainbow.) Though there were many fine Latin-oriented musicians in both cities, we were the first band to be playing the music in a rock format. We soon rented a house near the University of Washington and split our time among the three cities. Our success in these areas brought about circuit expansion, north to Bellingham and south to Chico, playing the best house in each town and creating an eight-week touring system.

In the last two years, we have

ADDRESS THE STATE OF THE BUSINESS

begun a quarterly calendar mailout. This system was pioneered here by the Seafood Mama people and has worked out very well for us. This month's mailing will include an order form for our album to be released firstly to our fans on that list around Christmas.

Many bands frown at the idea of being "bored in Bend" or abandoned in Bandon, but with the calendar as advance warning, our out-of-Portland gigs have become special events in these less populated areas of the Northwest, and Upepo is grateful for the large turnout. Our home stands have become the same kind of event, since we may perform only two out of 10 weeks in our hometown. Consider last summer's Washington Park concert, when the Parks Department expected 3,000 people and nearly four times that many came out to hear us.

That show crystallized a plan to record and distribute an album on a regional level. Very little of the Northwest's talent has been signed to national labels in the past five years. The area seems to be avoided by the industry's A&R teams. Since the industry's system of signability hinges on record sales, it becomes obvious that our only proof of potential national record sales would have to come within our regional market. Thus, in September, our fledgling recording project began, and the energy, connections, support and interest have snowballed since then. Following our initial mail-out sales campaign, the album will be distributed by Sound Record and Tapes in Seattle, the best regional distributor. By springtime, we will have a healthy record for selling units and will show the national companies our desire to take care of our own business, without begging for advances that are harder and harder to recoup during the current sales drought.

However one looks at it, times are hard. Money is less accessible to artists than it was 10 years ago. There is an oil shortage, and thus vinyl is more expensive. There are certain avenues to national success in the music business, but basically, if they don't come to you, you have to go to them, and through this regional approach Upepo will bring a record to our fans and impress the major labels with a sales record in this area.

The record, titled *International Ties*, will sell for \$7, with checks payable to Berkshire Snow Productions, P.O. Box 14159, Portland, Ore. 97214.

Oregon's foremost pop critic, *John Wendeborn of The Oregonian*:

TL: You see the world-class acts that come to Portland. How do our local acts measure up?

JW: I think in a lot of ways the local acts measure up ... being world class doesn't necessarily mean being all that talented ... it means the hype is good and they've got a hit record. If we're talkin' about the top 40 bands that come through and play the Paramount and the Coliseum, *talent* is not necessarily what's happening in pop music ... I think everybody knows that. I think there are some *really* good bands in Portland. Johnny & The Distractions could certainly sell anywhere. Jeff Lorber's Fusion has proven to be a national act emanating from here ... Pleasure comes from Portland.

TL: Anybody not signed that you feel should have a national deal?

JW: That's a hard question 'cause I see a lot of groups around town ... I was over to see Slowtrain not so long ago, before Michael Strickland split ... and I thought that *that* band sounded tighter than hell, a super good band ... Slowtrain, I think, could make it.

TL: Do you see Portland becoming a national market?

JW: I think it's already becoming some kind of a market. I don't think it's a major market, certainly not like in the classification of LA, San Francisco, Chicago, New York.

TL: Do you think with the declining market an artist has a better chance to manufacture and market his records on a regional basis?

JW: If their own economics are involved. It's going to cost them a

lot of money to do that. I still have a doubt that they can distribute the records successfully and hope to sell them successfully as a local band. I think people still have a provincial feeling that a local band is a local band.

TL: You don't believe that the decline in the national business will make local people pay more attention to local people?

JW: I think they'll pay more attention. I don't think that will necessarily result in them buying records.

TL: How about live music?

JW: We already see the increase in live music. Portland is certainly one of the hottest places on the coast for live music. The jazz thing happening in Portland has caused the city to be one of the top two or three jazz centers along the coast. There's more jazz happening in Portland than in the Bay Area and there is in L.A. ... really, when you get down to it ...

TL: Are you aware of any national record labels interested in Portland talent?

JW: I don't think labels get interested in a place. I think the artists have to go to them. I think Johnny Koonce and his experiences with Johnny & The Distractions ... with his seeking a record label ... he's been at it for two years and he's still "on the brink" ... I don't know how long he's going to be on the brink ...

TL: Is that because of lack of management, not in that specific instance but all bands ... Are they hindered by a lack of professional management here?

JW: There probably could be something there. I think a lot of band managers settle for what they're doing in the lounges and the places they're placing. This is such a recessed, almost depressed stage right now, I don't know what

management has to do with it. I think record companies have created the problems. I think successful management for a local band ... everybody's going to go through their first two or three bad managers before they get anywhere anyway. Management has to learn along with the musicians what's going on ...

TL: What is the happening bag in live music in Portland?

JW: That's really a good question. Jazz is happening in certain places, country rock seems to be an ongoing successful music in this city for several years.

Bands like Wheatfield, your other groups, Trigger's Revenge and Sky River and bands like that are all country rock oriented and they seem to be very successful ...

TL: Do we have a credible new wave thing?

JW: I don't know that much about the new wave scene in Portland. I haven't gone out yet to spend that much time at it. The Long Goodbye has been doing it for several months and they've become very successful. They've cracked the barrier, if there was a barrier there, and got away from the so-called punk scene, changed the name of it, and are bringing in some bands. I have yet to see anybody that I would say is a world-class act coming out of that area ...

Olde Towne Legend

"A Legend has begun in Portland and, appropriately, in Old Town."

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UPEPO

GREG SMITH & THARA MEMORY SOUTHERN STYLE



Thara Memory
Woody Shaw caught him at
Chuck's and said, "In a couple of
years you're gonna be looking' for
me, aren't ya?"

Greg Smith and Thara Memory remember getting taken off the bill at the Coliseum in '74 after blowing Quicksilver off the stage in Seattle the night before. Quicksilver refused to go on if the Shades of Brown opened the next night in Portland.

"Our Portland debut cancelled because we were too good ... In those days, we were just hired to do the job ... Now we're handlin' the business ourselves."

Greg and Thara bring some old concepts to the Neighbors of Woodcraft Hall on Saturday, Dec. 29, with *You May Dress*, a southern-style soul revue featuring Greg Smith with an all-star band under the direction of Thara Memory. "We'll be doin' some 30's stuff all the way up through some authentic 60's funk ... artists like Otis Redding, James Brown and Sam Cooke ... no Chuck Berry," says Thara.

"Everything I do is for the preservation of Afro-American

music in society ... The music at the Neighbors gig will be the Black innovators and mentors, not the standby names the masses have taken into the rock cult."

The variety show will use a 21-piece orchestra made up of musicians from 15 area bands. Greg and Thara expect in the vicinity of 400 people to attend and encourage advance ticket purchase to avoid standing room.. Hors d'oeuvres and liquor will be served.

Thara Memory, who has spent 10 years at the corner of Williams and Killingsworth "trying to put the music of that community back on its feet, on a legitimate basis with lessons and public concerts" is the recognized musical mentor to Lester McFarland and Jeff Lorber.

Greg Smith says he's gonna get a new white hat for the gig and dust off some of those moves that blew Quicksilver off in Seattle and got him bumped in Portland.



Greg Smith
gets the marketing of
his music together with plans for
release and distribution
of his own records.

RAU'S HELM

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Cruise Control

Dec. 19-22 26-29

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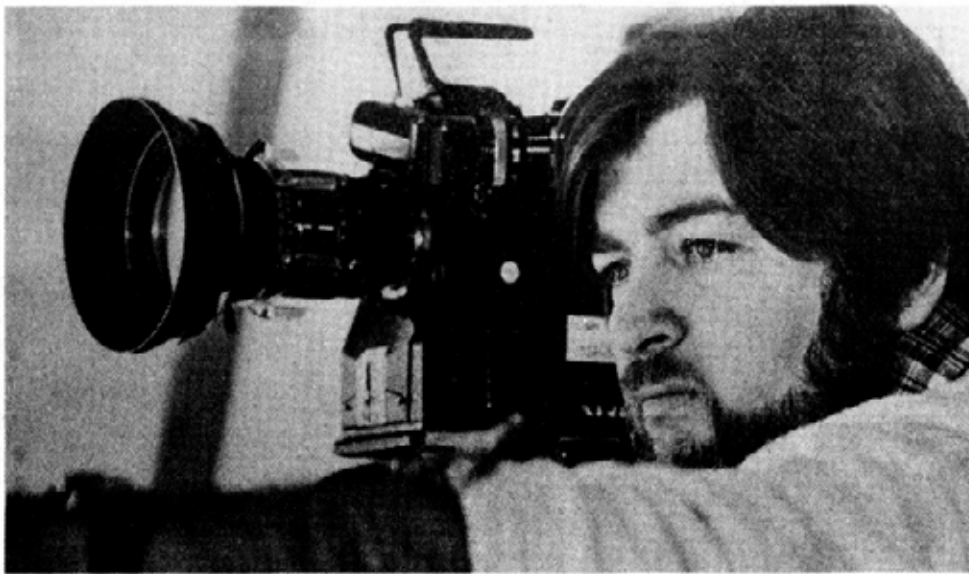
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John Mincey, helping to stop Vern & Earl at the border.

YOU'LL BELIEVE A FROG CAN RIDE A BICYCLE

—ANNE FARMER

"Pretty soon you're going to see feature films coming out of here of the finest quality because you're going to find people willing to finance feature films in a way they haven't before."

This statement by filmmaker John Mincey seems to be concurrent with the prevalent feelings of most filmmakers in the Northwest that there is more film production happening in this area than ever before.

Why is film so much on the rise, particularly in an area which hasn't been getting the recognition it deserves? The State of Oregon employs a man to contact people in Los Angeles, New York, etc., to promote the use of locations in the state.

The Northwest Media Project, headed by Martha Gies, is an association of regional film and video artists which distributes a quarterly newsletter and film packages of those artists. NMP spokesman Jim Wallace describes the organization as creating a better understanding between the filmmakers and their audiences and making people aware that there are a lot of excellent films coming out of this area.

Cinemonkey is an ambitious quarterly film journal edited by Doug Holm and published by Charles Johnson.

Is it, then, that it is through the continued support of these people along with interested financiers that has encouraged filmmakers onward? A partial listing of local filmmakers and their projects:

1. **Tom Shaw**, the kingpin of underground films, is in production with an outrageous comedy, *The Great Oregon Kidnap Caper*. The screenplay was written in part by Monty Python editor Anthony Sloman, Dan and Mary Yost and Shaw himself. With superb camerawork by Fred

Hutchinson (*Renaldo and Clara*, *Rolling Thunder Revue*, *ABC Wide World of Sports*), this features Storefront Theater's Ross Kerr and Ray Tillotsen.

2. **John Mincey** is the man behind those *Vern and Earl* Blitz commercials who walked away with the Cannes Grand Prix television award last year out of 1,876 entries. This native Georgian furnishes complete production crews for Rick Levine and Raintree Productions, Los Angeles. He's just finished commercials for Oregon Pioneer Savings and is producing a spot for Northwest Mutual that will employ 1,800 extras. His associate producer/cinematographer Gene Ellis has worked on *Hawaii Five-O*, *Tora, Tora, Tora*, and produced *Operation Deep-Freeze*, PBS's documentary about the South Pole explorations and development with *Life* editor Charles Heider.

3. **Tiger Warren**, the Northwest's enfant terrible, first produced *Rockaday Ritchie and the Queen of the Hop*, or *Starkraving Mad*, released in '76 and starring character actor Russ Fast. His second feature, *Skateboard*, was bought by Universal in '78 and stars Leif Garrett and Kathleen Lloyd.

4. **Michael Murphy**, **Dennis Murphy**, **Fritz Johnson** and **Ottomar Rudolph** are the Oregon Four who, in 1977, produced *Roseland*, the story of the infamous Roseland Dance Hall in New York City, starring Geraldine Chaplin and Christopher Walkin (of *The Deerhunter*.) Michael Murphy is an entrepreneur who has many other features in the works, most notably his current project, *Penny Annie*. Murphy touches base with the film elite, such as Film Fund's Chester Fox and James Ivory and Ishmael

Merchant, who directed and filmed *Roseland*.

5. **Will Vinton** shared an Academy Award with Bob Gardiner a few years ago for *Closed Mondays* and has since developed his own "claymation" films, including *Claymation*, *Rip Van Winkle* (narrated by Will Geer of *The Waltons*) and, on Nov. 30, premiered his latest work at the Crest 35 Theatre in Seattle during a program moderated by Alistair Cook. This piece de resistance is *The Little Prince*, with the voice of Cliff Robertson as the pilot.

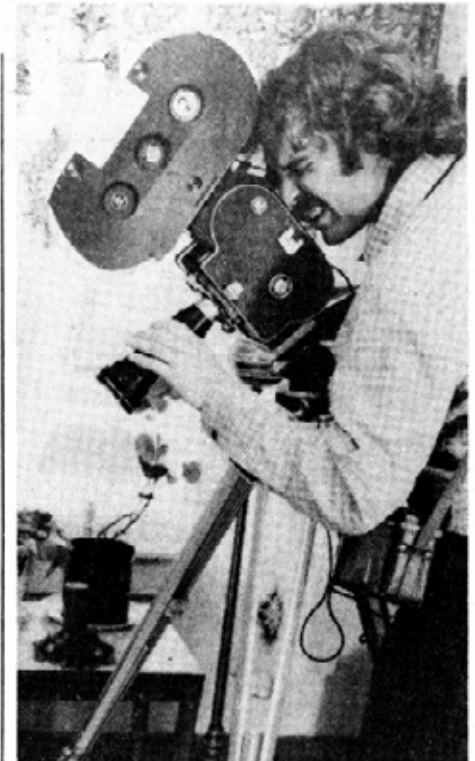
6. **Dan Hoffman** began his feature *Sam and His Cart*, based on the true story of cerebral palsy victim Arthur Honeyman. The film is aimed at making society more aware of the special problems of the handicapped, recalling an incident from Honeyman's childhood. Fourteen-year-old Scott Carridine spent over a year mastering Honeyman's contorted mannerisms and speech for his starring role. The film is still in production and should be out in 1980.

7. **Mike McLeod** of the Moving Picture Company is a filmmaker who searches for the cause of his uncle's suicide in *Eulogy*, a 17-minute documentary which just won a silver medal at the International Film and TV Festival of New York. His list of credits reads like a who's who, including the International Film and TV Festival of New York (1974), documentary award; United Press International (1975-76); Northwest Film and Video Festival (1973, 1974 and 1975), and finalist, American Film Festival (1979). He is currently producing U.S. National Bank's monthly video newsletter and a documentary on a woodcarver, *Deadly Carter and the Mythical Beast*.



Tom Chamberlain in headband.

8. **Tom Chamberlain** has worked on two award-winning documentaries, *Land's Edge* ('75), about a fishing community in Newport, and his own *Roger Baldwin*, about the founder of the American Civil Liberties Union, shown at Artquake '79.



Harry Dawson shoots "The People are Dancing."

9. **Harry Dawson** has been making films in Oregon since 1971. His *People are Dancing* ('78) is a documentary about the Siletz Indians. His short subjects have included the award winners *Claysong* and *Lakes*. His most recent work, *Fireworks*, can be seen as the opener for *Birds of a Feather* at the Movie House.



Dan Biggs shooting for arts commissions.

10. **Dan Biggs and Reagan Ramsey** ... Their current endeavor is *One Percent for Arts Commission*, sponsored by the Oregon and Washington art commissions. This documentary examines a program which requires that 1 percent of all capital improvements go toward the purchase of art.

11. **George Hood** and **Derek Muir** of the Film Loft produced 90 films in '78 and 67 this year. Their most visible works are the public service TV spots for the Washington Park Zoo. Hood and Muir are currently writing a feature called *Winter of the Wolf*, based on an 1800's Northwest gold-mining legend.

Johnny Distracts Chrysalis Prexy

Terry Ellis, president of Chrysalis Records, scheduled trips to Australia, Japan and Eugene, Ore., to wrap up major pre-Christmas business. He went to Australia and Japan to negotiate Christmas rush distribution deals for new Blondie and Jethro Tull albums. He came to Eugene to see Johnny & the Distractions.

Rumors are that Terry and John discussed a \$75,000 record deal, which given Ellis' standing in the entertainment business is no biggie. John figures he's worth it, and Terry can handle it.

Ellis and Chrysalis recently released the first "full-length rock videocassette" on Blondie's *Eat to the Beat*. Produced at a "fairly economical" cost of "over \$125,000."

Chrysalis is one of the healthiest labels in the world's pop market and Koonce is aided in the negotiations by Jeff Sydney, an LA attorney of some standing. Tour support, label promotion and production costs are areas of consideration.

John says he "could be a millionaire, if I was in the t-shirt business," pointing up the popularity of the Distractions' logo tee. "We cut the single in response to demand from fans and especially radio stations ... KZEL in Eugene kept the first single on their playlist for four months."



The Distractions plan the February release of an AM single, *Rock Me Tonight B/W Guys Like Me*, recorded at Seattle's Kaye Smith recording facility.

The BUSH BAND

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Dec. 13-15

White Eagle

Dec. 21-22

Knotts Berry Farm (L.A.)

Dec. 28-31

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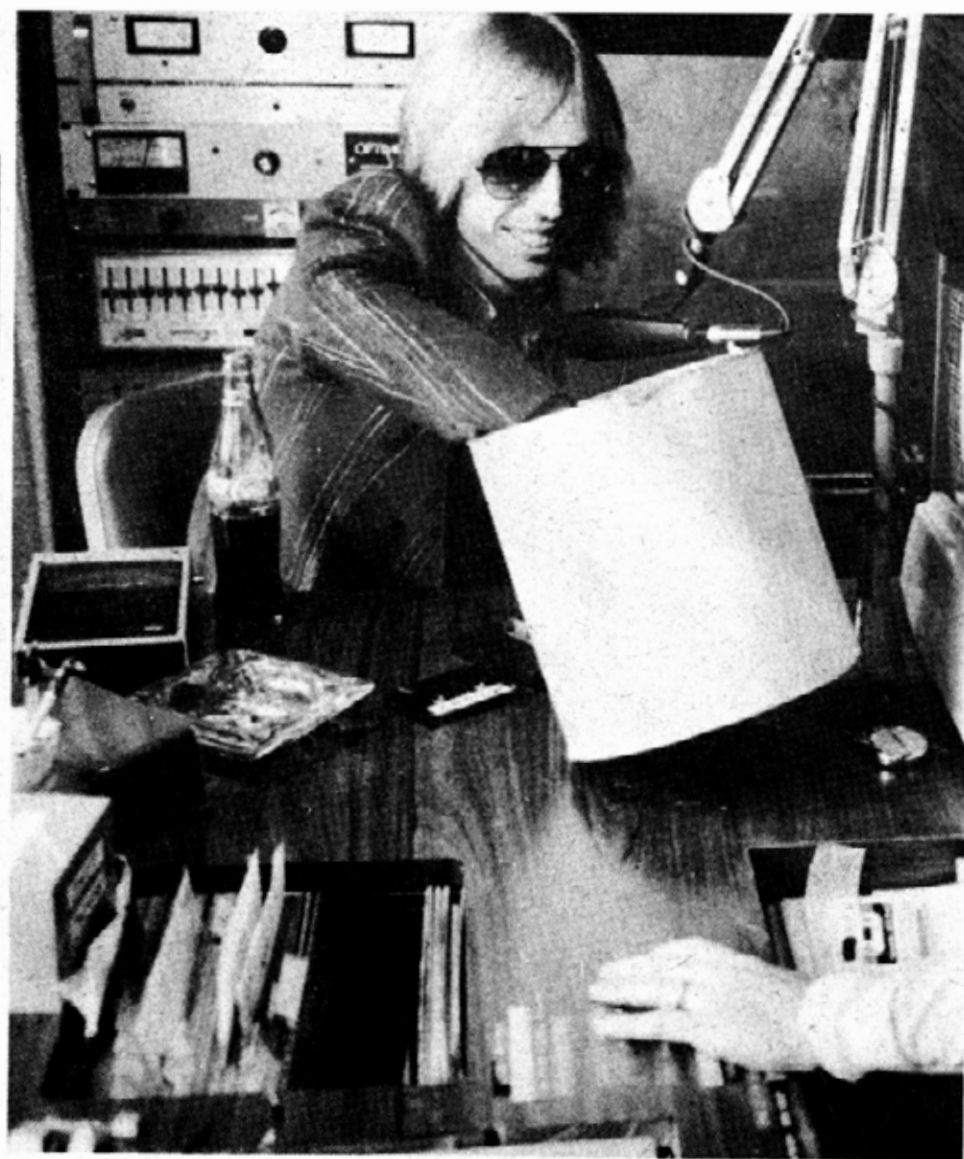
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Wick Kadderly,

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2	3	4	5	6	7	8		
	Monday Night Football	ALOST	Johnny & The Distractions					
			Ladies Night	25¢ Beer 8-10 pm				
9	10	11	12	13	14	15		
	Monday Night Football	LICKER	TRANSPORT					
			Ladies Night	25¢ Beer 8-10 pm				
16	17	18	19	20	21	22		
	Monday Night Football	COCK & BULL	SLOWTRAIN					
			Ladies Night	25¢ Beer 8-10 pm				
23	24	25	26	27	28	29		
	CLOSED	Closed Christmas	SHOCK					
			Ladies Night	25¢ Beer 8-10 pm				
30	31	1	2	3	4	5		
	New Years Party	Closed New Years	COCK & BULL					
	SHOCK		Ladies Night	25¢ Beer 8-10 pm				

THURSDAY 25¢ beer 8 to 10

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Solstice: L to R Patty Hager, Don Worth, Fred Hoadley (seated), Brian McDonald and Laurie Cahill.

SOLSTICE: JAZZ THE WOMAN'S POINT OF VIEW —SONYA KAZEN

TL: When I met you three years ago, Laurie, you were a folksinger with professional aspirations. You have gone through a lot of changes since then: taken up the vibes (and become one of the best around in an incredibly short time), turned to jazz, become a pro.

Were you interested in jazz back then, or was it the situations you encountered being "just a" female vocalist that motivated you into this new territory?

LC: Well, those are really two specific, wide questions.

Number one, changing instruments had a lot to do with my getting into jazz. Guitar was a frustrating instrument for me — realized it after seven years. The vibes opened up a lot of doors for me. Most vibe music is jazz-related, although I do believe vibes are a very versatile instrument.

Second question, most women singers are required to shake their ass and a tambourine, and I was too serious about music in general to get into that ... I'm too interested in making fine music to prostitute it that badly.

TL: Do you feel you weren't taken seriously as a female vocalist until you were really professional at an instrument?

LC: Definitely. But even now — and I don't worry about it 'cause I more 'cause I know where I'm at — I think I have to work twice as hard in music to prove I know what I'm doing. I think a woman has to in any profession.

TL: I'm aware that when a woman appears on stage she gets cheers

(or cat calls) a lot of times just for being there. I can understand how a lot of male players would feel envious of that. "Well, they don't even have to do anything to get applause." You don't see too many women on stage in clubs here (except on the lounge circuit, where a "cute chick" is part of the required formula), maybe because of that?

LC: I've had a lot of comment from men that they do feel envious of that fact. But you have to realize, too, a large part of the aggressive audience, the ones who yell and stomp loudest, are going to be men, and that kind of impression will come off.

I don't play music as a political statement, any more than a woman doctor becomes a doctor for that reason. When I'm up on stage, it's for the music. A lot of women do see an example in me that it's possible for a woman to play music professionally on her own terms. And if it happens, that's great.

TL: Back to musical history — So you woodshedded for a year or so and then had a jazz rock band, Alana, for a short while. Were you instrumental in bringing Solstice together?

LC: No, the band was originally Jerry Rodriguez' Montuno. Don Worth (drummer) and myself, in this last incarnation of Montuno, have been together the longest. Then Fred Hoadley (keyboard) and Patty Hagen (electric bass) joined. Brian McDonald (saxes and flute) was the last to join, last November. It's been real stable

since then. (Jerry Rodriguez left last August and the band was re-christened Solstice.)

TL: Can you find enough work around Portland to support yourselves playing jazz?

LC: No, there really aren't enough gigs to go around. Only 20 percent of the local union players support themselves at music. But I'd like to backtrack and say we're not really a "jazz" band. We do play some jazz, but having that description stuck on us has been a real detriment in getting weekend gigs where it's possible to make decent money. There are maybe a handful of clubs that will hire "jazz" on weekend. There are so many players trying to get the same jobs. There's about a two to three and one-half month rotation happening. It's hard to get consistent work. Everyone in our band has to rely on something else for their means of support. (Laurie does graphic art.)

TL: From what I observe of the jazz scene in town, there seems to be a roster of locally renowned players who circulate among different formations of players. They won't commit themselves to a particular band. The result of this set-up (or lack of it) is that I find myself bored stiff at a lot of what I hear. The group plays the basic tune through once and various players noodle around on solos for a half-half. A lot gets lost in terms of dynamics, mood and a general "playing together" sound. Little or no time is spent rehearsing or arranging the material. Solstice and Cruise Control are the two major exceptions to this that come to mind.

LC: The members of Solstice have a commitment to work together as a unit. But a lot of musicians around won't and don't put time into rehearsal, unless it's a paid rehearsal. I think what the jazz players in this town could use are some really hot players coming in from other cities to give them a little competition.

TL: What are Solstice's current plans for the future?

LC: We're starting to work on and perform originals. We all believe we have a first-class thing together and we shouldn't be afraid of putting it out for what it is ... not to be too accommodating to the market but still be responsive to what's happening.

TL: You mean you're not ready to dress up in out-of-character costumes and play music you're not into in order to work more? You're not that desperate yet?

LC: Well, we don't mind looking good, in character, but playing music we don't like is another matter. We think we can play the music we want and still please the public ... maybe using our own arrangements of tunes.

Take a group like Portland's Pleasure. Their records sell like hotcakes back east. People don't really appreciate them to that extent here, although they can fill a club at their infrequent gigs. It's mostly other players who appreciate what they do.

We definitely have to start going on the road — Seattle, Eugene, the Bay Area, over the whole

western half of the States.

TL: It does seem the nightclub scene is very dance-oriented ... shit-kicking R&R in the taverns, disco in the lounges. Yet Solstice's music is very danceable. Personally, I find your Latin rhythm is real creative dance accompaniment. And it's a relief to step out on the dance floor and not have my head blown off with the excessive volume most R&R bands use. Guess it will just take time for people to get aware of this.

LC: Hopefully there is room for growth. I'm real excited with what's happening here. People like to be entertained, need entertainment. There are a lot of creative artists in all fields here, and the city supports them to some extent.

Basically, Portland as a community of people has come beautiful things going on, accredited mainly to the many talented people who have said, "Look at this — a new perspective — because I am unique." Support them because, whether you realize it or not, the everyday decisions of the City Council rep, the mechanic who works on your car, your doctor, or the meter maid who gives you parking tickets are greatly influenced by those tender intoxicants of the soul, art and music. We aren't made of stone. We couldn't get along without them. Yet, when it comes to actively supporting the arts, too often the artist is taken for granted. Of course, since the artists love what they're doing so much, they don't mind doing it for free.

Some neat things are going to happen here in the next five years. Portland is a lucky city.



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9	10	11	12	13	14	15
16	17	18	19	20	21	22
23	24	CHRISTMAS DAY 25	26	27	28	29
30	31	NEW YEAR'S DAY 1	2	3	4	5

As the world Turntables

THE GRAND OL' SOAP OP'RY

Milestone for the music business in Portland ... the first issue of **TWO LOUIES** hits the streets. The player's forum.

Featuring The Tavern & Lounge Guide, listings of where to see it yourself. The consumer's billboard.

We see it as being-into-the-things-people-who-are-into-music are into ...

The name **TWO LOUIES** is totally appropriate for an Oregon music magazine that intends to grow into a regional force for our artist community. If you have to ask what it means, you're not musically into the region.

But don't give up.

We're not only for musical hipsters.

Take all the emphasis this issue on film. Lots of talented people here making a living in the visual arts. You'll be able to see some Portland-made entertainment right after the first of the year.

TWO LOUIES will look at fashion in January. And the happening new videocassette business. We will use the word *happening* a lot, also, and if you don't what that means, you probably missed **TWO LOUIES** as well.

We'll be telling the outside world what's going on in the small town that produces so many national chartbusters. Some of those people have already got the word. Terry Ellis, owner of Chrysalis Records, jetted in to Eugene from stops in Australia and Japan to see the Portland phenomena creating regional excitement, *Johnny & The Distractions*. Terry found *Jethro Tull* out there years ago and most recently *Blondie*. Johnny next?

If Terry could fly in from Australia, a few more of you could drive down from Portland ...

Next they'll be up here looking at *Sequel*.

A major amount of rap going

around on that band, appearing sometimes at the *Pigeon-Toed Orange Peel*. The girls are into this one. Which always helps when it come to getting people out of the house to come down and see ya ...

Area entrepreneurs Far West Services, owners of *Sweet Tibby Dunbar's*, *Rubin's* and *The Plank House* jump into Disco Big with the opening of *Baxter's* in Beaverton ... all-time mega sound system can curdle the cream in your coffee and kill small boys on the run ... but it's great to dance to.

Elektra Records is having trouble like many other labels. They closed their jazz division and cited the problems to include "paying unrealistic advances to limited market attractions like Oregon." The board reportedly received an advance of \$150,000.

Jack McMahon is preparing tracks for Penny Allen's *Paydirt* movie. No deals set yet. Jack also is in rehearsal with Gary Ogan at Portland's *Debasement* studios in Northeast.

Norm Gregory of KQFM becomes the first **TWO LOUIES** subscriber.

Mike Le Clair, booking agent, reported a winner Halloween weekend at the *Last Hurrah for Slowtrain*, with Friday bringing \$980 on the door and Saturday \$950.

Watch for a trend in local artists marketing their own records. The old prejudice against "selling them off the bandstand" is giving way to the realization that a few hundred record sales pays for the promotion and, as Dave Leiken says, "paints the label a picture" in regional airplay.

Great Christmas bumper sticker: BUY LOCAL ARTISTS AT THE RECORD STORE ... BUY TWO IF THEY'RE CHEAPER.

Then go out and see them live. Challenge them to play it the

same. Some of these local guys actually can ...

Linda Fox, a Reed College literature student, informed **TWO LOUIES** that, "Marlon Brando's son is definitely living in Portland." She asks us to check it out. If you're out there, call in at 224-6527.

Epsilon Eridani, a rock opera written by Ted Dean, veteran of the Holy Modal Rounders, is a major music biz event on the Portland scene. All media have been knocked out by the staging and music at the Storefront.

Epsilon Eridani is the closest "habitable" solar system.

The rock opera traces wandering musicians playing gigs on tour through a series of satellites which ring the Earth, the Earth being depleted of all resources at that point in the future.

Musical message of the troupe is, "Let's all go to *Epsilon Eridani* and live in a real place." Like the Holy Modal Rounders must have

looked at moving to Oregon from back east.

Rounder drummer Roger North has become an international factor in the drum manufacturing community. His bell-flared *North* drums are being manufactured in Italy at the rate of 100 sets a day.

Billboard better have stuff like that in the upcoming "Northwest Special" scheduled for Dec. 7 release.

Upepo will be represented in the Northwest Special.

Cruise Control appears at Ray's Helm Dec. 5-8 and 12-5. Tom Grant follows Dec. 19-22 and 26-29.

Foghorn Harbor opens at 12th and Jefferson featuring live music Wednesday-Saturday with the likes of Craig Caruthers and Carol Donalson.

Mike Le Clair, one of the major bookers in the area, says although it isn't his act he'd "still have to admit *Seafood Mama* is the biggest draw in the area."



KIMBO UPDATE

Next Month in TWO LOUIES

Wrinkle's Kim Smith, Portland rock to LA be-bop. A look at his band with Little Feat's Kenny Gradney and his Blues students at Hollywood's Guitar Institute of Technology. "Mr. Loose of the staff, Mister among the players."



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Buck shows Eagle Don Felder how to fly a BC Rich guitar.

DARING ROCK DRAMA

Repeated efforts to trap Buck Munger into the much-promised interview failed again this month. His office has taken to our requests for Buck's time by providing us with obscure photographs and quotes from Buck including, "Just tell your readers I'm the guy who taught the Eagles to fly and dared Keith Moon to be outrageous." Buck's photo turned up in another story this month, caught off guard backstage at the Coliseum between Buddy Fite and Willie Nelson.



Keith Moon opens with his group THE WHO at the Hollywood Bowl, late in 1967. Keith appears in teeshirt and clip-on tie in contrast to Roger Daltrey and Pete Townshend in sixties Mod. Why? "Because I dared him," says Buck Munger. "I dared him to wear the teeshirt, he borrowed my tie at the last minute." "I once dared him to shoot the doorknobs off hotel rooms, but I lost those pictures ..."



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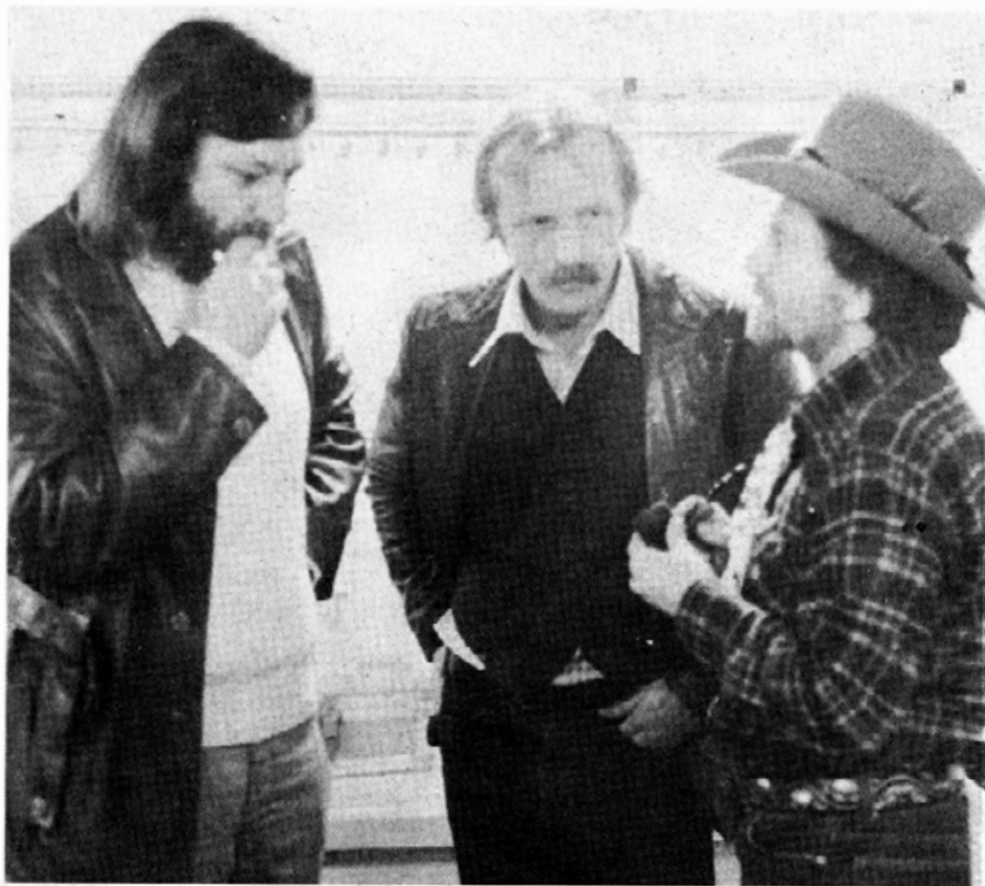
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Backstage at the Coliseum Buddy (L) relives the Portland days with Willie Nelson (R)

BUDDY FITE FROM WILLIE TO WAILING

Buddy Fite is one of the most respected guitarists on the West Coast despite his efforts to keep a low profile. He regroups periodically to appear locally but has only recently begun plans to record.

A great amount of his time is spent in the woods scouting the locations of treasure stashes and shooting his big-bore pistol. Buddy is a no-jive kind of guy.

His track record is impressive to awesome. A teenage steel guitar wizard, he played early gigs in Portland with Willie Nelson, a local radio personality. He changes his bag a bit and becomes a hit at the Cotton Club, leading to tours with Billy Ward and the Dominoes.

As the only musician behind Ward's five vocalists, Buddy "learns the most" there. In Portland, Buddy jams with Lionel Hampton, Basie's band members and Sara Vaughn at the Booker T. Washington Club.

As a traveling demonstrator for Sunn Amplifiers, Buddy finds himself in pickin' showdowns with regional heavyweights and once, in Chicago, in an actual duel with The Man himself, Les Paul. The legend of his prowess spreads to the recording center of Los Angeles.

A three-album deal is negotiated for Buddy with Bob Mersey, Aretha Franklin and Barbra Streisand's producer. The CBS albums feature Buddy backed by orchestration playing contemporary tunes and old standards. Of the three, one reaches the national charts. All three get substantial airplay.

Buddy says he didn't get any



Buddy in the studio (in 1969) with producer Bob Mersey. Aretha Franklin, Barbra Streisand and Johnny Mathis' producer as well.

giant royalty checks from the three records, but he has the satisfaction of hearing them on the radio wherever he goes, up and down the coast.

In the early 70's, Buddy opens for Johnny Mathis around the country and in Mexico — returning home when his wife is tragically killed in an automobile accident.

AT A RECENT Coliseum gig, Willie Nelson and Buddy were reunited after many years. Topics of their Portland career rap together included stars of the day like Shorty the Hired Hand and Pop Elder's Hayride. Willie said, "With Buddy around, about all I was good for was playin' rhythm on a plank."

Willard Alexander, manager of jazz stars including Buddy Rich and Count Basie, recently contacted Buddy in Portland, encouraging him to organize a musical concept for recording. "I was told what to record on those first three albums ... The stuff I'm doing now is what I hear."

Look out when Bigfoot decides to come out of the woods.

Notes from The Musician's Bench

The Musician's Bench has enjoyed a very successful beginning at the Stark Street location. The high concentration of music stores downtown, coupled with an extremely active live music scene, has provided an excellent medium for starting a musical electronics business. It's been a pleasurable, rewarding experience servicing bands like Jeff Lorber Fusion, Pablo Cruz, AC/DC, George Benson, Pleasure and Black Oak, Arkansas — as well as all the local tavern and lounge acts — at our Stark Street shop. The location was extremely helpful in promoting our reputation, but now that most players in the area know about The Musician's Bench, we find very little advantage in staying downtown.

Too many parking tickets, too many complaints about rock and roll sound pressure levels and too many threatening indications of heavy rent increases are a few of the problems we're leaving behind in moving to a new shop at 1733 SE Morrison. This location provides easy access from all parts of town with no parking problems when you get there. The neighbors (Eastside Guitar) have the same kinds of problems that we have. Therefore, we will be coexisting in the building, both following the same set of rules. If somebody needs to hear an amp turned up to 10, please do so! (At least for a minute — nobody wants to hear a picker practice at 110 dB s.p.l.)

Portland players, as well as road bands, have been good to us. Lots of loyal customer have generated lots more business. I thank you all for helping realize a goal set more than a year ago. Without continuous growth of the business, our current change in location could no way have been justified.

With new surroundings and more space, our future goals have also been changed somewhat. In the near future, we will be expanding the services offered to players at The Musician's Bench. These will include a more sophisticated form of referrals than our previous bulletin board. We also have some display space for the sale of reconditioned (guaranteed) or custom-modified equipment. If you are thinking about service contracts on any purchases you are about to make, come and talk to us about it, as this is another area of interest to us.

Whatever question or problem you have concerning the equipment in your band or the equipment you would like to have, give us a call. If we can't give you the answer, we'll tell you who can, or at least point in the right direction. We're looking forward to seeing you at the new Musician's Bench located at 1733 SE Morrison in Portland. Our new phone is 232-9237.

—Larry Church

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CRYSTAL BALLROOM

The Crystal Ballroom has unveiled plans for an opening in March/April of 1980. "Maybe with Buddy Rich," said Bruce Bye, Crystal booking agent.

A "by invitation" cocktail party was held Nov. 7 at the Crystal to "unveil" architectural and other plans to "media business people and interested parties." About 40 people attended.

Crystal operators Scott Krueger and Bruce Cushman announced plans for construction of a "fine hand pour French restaurant" in the upper area of the large dance hall. Main attraction at the Crystal remains the huge ball-bearing dance floor, once touted as "the largest one on the West Coast," now the only remaining one. Live entertainment will be the Crystal experience and Bruce Steidel, Crystal marketing manager, projected a major impact on the Portland music scene with the opening of the thousand capacity

room. "It'll give the smaller national acts a place to play, and local guys a place to headline ... Then, every now and then, we'll bring in a monster like Buddy Rich."

A major advertising campaign begins on Crystal in January with placements in *Playboy*, *Esquire*, *Gentlemen's Quarterly*, *Sports Illustrated* and *Billboard's* Northwest Spotlight edition. The campaign is being prepared by Portland's MIVC advertising agency.

The agency is working on visual images for Crystal's planned live entertainment happenings, which will include live radio broadcasts, theater, "after hours 20 omelette fare till 3:30 a.m. and theme festivities like "Rhinestone Cowboy Night" and "30's Costume Ball Dance Marathon," etc. On other nights it'll be "flat-out rock-n-roll."



PROJECT TERROR, left to right, Tony Dukes, bass guitar and a vision of the Electric Rock Cowboy; Stevie Wilson, drums and vocals; Murray Conklin, guitars and vocals.

80's see terror in Oregon

An engaging musical carpetbagger from Texas looks at Oregon as a great place to launch his musical trip in 1980. Says Tony, "I'm better lookin', can

shoot straighter and can catch a bigger sturgeon than anybody in Texas, much less Oregon!"

Can Project Terror scare Oregon up close? Youbetcha.

Video

A few weeks ago, *Billboard* introduced a new feature. The **Videocassette Top 40**. *Two Louies* introduced **The Top Ten** almost quickly enough to be called a rip-off. The Ten Top Tube Toppers is a listing compiled from sales and rental information on available videocassettes in the Portland area.

Reporting for *Two Louies*, Greg

Davis and Perry Bredeen, owners of Videocassette Rentals at 731 S.W. Fourth Avenue.

Prices on the purchase of Beta and VHS videocassettes range from \$45 to \$100. They can be rented for \$10 a day.

The **Top Ten Videocassettes** in the Portland area for the week reported:

1. *M*A*S*H*
2. *Deep Throat*
3. *Godfather I*
4. *Godfather II*
5. *Saturday Night Fever*
6. *Patton*
7. *Hello Dolly*
8. *Tora, Tora, Tora*
9. *Night of the Living Dead*
10. *African Queen*

Billboard's historic number one, *Butch Cassidy and the Sundance Kid*, does not appear in Portland's 10 hottest. *Two Louies'* number two listing, *Deep Throat*, does not appear on *Billboard's* chart, which restricts "X-rated product."

Greg and Perry reported that their business has been "a roller-coaster ride for eight months."

"The rapid availability of new titles and specialty packages like *The Mister Bill Show* from 'Saturday Night Live' are getting people excited ... Sports haven't been that popular ... Movies and background reports like *The Making of Star Wars* are popular ... We're considering adding some local films to our rental program."



MR. BILL SHOW

As seen on Saturday Night Live
30 minute Video Cassette!
BETA or VHS \$43.95 (includes shipping and handling)

Why wait for Saturday night to see Mr. Bill battered and brutalized by Mr. Sluggo? With this new thirty-minute video cassette, you can see the best of Mr. Bill anytime!

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orders accepted.
DEALER INQUIRIES INVITED
Call toll-free
(800) 223-2100
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(212) 759-8735

To order by mail, send check or Money Order to:
Video Tape Network, Inc.
115 East 62nd Street
New York, N.Y. 10021



UP THE COUNTRY

When Al Wilson sang *Goin' Up the Country* with Canned Heat at Woodstock, he gave us a taste of the music of Texas Henry "One-Man Band" Thomas, one of the founders of country blues. The ragged, driving urgency of Henry Thomas was carried over into 50's and 60's rock, most noticeably in rockabilly, a mode that retains its full backwoods flavor even when electrified. Rockabilly today can be heard both at the small country music taverns surrounding most cities and in New Wave shows, where it is experiencing its most recent "revival."

Rockabilly's formative heroes include Carl Perkins, Elvis Presley, Johnny Cash and Jerry Lee Lewis among others. Ray Campi, another purveyor of hillbilly rock, is touring again today, having revived himself. Ray's authenticity combined with his antics on stand-up bass, give his act that special touch that will always stand the test of time.

Locally, the closest thing we've had to rockabilly in recent years on the tavern and lounge circuit has come from some of Jeffrey Frederick's songs, a substantial part of the material of Rose and the Dirt Boys, and Rancho Mars, featuring Slim Chance and including Dave Stricker, now a member of the John Borroz-Andy Stricker rockabilly coalition, which also features Bob "Honky-Tonk Man" Martin, guitarist, and Sonny Lupo on drums. Their regular guest vocalist is TV's Frank Bonnema.

As a duo, Andy and John play

country and rockabilly every Friday and Saturday night at Estrellita's, on SE Clinton near 26th, across the street from the Clinton Street Theatre. For the past couple of years, Andy has been playing some of the rougher bars on the East Side, including the Tu-Be Tavern on SE Hawthorne at 35th, the Spare Room on 42nd off NE Alberta and the Trocadero at SE 52nd and Duke.

The atmosphere at Estrellita's on a recent Saturday night was beginning to loosen into its inebriated neighborhood form even before the first set. Andy took the first vocal on *Oklahoma Hills Where I Was Born*, accompanying himself on rhythm guitar and at the same time playing bass drum and high-hat cymbals with his feet. John played lead guitar. This instrumental pattern prevailed throughout the set.

Like the first song, Hank Williams' *Jambalaya*, which followed, was intended as a crowd pleaser, and as such it worked well. After an instrumental, the duo launched into their first fusion of country and rock with *Rose of San Antonio*. John's vocal had an oddly scat quality to it on the verses, more country on the chorus. For the first time that night, we heard the John Borroz guitar style on the instrumental break.

Halfway through the set, a man leaped onto the dance floor dressed in a fancy red suit and a sombrero and danced for the audience with fervent emotion for the rest of the set.

The rockabilly guitar style of John Borroz dominated more and more as time passed. He was quite impressive with Fats Domino's hit *I'm Walkin'*, hot yet precise. His playing on Carl Perkins' *Blue Suede Shoes* really caught my attention as he bravely plowed through dangerously rough spots in the country dirt, deftly hopping rocks, successfully avoiding a fall. The vocal was a bit jazzy, but the playing eclipsed it.

The New John Borroz Band, including Sonny Lupo, Bob Martin, Dave Stricker and Frank Bonnema, will be appearing on a Sunday in early December at Euphoria in a benefit for the Oregon Solar Institute. Meanwhile, you can catch their duo at Estrellita's every Friday and Saturday.

—Dan Lissy



Jody's Kountry Klub

Outrageous Country Music



12035 N.E. Glisan
255-6548

The GENERAL STORE

Get Loose!
Get Loose!
Get Loose!
at the lounge

Every
Wednesday
LADIES
NIGHT

7 FT. BIG-SCREEN TV

10015 S.W. Hall Blvd. Metzger
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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.

IN SANDY, OREGON
39210 Proctor
KRAIG & SANDY HUTCHENS



IN PARKROSE
99 & Sandy
JIMMY THOMPSON



Restaurant Open: 6am-10pm
Stuffed Shrimp & Steak \$7.95

Country Music
Wed.-Sun 9-15 (7:00 on Sun)
Men's Nite - Wed
Ladies Nite - Thurs

Toni's
Restaurant & Lounge

LIVE COUNTRY MUSIC
7 Days a Week

Music Starts at 5:00 on Sun.
Mon Nites: Don Cappa & Co.
Open 24 Hours

darwin's theory

is put to use from
11:30 'til 2:30



— with —

Games for all
4 pool tables
3 foosball tables
5 dartboards centrally located
DART TOURNEY EVERY WED, 7:30pm
Pinball - video sports
Advent big-screen



★ Specials ★
Free Table Tennis
25¢ Brown-Top
Foosball Tables

A menu to please the
hungriest of people at
reasonable prices

(The clam chowder is excellent!)

— Open for Lunch —
4822 SE Division



Dec. 7-8
Jr. Cadillac
Dec. 13-15
Paul DeLay Band
&
Robert Cray Band
Dec. 21-22
Carl Smith
& **The Natural Gas**
Dec. 27-29
Pete Karnes Blooz Band

Every Sun. **SLOWTRAIN**
Mon. **PAUL DeLAY**
BLUES BAND
Tues. **STREET**
CORNER BAND
Wed. **TRIGGER'S REVENGE**

PIZZA BY THE SLICE
FOOD & GAMES
On the Waterfront ...
S.W. Front & Yamhill

CALENDAR

Dec. 5-8 **Legend**
Dec. 12-15 **Burnside Bombers**
Dec. 19-22 **Sequel**
Dec. 26-29 **Street Corner Band**
Dec. 31 **Lips**

Zack's

**Restaurant
and
Dance Hall**

30th & SE Powell
232-8216

SPECIALS

Happy Hour 7 Days a Week
4-7pm All Drinks 2 for 1
Wed. Ladies Night, No Cover
5c Beer, 25c Well Drinks for Ladies
Thurs. Buck Night
All Drinks \$1 7-10pm
Live Bluegrass Every
Sunday 6-10pm



1004 S.W. 3rd Ave.
223-5258

SWEET REVENGE

presents
The Finest in Music
for
DECEMBER
Brad Hanson Dec. 6
Burnside Bombers Dec. 7, 8
Tracks Dec. 13-15
UPEPO Dec. 20-22
Cruise Control Dec. 26-29
Live Music Daily at Lunch
Also, 11 a.m.

FOGHORN'S

1134 S.W. Jefferson
227-4209

Live Music

Dec. 5 **Bruce Fife**
Dec. 6 **Chris Lozand**
Dec. 12 **Bruce Fife**
Dec. 13 **Lew Jones**
Dec. 19 **Craig Caruthers**
Dec. 20 **Carole Donaldson**
Dec. 26 **Craig Caruthers**
Dec. 27 **Lew Jones**

Every Fri. **Sean Slattery**
Every Sat. **Carol Donaldson**
(Sat. Dec 22 **Chris Lozand**)

HARBOR

Bill Taylor & Associates BUSINESS OPPORTUNITY BROKERAGE

975 S.E. Sandy Blvd.
Portland, Oregon 97214
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REALTORS



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

Live Music Schedule

Dec. 7-8 **Bush Band**
Dec. 14-15 **Fast Friends w/Patty Mahoney**
Dec. 21-22 **Island**
Dec. 28-29 **Beaver Trail Boys**
Dec. 31 **The Ritz** (home from MGM Grand, Reno)
Kurt Selvig Every Wednesday

Tuesday 25c BEER 8 pm to 10 pm
Monday Night Football Moosehead Beer special 75c
Wednesday Ladies Night

Concert Stop

TWO LOUIES' EAR PICK BEST BET (EMERGING ARTIST REVIEW)

- 5 Motels** *Euphoria* 3.00
Mary Wells *Airport Sheraton* 4.00
thru 12/8
- 6 Dan Fogelberg** *Paramount* 8.50 9.50
- 7 Dillard's** *Euphoria* 4.00 thru 12/8
† **Sequel** *The Place, Eugene* 2.00
thru 12/8
- 8 Karla Bonoff with Steve Forbert**
Paramount 9.00
- 9 Upepo** *Euphoria* unavailable
- 11 Robert Cray** *Euphoria* unavailable
- 13 Hank Williams Jr.** *Paramount*
6.00 7.00 8.00
- 14 Arlo Guthrie** *Paramount* 6.00 7.00 8.00
- 17 Rory Gallagher** *Wreck of the Hesperus*
7.00
- 24 STAY HOME AND WATCH THE LIVE BEATLE REUNION
ON SATELLITE. LATER, SANTA CLAUS WILL COME
DOWN YOUR CHIMNEY**
- 29 Thara Memory & Greg Smith Southern
Soul Revue** *Neighbors of Woodcraft*
Tom Petty & The Heartbreakers
Paramount 7.00

LiveMusic

BULLPEN TAVERN

1730 SW Taylor
222-3063
Dec. 7-8 Smoke, Dec. 21-22 Kracker, Dec. 28-29 Bizzard Bros., Dec. 31 Kracker.

THE EARTH

632 NW 21st
227-4573
Dec. 4, 11, 18 Freestyle, Dec. 6-8 David LaFlamme & Barry Melton, Dec. 9 Dami & Minanzi Marimba Band, Dec. 10 Clivers, Sado Nation & Stiphnoyds, Dec. 13-15 Wheatfield, Dec. 16 Iron Butterfly, Dec. 17 Small Press Fair, Dec. 20-23 Trigger's Revenge, Dec. 26 New Wave, Dec. 28-31 Seafood Mama (Dec. 31 New Year's Eve party.)

THE FAUCET

6821 SW Beaverton-Hillsdale Hwy.
297-2702
Dec. 5-8 Paul DeLay Band, Dec. 12-15 Slowtrain, Dec. 19-22 Street Corner Band, Dec. 26-29 Checker Bros., Dec. 31 Checker Bros.

FOGHORN HARBOR

1134 SW Jefferson
227-4209
Every Friday Sean Slattery, every Saturday Carole Donaldson (except Dec. 22, Chris Lozand), Dec. 5 Bruce Fife, Dec. 6 Chris Lozand, Dec. 12 Bruce Fife, Dec. 13 Lew Jones, Dec. 19 Craig Cary, Dec. 20 Carole Donaldson, Dec. 26 Craig Caruthers, Dec. 27 Lew Jones.

THE GENERAL STORE

10015 SW Hall Blvd.
near Washington Square
245-4239
Wednesday-Sunday Dec. 5-9, 12-16 TBA, Dec. 19-23, 26-31 Wishmaker.

HERITAGE INN

5021 SE Powell
775-8278
Dec. 5-8 Johnny and The Distractions, Dec. 12-15 Transport, Dec. 19-22 Slowtrain, Dec. 26-29, 31 Shock.

THE HOBBIT

6024 SE 52nd
771-0742
Every Monday, John Stowell and David Friesan.

HORSE BRASS PUB

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

JODY'S KOUNTRY KLUB

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

KIDS 'N I

2845 SE Stark
233-8197
Dec. 5 Gnowbone, Dec. 7-8 Lone Coyote Club, Dec. 12 Moss Street Boogie Band, Dec. 14-15 East Walker Country Band, Dec. 19 Cimmarron County, Dec. 21-22 Licker, Dec. 26 Clam Hollow, Dec. 28-29 Flak, Dec. 31 King Sabre.

THE LAST HURRAH

555 SW Alder
224-1336
Every Monday Dan Siegle Quartet, Every Tuesday Island, Dec. 5 Burnside Bombers, Dec. 6-8 Seafood Mama, Dec. 12 Island, Dec. 13-15 Kidd Africa, Dec. 19 Burnside Bombers, Dec. 20-22 Johnny and The Distractions, Dec. 26 Coyotes, Dec. 27 Jeff Lorber Fusion, Dec. 28, 29, 31 Burnside Bombers.

THE LONG GOODBYE

300 NW 10th
228-1008
Every Monday open mic, every Tuesday poetry night, Dec. 5 Thriftones, Dec. 6 Wallpaper, Dec. 7-8 Harper Band, Dec. 9 Smegma, Dec. 12 Nu Shoos, Dec. 13 Wallpaper, Dec. 14 the Rats and Mal Chicks, Dec. 15 Freestyle, Dec. 16 Sado Nation, Dec. 19 No Shoos, Dec. 20 Dance Combo Christmas Special, Dec. 21-22 Freestyle, Dec. 26 Grown Men, Dec. 27 Dance Combo, Dec. 28, 29 Mal Chicks, Dec. 31 Freestyle.

LT'S COUNTRY INN

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

MEDIAEVAL INN

58 SW 2nd
221-0914
Every Sunday Howling Gael, Dec. 5 Antonio DeLuna, Dec. 6-8 Hidden Fiddle, Dec. 12 Richard and Victoria Corbett, Dec. 13-15 Steve Cooper, Dec. 19 Antonio DeLuna, Dec. 20-22 Joann Cazder, Dec. 27-28 Scott Casey.

MERCHANTS PUBLIC HOUSE

120 NW 3rd
224-3285
Every Tuesday Nu Shoos, Dec. 5, 12 Cimmarron, Dec. 19, 26 Beaver Trail Boys, Dec. 6, 20 Richard Washington, Dec. 7 Nu Shoos, Dec. 8 Walter Bridges Big Band (two shows, 8 to 11 p.m.), Dec. 13-15 Sky River, Dec. 21-22 Beaver Trail Boys w/Jim Pepper, Dec. 22 Xmas party, Dec. 27-29 Sky River.

PC&S

1038 SW Morrison
227-9210
Dec. 4 Beau Kelly, Dec. 5 Jack McMahan, Dec. 6 Frank Griffith & George Svetich, Dec. 7-8 Cam Newton, Dec. 12 David Leslie & Michael Parrish, Dec. 13 Beau Kelly, Dec. 14-15 John Stowell & David Freisan, Dec. 18 Beau Kelly, Dec. 19 Jack McMahan, Dec. 20 Frank Griffith & George Svetich, Dec. 21-22 Richard Burdell & Tom Grant, Dec. 26 Denise Gross & John Russo, Dec. 27 Rich Hally w/Steve Kristoferson, Dec. 28-29 Cam Newton.

Events

BEAR PAW INN

3237 SE Milwaukie
232-7729 or dial BEARPAW
Wednesday 8:30 p.m. fish feed — largest tank in town.
Happy hour 4 p.m.-6:30 p.m. seven days a week, 25¢ beers, \$1.75 pitchers. Monday night football special 69¢ spaghetti 7 p.m. with big screen TV. Wednesday night, 8:30. Giant fish tank with tropical fish — feed goldfish.

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.

PIGEON-TOED ORANGE PEEL

6327 SW Capital Hwy.
246-1530
Dec. 5-8 Rising Tide (Dec. 7-8 with Fire Eye), Dec. 12-15 Fire Eye (Dec. 14-15 with Quick Change), Dec. 19-22 Seales Bros. (Dec. 21-22 with Legend), Dec. 23 Christmas party with Legend, Dec. 26-29, 31 Sequel (Dec. 28, 29, 31 with Movie Star.)

RAY'S HELM

1301 NE Broadway
288-1814
Dec. 5-8 no cover, Dec. 12-15 Cruise Control, Dec. 19-22, 26-29 Tom Grant and Friends.

RIVERWAY INN

6439 SW Macadam
246-5108
Call Inn for music.

SACK'S FRONT AVENUE

737 SW Front
222-5217
Every Sunday Slowtrain, every Monday Paul DeLay Band, every Tuesday Street Corner Band, every Wednesday Trigger's Revenge, Dec. 7-8 Jr. Cadillac, Dec. 13-15 Paul DeLay Band and Robert Cray Band, Dec. 21-22 Carl Smith and The Natural Gas, Dec. 27-29 Pete Karnes Blooz Band.

SILVERSMITH

11921 SW 22nd (22nd and McLoughlin)
Milwaukie
659-6666
Every Wednesday Kurt Selvig, Dec. 7-8 Bush Band, Dec. 14-15 Fast Friends, Dec. 21-22 Island, Dec. 28-29 Beaver Trail Boys, Dec. 31 Ritz.

STRAWBERRY FIELDS

Rt. 2, Box 753
Dodge Park and Pleasant Home Rd.
Call tavern for music.

SWEET REVENGE

1004 SW 3rd
223-5258
Live music at lunch. Evening music: Dec. 31 Cruise Control.

TONI'S

99th and Sandy
253-2880
Music seven days, Monday Don Cappa and Co., Tuesday-Sunday Jimmy Thompson.

TONI'S RESTAURANT AND LOUNGE

39210 Proctor
Sandy
Wednesday-Sunday Craig Hutchins.

WHITE EAGLE CAFE AND SALOON

836 N Russell
282-6810
Every Monday Driving Sideways, every Wednesday Hatter Fox, Dec. 6-8 Pete Karnes Blooz Band, Dec. 20-22, 27-29 Paul DeLay Band.

WRECK OF THE HESPERUS

1200 NE 102nd
252-0965
Dec. 5-8 Movie Star, Dec. 12-15 Legend, Dec. 19-22 TBA, Dec. 26-29, 31 Rising Tide.

ZACK'S

3000 SE Powell Blvd.
232-8216
Dec. 5-8 Legend, Dec. 12-15 Burnside Bombers, Dec. 19-22 Sequel, Dec. 26-29 Street Corner Band, Dec. 31 Lips.

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.

GAMECOCK TAVERN

11312 SE Powell
761-5252

Thursday ladies night, half-priced drinks for ladies.

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 COUNTRY 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

2845 SE Stark
233-8197

Wednesday foosball tourney, draw your partner, 8:30 p.m.

Happy hour Monday-Friday 4:30 p.m.-6:30 p.m., Thursday ladies night 8 p.m.-midnight, large pitchers \$1.50, glasses 25¢, wines 50¢.

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.

MEDIAEVAL INN

58 SW 2nd
221-0914

Happy hour 4:30-6:30 p.m. Tuesday-Friday, beer or wine 50¢, executioners and margaritas \$1.25, bar singles \$1, free appetizers.

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.

RAY'S HELM

1301 NE Broadway
288-1814

Happy hour 4 p.m.-7 p.m. Monday-Saturday.

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 (& McLoughlin)
Milwaukie

659-6666

Christmas party w/Island, New Year's Eve party with The Ritz.

Happy hour Monday-Friday 4-6 p.m., Wednesday ladies night, wine 50¢, large pitchers \$1.50. Monday night football special Moosehead beer 75¢ bottle.

STRAWBERRY FIELDS

Rt. 2, Box 753

at Dodge Park and Pleasant Home Road
Gresham

663-3901

Wednesday night foosball elimination, \$2 entry.

Happy hour 4-6:30 p.m. Monday-Friday, 30¢ glass, \$1.60 large pitchers. Wednesday ladies night, discounted drinks, free cover for ladies.

SWEET REVENGE

1004 SW 3rd
223-5258

Happy hour 4:30-6:30 p.m. Monday-Friday, Thursday 4:30-8 p.m., 25¢ beer.

TONI'S RESTAURANT AND LOUNGE

39210 Proctor
Sandy

Ladies night Thursday, cowboy hat night Sunday.

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.

YOSEMITE SAM'S

1738 SE 12th
238-9213

Monday spaghetti night 7 p.m. — 40¢ plate. Tuesday 10¢ beer. Wednesday enchilada night.

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.

GAMECOCK TAVERN

11312 SE Powell
761-5252

Thursday-Saturday with Wayne Peery.

THE ID

3532 SE Division
235-0818

Bellydancing Tuesday-Sunday, 9 p.m. on.

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.



BEAR PAW INN

3237 SE Milwaukie Ave.
232-7729 or dial BEARPAW

Very good homemade sandwiches. Open 11 a.m. daily. Visa, Mastercharge.

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!

GAMECOCK TAVERN

11312 SE Powell
761-5252

Various sandwiches, specializing in French dip, garlic bread.

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 COUNTRY 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.

MEDIAEVAL INN

58 SW 2nd
221-0914
Featuring a savory selection of dinners such as baked filet of salmon, bunratty beefe ribbes, yroste rack of lamb and our famous feasting platters. Also our well-know mediaeval feast, by reservation. Saturday brunch 11 a.m.-3 p.m.

MERCHANT'S PUBLIC HOUSE

120 NW 3rd
244-3285
Home of the Amalgamation — build your own sandwich. Homemade soups, fresh salads and an assortment of additional sandwiches, 75 imported and domestic beers and an extensive wine list. Visa and Mastercharge.

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.

RAY'S HELM

1301 NE Broadway
288-1814
Luncheon specials: steaks, seafood and sandwiches, which include homemade soups and salads. Reasonably-priced menu.

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.

SILVERSMITH

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

SHIRE INN

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

SILVERSMITH

11921 SE 22nd
Milwaukie
659-6666
Homemade chili, nachos and deli sandwiches.

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.

TONI'S RESTAURANT AND LOUNGE

99th and Sandy
253-2880
Open 24 hours. Breakfast special.

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.

YOSEMITE SAM'S

1738 SE 12th
238-9213
Sam's Hot Summer Chili made with four types of fresh peppers. Mile Hi sandwiches served piping hot from our pizza oven, smothered with melted cheese.

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.

ToGo

BEARPAW INN

3237 SE Milwaukie Ave.
232-7729, or dial BEARPAW
The Bull, Schlitz, Rainier, Miller, Bud kegs, Bud, Michelob, Schlitz and the Bull ponies. Taps and cups available, 6-packs and cases. Visa and Mastercharge. Open 11 a.m. daily. No advance notice needed.

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.

LONG BRANCH WATERHOLE

8119 N Denver
289-3920
Blitz, Henry Weinhard's and Schlitz Bull kegs. Taps available.

LT'S COUNTRY INN

1200 SE Orient Dr.
Gresham
665-9959
Rainier, Schlitz, Schlitz Malt kegs. Taps and ice available.

PIGEON-TOED ORANGE PEEL

6327 SW Capital Hwy.
Hillsdale Shopping Center
246-1530
Bottled beer by the 6-pack or case.

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.

Games

BEAR PAW INN

3237 SE Milwaukie Ave.
232-7729 or dial BEARPAW
3 pool tables, 3 flipper games, video pinball, 2 foosball, 2 dartboards. Open 11 a.m. daily.

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.

GAMECOCK

11312 SE Powell
761-5252
4 pool tables, foosball, 8 flippers, 3 video games, big screen TV

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.

RAY'S HELM

1301 NE Broadway
288-1814
4 regulation-size pool tables, well-maintained, in quiet surroundings.

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.

YOSEMITE SAM'S

1738 SE 12th
238-9213
Foosball, pool and flipper games.



THE



OTHER



ONE

THE NEW BOB WELCH ALBUM

PRODUCED BY CARTER



THE OTHER ONE

SW-12017

