

Two Louies

OREGON MUSIC

GOODBYE SALLY STRUTHERS



REN WOODS sings title theme "Aquarius" from movie Hair

WHEN ALL IN THE FAMILY WAS HOT, everybody around Grant High School shared in the fantasy. Sally Struthers, who was "never *that* popular," was *makin'* it.

Well, girls, Portland has a new Rose Princess.

Ren Woods has a hit record and can be seen featured in two or three major movies around town. She's the hottest thing Portland has had on the national scene since Pendleton shirts.

Last year, Sepia Magazine predicted Ren Woods was "on the horizon of superstardom," commenting that she "has come a long way from singing in dives-out bar joints in the sticks of Portland."

Not only a long way, but at 23, a pretty rapid trip.

Ren gives Macy Gimbal a hometown rap on her new album, her movie career and how she worked her way out of Portland's "dives-out joints."

RW: From Doctor Rask, who had a studio in Portland, who Eileen and Marylou's oldest brother knew very well. Their oldest brother managed us for the first three years, from age 9 to age 12, when we were working at the Cotton Club. He said we needed demos.

We went into Dr. Rask's studio and made demos and somehow he sent them to Larry Raphael. And when he heard them he asked, "Who are those girls?" And Dr. Rask said, "Wait'll you find out their ages." And so he flew up to Portland immediately. He lived in L.A. This was, like, 1968 ...

He flew up and made a film of us doing our three shows at the Cotton Club. Then he brought it down to NBC. They were making a special. It was one of the first Black specials ever made, called *Soul*, and Red Foxx was on it, and Lou Rawls, and Dizzy Gillespie and a lot of people ... So they put us on and they liked it, so we had to get to L.A.

So we jumped in Teddy's Pontiac.

M: So then it was around the world on the USO tour?

RW: The next thing really was the television shows. Joey Bishop really liked us a lot. He gave us three shots on his television show back to back in maybe four weeks and then Carson liked us and he put us on. David Frost liked us and we started getting a lot of television exposure. And then Jack Benny took us to the Sahara in Vegas.

Cont. on Page Two

M: How were you discovered?

RW: The two girls I was singing with at the Cotton Club ...

M: What were their names?

RW: Eileen and Marylou Anderson ... They just showed a clip on us, incidentally ... of us when we were 13 or 14, singing to the troops in Nam, on

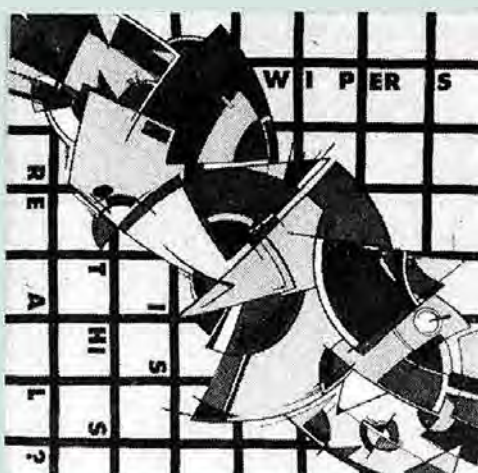
the Bob Hope ... his special ...

M: What year was that?

RW: Uhh ... '70? What happened is, we were found by Larry Raphael, who accidentally got our tapes ... We had made demos ...

M: How did he accidentally get the tapes?

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Sunday's Child, Ren on left at age 9

Cont. from Page One

M: How old were you then?

RW: Oh, I guess I must have been 13. I came down and enrolled in junior high ... Yeah, I was in the seventh grade.

M: Did they have you as child stars?

RW: Our image was very young, just because of what we looked like. Me, I'm small, and then we looked like stairs ... Eileen Anderson was six-foot-two ...

Sammy really got turned on to us. He started taking us everywhere. We opened for him at Carnegie Hall on my fourteenth birthday ...

When he took over what was the Coconut Grove and changed it to the Now Grove, we opened it for him, and then the drug problem started to come in ...

M: What was your singing position among the three people?

RW: I was mostly the lead singer ... We all sang lead ...

We broke up when I was about 16 years old ... It just finally got too difficult to hold the whole thing together. And there I was with Larry ... I couldn't go back to Portland.

M: Not after that ... not at 16. I mean, maybe at 21 when you can drink ...

RW: I started getting commercials when I was 17 ... and I knew Sunday's Child was definitely dead and buried ... and that helped me survive financially. And then I took all my money out of trust and went to school.

M: All the time in L.A., or were you traveling back and forth to New York?

RW: All the time in L.A. ... Actually, what came first was the role of Fanta in *Roots*. That's when I got my commercial agent. They said there was a part available in a TV movie called *Roots*. And I thought, "Oh God, a TV movie ... okay ..."

M: Really ... You're gonna be a SWAT team assistant or something ...

RW: Yeah, really! But I showed up and I read the copy and I was really touched by what happened to her and who she was. And they hired me ... And then I got into a big scene with them because they wanted me to do nudity. They said it would be necessary for the part ... If I didn't want to do the nudity, I couldn't take the part ... And so I told them fine, I wouldn't take the role ... because about two weeks after I had gotten the role of Fanta, I also knew that I had gotten *The Wiz* ... and that was really important to me, something I wanted badly ... so I was willing to give up Fanta.

M: But you didn't have to?

RW: No ...

M: Aww! right! So then they were both happening at once ...

RW: So what happened was that I was going to miss two weeks' rehearsal with the L.A. company, which was my company, so I went to New York to study with the New York company on my way to Savannah to shoot *Roots*. Then I came back to L.A. and opened in *The Wiz*.

M: And then *The Wiz* is what made Al McKay come out of the woodwork?

RW: Well, yeah ... more or less ... although it took a long time. We didn't actually get together till '79 and I did *The Wiz* in '76 ...

I think a lot of things made Earth, Wind and Fire pay attention. Because right after *The Wiz* folded, I got a Mary Tyler Moore series called *We've Got Each Other*. It starred Tom Poston, Beverly Archer, Oliver Clark, Joan Van Ark and myself. It was about a photographer ... and the woman worked and the man stayed home.

M: Hey, what's new?

RW: So I got that and then the *Hair* (movie) one came along, so by then I was out of the woods, as they say.



TWO LOUIES' Annie Farmer turns B.B. on to Ren Woods



Tom Petty, livin' like a refugee ...

ERRATUM & BLUNDERS

Last month we didn't get past the cover without an error. In the *Wreck of the Hesperus* coverage, we called Tom Robinson Tom Robbins. Two pages later we made Wally Heider Walley Heider. We should have given photo credit to Jack Abundant for the fine *Distractions* picture in *As the World Turntables*, and we could have thanked Eric Edwards for his fine photographs. We didn't, we're sorry, and that's what humble is all about.

LOUIES

UNDER THE DOUBLE LOUIE

At 23, Portland's Ren Woods has a hit CBS record and featured roles in the movies *Hair* and *The Jerk*. Macy Gimbal finds out how Ren got the big break in *P-Town* COVER STORY

Portland's top-grossing club band establishes a beachhead in Seattle with two weeks of print exposure, live appearances and radio airplay. With a Seattle personal manager convinced Rindy Ross has the throb of Heart and original *Canyon Rock* material, Seafood Mama blitzes the Northwest PAGE 6

Part One of *The Legend of Louie Louie*, Pierre Ouellette's definitive study of Portland's greatest musical success story. The local musicians and entrepreneurs who sold over ten million singles and established musical meaning to the word *commercial* PAGE 7

TWO LOUIES' Annie Farmer hangs with the bigs and reports Maria Muldaur's conversion, B.B.'s band's rebirth and a fishy brush with Ike and Tina Tuna PAGE 4

All Jeff Lorber's secrets in one article. What's the new album titled? The single? When will it be out? If that's not enough Larry Church divulges Jeff's technical secrets with an explanation of his custom-built synthesizer system PAGE 5

Mike Kearsy observes the departure of Jeff Lorber and Tom Grant from the local live jazz scene and nominates two newcomers to fill the void PAGE 10

As the World Turntables spins Portland's Grand Ol' Soap Opry with reports on Pleasure's 25 grand in two nights, Gary Ogan's new deal, The Burnside Bombers' radio show, Wallpaper Music on television and The Wipers overseas PAGE 8

Exporting the Portland sound ... Two viewpoints on going over in Tinseltown. From the studio in Portland to the streets of Los Angeles, Portland guitarist Kim Smith and L.A. New Waver Mike Jay observe the ways it goes down PAGE 11

TWO LOUIES, always first to remind you of summer, tells you where and when to register your City League softball team. Only *days* away!! PAGE 12

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INDEX

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FEBRUARY 1980
VOL. 1, NO. 3

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TWO LOUIES is published monthly by Rider/Outpost Publishing, located in the Governor Building, 408 S.W. Second Avenue, Portland, Oregon 97204. Telephone 503/224-6527.
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All photographs are used by permission and TWO LOUIES gratefully acknowledges the creative input of the Oregon artist community.
Subscription post paid is \$10.00 for one year.

By ANNE L. FARMER

I PSYCHED MYSELF UP FOR what I knew would be a weekend of seeing my two favorite performers — the inimitable B.B. King and the beautiful Maria Muldaur. I hadn't seen either of them in over a year and so anxiously waited to hear of their progress.

The last time B.B. was in town, I hopped into the limo and whizzed to the airport to pick him up, remembering how privileged I felt when he played some unreleased tunes for me. I arrived early at the Paramount, awaiting the arrival of Be Bop, B.B.'s road manager, to secure my passes. I was told that the show had not yet been sold out, as I thought it would be, and sensed that this year's concert would be more subdued, what with the advent of the recession, the Iranian crisis and everything else that's going on.

Be Bop led me up to visit B.B. shortly after he appeared and there he was, again resplendent with his impressive presence, beheadphoned with massive piles of the cassettes he works on at every chance, strewn everywhere.

I went downstairs as B.B. began tuning up and noticed that although B.B.'s shows usually draw throngs backstage but that night there were only a few close friends, including Buck Munger, who was responsible for making B.B.'s Gibson guitar, "Lucille," a reality. Film producer Fritz Johnson was also backstage as B.B.'s guest, obviously delighted with the show.

B.B. has expanded his band to a full 14 pieces, with the only familiar faces being Caleb Emphrey Jr. on drums and the senior member of the ensemble, maestro Calvin Owens.

B.B.'s lengthy set consisted of more recent tunes than old favorites as he led his audience through a 30-year history of his music. The new "When It All Comes Down" is a hit!



Maria Muldaur, born-again Christian in a see-through blouse

B.B. has "changed and tried to stay current ... if you play the blues and color it with what's being played today, people will listen to it ... if you don't say it's the blues."

He remembered with a grin how, shortly after he had come to Memphis from his hometown, Indianola, Mississippi, a DJ declared him to be an overnight success. It was just recently that B.B. received a Downbeat Readers' Poll award as best rock/blues guitarist, some three hundred odd tunes and over fifty LPs later, still not receiving the airplay and consequential record sales he deserves.

"If there was one thing I could do again," went his advice to a Wilson High School reporter, "I'd finish high school and go to college, definitely majoring in music ... Theory is so important ... I think education is the answer to the world's problems ... school is THE answer. Being from New Orleans, I especially enjoyed B.B.'s final encore, a blues interpretation of "When the Saints

I was glad to see Maria play her violin again during a hoe-down, square-dance number, causing everyone to whoop and holler. Then came the more bluesy, soulful gospel tunes, the ones that get to everyone's softest spots ... Maria at her best!

I joined her after the show and she told me that she had been touring with this new band everywhere in the world for about eight months. There is Charlie Magarian on bass, Jim Robenville on woodwinds and harmonica, Johnny Gorton on lead guitar, Rick Shaefer on keyboards and Rick Alegria on drums. Hers is a tight band that works well together, evenly and harmoniously backing her exquisite vocals.

Maria sat down beside me and said that there was something she had to tell me. I could tell that it was something wondrous as she was all aglow with a particular reverence in her voice. She told me she had become a born-again Christian and reminded me that we'd both been through the gamut of soul searching and had investigated the entire spectrum of eastern religions and philosophies but that she'd been taken to a place higher than she'd ever been via her renewed faith in Christ. She then related the three incidents which influenced her newly-found inspiration.

First, her little girl Jenny was in a serious auto accident. Second, she ran into Donna and Keith Godchaux, who she hadn't seen since they left the Dead under somewhat disheartening auspices, and Donna revealed the symbolic cross around her neck. Lastly, Bob Dylan sent her a cassette of his new album which, of course, summarized Maria's own inner realization. I hugged her goodbye before she left and sat silently for awhile contemplating the growth I had witnessed.

After I stuffed my face, Maria came onstage, looking more radiant than ever. She began with some familiar sing-a-longs and moved on to crowd pleasers like "Midnight at the Oasis," sung in a softer, lyrical version.

Olde Towne Legend

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

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Lorber leaves for L A



Q. Is there a theme to the new album?

A. It's not a concept album, but I have a title ... it's *Wizard Island*, which is the name of this little island that's in the middle of Crater Lake, which is a place I really love to go ... It's more or less the same type of music that we've been doing in terms of musical direction, but I think it's a little more evolved ... form wise, things just getting tighter.

Q. This is Dennis (Bradford), Danny (Wilson), Kenny (Gorelich) and you on the record.

A. Right.

Q. Any guest stars this time around?

A. Yeah, I think Chick Corea will be playing on one cut. There's going to be a guitar player named Jay Koder who played on the last album and percussion by probably this guy named Paulinho Decosta.

Q. So who's producing?

A. Me.

Q. Has the label given you any signs of marketing you as a pop act this time?

A. I know that they're interested in a single this time ... they want a single that's happening, which didn't happen off the last album, I think I'll be able to deliver that to 'em.

Q. Is time a factor? Do you try to

keep it under three minutes for a single?

A. No ... Basically I do try to keep the song as short as possible in terms of ... I try to make sure that there's nothing in the song that's excessive baggage ... I try to make it real tight and to the point. The tunes will generally be between four and five minutes long ... about eight songs. As far as promotion and all that, I really don't know much about it, but I do know that our last album was our first album for Arista and they didn't know much about us ... at the time, and it did extremely well for them and made a lot of believers out of people at the company, and they're very enthusiastic.

Q. Have they had any cutbacks in staff or artist roster at your label?

A. Actually they've been able to upgrade their staff considerably by picking up on a lot of talent that's been let loose by the other companies that have folded. The head of R&B is from Infinity, and some other people are from Infinity ... and you could say that those are the people who

made *Spiro Gyra* happen, so I feel good about being able to work with some people like that?

Q. How long will it take to put the album together?

A. Three weeks ... Generally, we're very well rehearsed and we're ready to just go in and do it ... I'm not planning on strings or horn or anything ... and that has a tendency to speed things up a bit, and I'm not one of these real obsessive kinda people in the studio that like to take every little piece and do it over and over again a hundred times. If we can get it so it sounds good and feels good.

Q. When's the release date?

A. April.

Q. Did you write all the material?

A. Yea ... except for one tune I wrote with the sax player.

Q. What are the names of the tunes you're considering as a single?

A. I sent the names of the tunes we were going to record to Clive and the one he thought was really happening

was the title cut, "Wizard Island" ... However, since then I've written a bunch more stuff and one song I really feel good about is called "Sweet" ... and the other one is the one I wrote with Kenny, "A Little Construction."

Q. Where do you get the greatest support across the country?

A. Where we stand right now is that we get real good jazz airplay. All the jazz stations play it and the AOR (album oriented radio) stations that play jazz have been doing pretty well by us also ... or we've been doing pretty well by them, I should say ... Like that Spiro Gyra single and that Crusaders single really broke into R&B and AM radio and stuff ... It would be nice to do that. It's very difficult. I can't really say I'm confident it's gonna happen, but I hope it happens. If it doesn't happen, I still think the album will be an improvement over the last one.

Q. When will Portland be able to catch some of this live?

A. March 7 will be at the Civic Auditorium. We'll be doing some of the new tunes there.

SECRET

By LARRY CHURCH

Jeff uses three synthesizers as controllers — a Sequential Circuits Prophet 5, an Oberheim OBX and a Minimoog. These instruments have been modified to be extremely interfaced and can be slaves (controlled from another keyboard) as well as controllers. In addition, two more synthesizers housed in an external cabinet are used as a programmable voice module (a monophonic set of synthesizer components controlled from a separate

keyboard.) The modification necessary for satisfactory control of the external components in the system involves solutions for two problems. The manufacturers should have taken care of both of them and probably will be in future designs. For now, however, additional circuitry must be added to sum the left hand controller voltages (pitch bend and modulation) to the keyboard CV. Without this change, external oscillators won't "see" the left hand controller. The second problem has to do with tolerances between different keyboards. More calibration points must be added to insure an octave on the Prophet is exactly an octave on the Minimoog, etc. Also, for convenience, a set of switches has been added to each keyboard to turn the internal audio and the

external gate on or off. The "voice module" cabinet houses a custom modular Moog with four VCOs, a VCF and VCA. These modules are programmed by a Sequential Circuits Model 700 programmer providing 64 programmed presets available at the touch of a button. Alongside the Moog is a standard Oberheim expander module and a mixer/patching section where new heights of synthesizer madness will undoubtedly occur. The flexibility of this system is outrageous. One possible use might be a single keyboard controlling 33 oscillators and five different VCF-VCA combinations in one giant monophonic patch. The opposite extreme then would be five and eight-voice polyphonic keyboards with the Minimoog and external cabinet left for solo work.

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Pg. 9



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Seafood sax symbol socko in Seattle



LIKE A RUSSIAN TANK ON the way to Kabul, Seafood Mama swept into Seattle with conquest in mind.

Backed by a blitzkrieg of

promotional support, Portland's top-grossing club band kicked open the door to a major market.

Rindy Ross became the new throb in Heart's backyard.

Seafood's invasion was engineered by Whitefire Management of Seattle. Their manager, J. Isaac, scheduled support for the band's Seattle appearances on KZOK, KISW and KZAM. The gigs were advertised in the Weekly, Sun and Rocket newspapers. Critics from the Times and the Post-Intelligencer were invited. The band cooked.

Four days at the Buffalo Tavern and four the next week at the Rainbow ... two weeks of Seafood Mama on the airwaves and in the streets of the Northwest's largest population center.

Gary Crow, the Mister Big Kahuna of Seattle Radio and KISW, gave Seafood some good strokes on the air, rapping that "Portland's hottest band is in town." Seafood Mama, Seafood Mama!

A "clam lady" was spotted strolling through the Pike Place Farmers' Market pushing a baby carriage containing a "clam baby."

Seafood's promotional single,

"Harden My Heart," got airplay and was bagged as an "Oregon version of L.A. canyon rock," i.e. Ricki Lee Jones and Fleetwood, "but distinct."

Live, the band's original material was received enthusiastically, adding to the credibility of the Seafood-on-tour vibes.



Seafood toasts Seattle

TWO LOUIES got a man-on-the-stool review from sometimes music critic Stephen Kurtis of Seattle, who observed Seafood Mama's opening night at the Buffalo Tavern:

From the name Seafood Mama, one really didn't know whether to expect fisherman ballads or tugboat laments. Their music turned out to be a blend of a number of distinctly separate music styles.

The group consists of five experienced and versatile musicians who can make a full sound complete with three-part harmonies, well-arranged backup and instrumental duets.

And Rindy Ross is definitely a star. The Puget Sound Nose put her on the cover and the fans turned out with love gifts.

And J. Isaac knows that somewhere between Portland and Seattle there's an easy million record sales. When the word gets around.

A certainly strong element in Seafood Mama's entity is Rindy, who lead sings and packs a mean saxophone for back-up, or solid resonating and gutsy lead riffs. Rindy writes and sings and is able to create a Ronstadt-type country ballad to harder uptempo tunes. I was particularly pleased with her original song "Harden My Heart," but felt a fuller arrangement would compliment her more and fill in a few empty spaces.

One artist/composer acquaintance told me he fell in love with lead singer Rindy after seeing her on a light pole poster. He personally gave her a hand-made valentine out of season and she thought he might be trying to con her, but he turned out to be a fan trying to relate and explain to her that he's in love with her not only because of her music but most of all "because she's Rindy."



Island L. to R: Gene Hall, Jim Nixon, Keith Mikami, John Fagerstedt, Michael Sciacchetti

There are a number of bands around, but I don't see anybody writin' the hits like we are."

"Nobody is Portland is as berserk about this business as we are."

"We have an insatiable appetite to do it."

Members of the band Island are quick to jump on what a great place Portland is for the working musician.

"We came here because this seems to be an area that is supportive of original bands." Band members hail from as far away as Oklahoma and as

close as Seattle.

"We worked Spokane for awhile, but there was no original scene there."

Island claims a playlist of 60-70 percent original material written by members of the band individually and in partnerships.

The band's bag is self-described as a blend of Southeastern melodic drive and city dance rhythms.

The band is looking for a female vocalist front person and auditions can be obtained by calling John at 655-7781 or Jim at 656-4890.



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THE GRAND OL' SOAP OP'RY

The new Burnside Bombers sound debuts Friday, Feb. 15, at midnight on Q-100's regional live local band broadcast. You'll get an idea of what the new Bombers will be dropping on you, original material wise.

The Bombers recorded at Desitrek last spring but feel the tunes are outdated with the departure of players (saxophone) and addition of new material. Portland's strongest four-piece?

A band member described the Bomber's trip as "good time rock-n-roll, solid enough to move ya" and you don't have to dress up weird or sacrifice virgins."

For those of you who don't think it's worth the sacrifice consider the payoff for keeping the band together. Jan. 19 and 20, Pleasure, Portland's touring ambassadors of the Rose City Sound, grossed \$25,887 for two nights in Cherry Hill, New Jersey.

Pleasure's album currently holds a top 20 spot on *Billboard's* national charts.

The Wipers album on Park Avenue Records will be distributed in Germany, Japan, England, the Netherlands and Australia. The band hit the streets in Los Angeles and Florida after the release of their first single on the Trap label.

They returned to Portland to record the Park Avenue release.

The single sold 400-odd units in the European market and established the Wipers as members of the movement.

Bob Jeniker of Park Avenue Records thinks he can move 2,000 Wiper albums in the Portland area alone. One store reported selling 60 units the first week of release.

The Wipers appear at the Long Goodbye Feb. 8 and 9.

Channel Two plans a new show in April patterned after Real People. Camera crews have been collecting bits on the more colorful Portland personalities and taped a segment of the outrageous Wallpaper Music show at the Long Goodbye.

Pierre Ouellette, writer of the serial beginning this month in TWO LOUIES about the saga of "Louie Louie," turns out to be more than just a great writer.

Pierre is one of the Sludge Brothers. The blues has Ackroyd and Belushi and regressive rock has the Sludge Brothers. Undercover advertising executives moonlighting as musicians who "want nothing," according to Pierre.

"The club owners don't know how to deal with us. They're used to hungry, career-oriented musicians ... We're into gigs like Festival Seating at the Leaky Roof ... no more than 50 people at a time but up against the wall."

Pierre played to a lot more people when he was Paul Revere's guitarist in the old days. The Sludge Brothers find a market in their totally unoriginal Hendrix, Santana sixties tunes among "20-year-olds as well as 30-year-olds." Do they think regressive rock will catch on? No, says Pierre. Are they getting popular? Yes, say the people standing outside the Leaky Roof.

Page 8 — TWO LOUIES, February 1980



The new Bombers debut on radio

Inner City, the New York jazz label that has done well with Oregon guys Jeff Lorber, Dave Friesen and Cam Newton, has another sitting duck in Dan Siegel.

Dan's debut Inner City album is entitled *Nite Ride*.

The keyboard album is directed to those pop music fans, "looking for something more structurally stimulating than disco or hard rock."

Siegel's approach to his music is to "draw from as many sources as possible without sounding watered down."

Dan's regular quartet includes Gary Hagberg (guitar), Rob Thomas (bass) and Gary Hobbs (drums). Hobbs was the last drummer to record with Stan Kenton.

Siegel appears at the Last Hurrah March 17-24 and 31.



Curt snaps Mick and Woody, shoots for book

Curt Angeledes gathered no moss and seven thousand frames following the Rolling Stones on tour for four years. The Portland photographer is in negotiations with the Stones on production of a photo essay chronicle of Curt's odyssey. The book will contain 300 shots of the Stones and backstage remembrances by Curt.

"It's more about me than the Stones," says Curt, who crashed some gigs to get the photo story. He "got the only photograph of Keith Richards at the courthouse in Canada." Curt slipped into the courthouse basement parking lot and caught Keith getting into the limo. Press photographers who had waited upstairs for hours got nothing.

Prints of Curt's photos are available in Portland at Bird's Suite, Django and Galaxy Records.

Feb. 28, 29 and March 1, the Sweet Revenge downtown will be laying it down and putting it out on the airwaves in a radio-TV simulcast of Basil Clark's Jazz Reunion.

All three nights will be recorded for later replay with a March 1 (Saturday) live broadcast on KBOO radio from the club.

Sonny King and Steve Wolfe are scheduled to show for the live-on-the-air show. Cover in the evening \$2, free admission for the KBOO broadcast Saturday afternoon.

The Reunion will appear on Channel 10's Gene Diamond TV show. Watch local listings for date and time.

Oregon jazz giant and local Coos Bay recluse Howard Roberts introduced a signature model fusion guitar at the musical instrument trade show in Los Angeles last month.

Stuart Anderson's Black Angus Cattle Company in Beaverton imports Jazz Monday through Saturday till the first of March. Jazz might be looked at as the solution to the jazz puzzle, "Is jazz too hip?"

The Buddy System might also be an answer to the jazz puzzle. Booking agent for the new band says it's "all the jazz boys in town playing dance music." He ain't kidding.

The group consists of Jim Pepper on sax, Lester McFarland on bass, Gordon Lee on piano and John Butler on guitar. The drummer will be one of two out-of-town heavyweights being considered.

Look for the Buddy System at Chuck's Steak House.

You'd better start looking over your shoulder if you're a record or tape bandito.

Full-page ads in music trade magazines announce, "To phone a crime you need no dime," offering a toll-free number and encouraging anyone with pirating information to call. No reward is offered, but a good pitch is made for the damages suffered by performers, composers, retailers, publishers and labels.

If you know a counterfeiter and want to make points with Paul McCartney, call (800) 223-2328.



Tom Shaw's (R) Python in Portland

Film director Tom Shaw is filming his feature *The Great Oregon Kidnap Caper* on the streets of downtown Portland and on soundstages in the Southeast. Shaw, in collaboration with Monty Python's Flying Circus film editor Ray Millichope, plans a Pythonesque comedy of mafia kidnap set in London as well as the Rose City.

Shaw cast the feature film from Portland actors and describes it as "pure slapstick, witty and filled with action." The film is being edited in London by Millichope as it is being shot.

Portland faces will include Ross Kerr, Ray Tillotson, Ron Hanson, Dave Beckwith, John Morrison, Rose Leopold and Stephanie Yost. Not necessarily in that billing order.

Record holder for most airplay given would have to go to Gary Ogan's, "Try a Little More" of 1975. Gary's reggae-influenced pop tune got a "ton" of exposure on Northwest radio stations.

United Artists made an attempt to pick up the master after their promotion people in the area reported the extra strong radio support for the local artist. Before the deal could be struck, the record died.

Ogan is recognized in the musical community as one of Portland's outstanding singer-songwriters. He recently signed personal management agreements with Eddie Winick in Los Angeles and is angling for a publishing agreement on his tunes.

TACOMA, 1960, A PECULIAR little city, possibly the appendix of the nation. Bleached and shriveled by the silent onslaught of an eternal drizzle, the inhabitants have become masters of the art of indoor hibernation.

School's out and we pile into a '52 Olds. Its gray primer finish becomes invisible against the perpetual drizzlescape as we go to hang out at the house of a friend whose parents both work. We play records and stare blankly at the rain through the picture window.

Music is an integral part of indoor hibernation, especially in the pre-dope era. Besides, we've got a band. A bigger deal then than now. We're listening to the unlikely combination of B.B. King, Link Wray, Bobby Blue Bland and Duane Eddy.

Somebody mentions a new band in town called the Ventures. They will later make a record called "Walk, Don't Run," which will allow them to escape the drizzle and flee to California, where they will crank out several kilotons of instrumental party music albums.

Our singer produces a shiny, virgin 45 rpm record. He heard it on a Seattle R&B station.

"Hey man, you wanna hear somethin' cool? Listen to this!"

First the metallic sprong of the changer. Then a black bass voice singing a three-chord vamp. Followed by:

"Louie Louie, me gotta go!"

Yeah! You gotta go, all right! That's the worst shit I've ever heard! You can sing it all you want, but there's no way we're gonna play that in our band! NO WAY!

In the end, we must have played it ten thousand times.

This was the original "Louie Louie," sung by a black man named Richard Berry. He opened a musical Pandora's box that still hasn't closed.

Another band in Tacoma also heard "Louie Louie." This particular group was a greaser prototype of what was to come in the late sixties: middle-class whites playing black ghetto music, namely rhythm and blues. As an example, their guitarist Rich Dangel was a master of Freddy and B.B. King blues in the early sixties — long before anyone heard a peep from Eric Clapton or Mike Bloomfield.

The Wailers had earlier made a record called "Tall Cool One" that spasmodically bubbled under the national hot 100. The record earned the group a spot on Dick Clark's original American Bandstand, which automatically elevated them to local demi-god status in the embryonic youth culture of 1959.

But now the boys were back in town. Looking for a song that would percolate all the way up the charts instead of frothing weakly underneath. They played "Louie Louie" at armory-type dances and got immediate positive response. It looked like the Big One.

In 1962, the Wailers were ready. They had formed their own record company, Etiquette. They had arranged a tried and true version of "Louie Louie" from public performances. They went into the studio and came out with the perfect No. 1 AM radio hit.

The new "Louie Louie" followed the basic format of the Richard Berry original, the same three chords and the same lyrics. However, the arrangement was much better suited to white commercial AM radio. A saxophone was used for the opening



KEN CHASE: He knew what the kids wanted to hear

By PIERRE OUELLETTE

PART ONE: THE LEGEND OF



Ken as musical director at KISN

LOUIE, LOUIE

notes instead of a bass voice. A guitar break was thrown in the middle. (Don't look for any spectacular blues solo here: The song apparently drove Dangel into a state of aesthetic despair.)

The third chord in the progression was changed from a major to a minor to add a little color, and the rhythm pattern was altered during the chorus.

With great expectations, "Louie Louie" was released. Nothing happened.

Outside of a little local action, "Louie Louie" didn't catch on. There was only one explanation. "Louie Louie" was a local phenomenon. A product of subtle changes in the organic chemistry of minds shrunk and warped by the endless rain.

A collective sigh of relief went up from the area's musicians. How they hated that endless three-chord cycle! It went *nowhere*, and to make matters worse it was horrible to solo over the nagging harmonic problems of nightmare proportions.

"Louie Louie" seemed well on its way to atrophying into a small-time golden goodie. Or so everyone thought.

They were such *nice* boys. The kind you could have over to dinner on Sunday. Ivy League haircuts. Skinny ties. Red blazers with a sparkling little crown on the right breast pocket. Complexions that radiated that marvelous WASP shade of pink. They were a credit to their community, which was Portland of 1963, and their race, which was light pink. Why even if one of them screwed your daughter, you knew he'd have the sense to use a rubber, and a good quality rubber at that, maybe even a Four-X. And if that failed, well, he'd make a pretty damned good son-in-law after you got him a job at the phone company.

To top it off, these boys were clever. The four of them had formed a *rock and roll band*. And what did they call it? The Kingsmen, of course. Perfect! Absolutely perfect! Everybody was happy. Even high school principals. Rock music might be morally objectionable, but not when played by a band called the Kingsmen. A band with such a name would almost surely be a shining example of our proud British heritage. Surfin' music had started to hang ten on the AM charts

and the Kingsmen picked right up on it. High school sock hops, fraternity parties, shopping center openings, local TV shows — the Kingsmen had it sewed up as the exclusive local interpreters of the Beach Boys, Dick Dale et al. But the Kingsmen also had an ear to the north. They were impressed by the superior musicianship of the Wailers and tried to imitate some of their material. One tune made an instant impression. Enter "Louie Louie."

At this point, the Kingsmen's instrumentation consisted of two guitars, bass and drums. The lead guitarist, Mike Mitchell, said he's learn the words to "Louie Louie" so they could start playing it right away. But the rhythm guitarist player, Jack Ely, beat him to it. Ely's initiative assured him a permanent position in pop music history. His vocal impressions would ultimately be inscribed on eight million, five hundred thousand separate pieces of vinyl.

While the Kingsmen were toying with their new discovery, they came into association with a man named Ken Chase. People like Chase are

JAZZ

Mike Kearsley spots the up-and-comers

By J. MICHAEL KEARSEY

TWO RELATIVELY NEW musical units have surfaced in the last two months to fill the gap left by Jeff Lorber's recording and Tom Grant's sideman touring work.

Once again we can hear funk-influenced instrumental jazz in a jazz" while Scott emphasizes that the music is both

These may be new groups to many people, yet the talent and technique of all these players has taken.

number of Portland nightspots. The Cal Scott Group will perform at the Sweet Revenge Reb. 14, 15 and 16 and finish up the month at Chuck's (29th) and the Helm (March 1 and 2).

Saxophonist Alan Nohlgren and guitarist Steve Koski front another hard-blowing quintet called Arcturus which will return to town in March. Koski labels his group as "speculative jazz" while Scott emphasizes that the music is both listenable and danceable. Terms aside, all these groups present a large share of original music, reflecting each player's varied background.

The Cal Scott Group features Michael Grimes on drums, bassist Rick Crittenden and Don Brandt on piano and Prophet-5 synthesizer. Scott doubles on cornet and guitar with

lyrical and technical depth on both. He has worked as music engineer at Rex Recording and has produced for Craig Caruthers and Valerie Brown. He is currently label shopping for these two songwriters as well as his quartet.

From his recording experience, Scott presents a tight performance format with grooves changing from R&B to swing. Tunes like "Azara" and "Tamura's Wedding March" have rich, majestic heads and brief, crisp solos. They also slip in a Crusaders tune and a few by Weather Report, which seems to be a major influence.

Arcturus (named after our sun's closest neighbor) is a guitar-oriented band whose roots are in be-bop, rock and Latin music. Steve Koski led the Notary Sojag Group for years while Nohlgren played with Upepo, Ela and

Manteca. The tunes are usually experimental in melody and structure. Still, the soloing is always free and soaring. This group is more prone to do a samba, fast swing and a ballad back-to-back and finish off with a calypso tune. On Koski's "Caribo," the strings are deadened to produce the uncanny image of a steel drum while the other guitarist, Tom Shirley, and Nohlgren back up with hand percussion.

These may be new groups to many people, yet the talent and technique of all these players has taken years to evolve. The compositional ideas come from classical, funk, rock, gospel, Brazilian and Afro-Cuban sources. Each group has a different type of personality and one may be just right for your ears and your feet.

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Mike Jaye came to Portland to make New Wave demos. Kim Smith went to L.A. to make it big. They compare notes on the way up.

By MIKE JAYE

So maybe you're sitting up there in the midst of a Portland winter, snug as a slug and chug-a-lugging yourself into a courageous enough state to come down to the big orange and show off yer Northwestern musical chops at one of the nearly 30 New Wave venues in the greater (and I use this term advisedly) L.A. area.

Well consider! There are close to 600 bands already down here. Either homegrown L.A. city, county, San Fernando Valley or Orange County bands.

Plus there are uncounted bands streaming in and grabbing at the mythical brass ring from Phoenix, Arizona, Santa Barbara, Barstow, San Jose and just about anywhere else.

Take for an example of how a young band gets established on the so-called New Wave circuit the experiences my band, U.S. Customs, as last week we played the famous Topanga Corral.

Long a jamming place for L.A. folkrockers like Neil Young and Joni Mitchell, the Corral has now become a semi-New Wave venue.

We were set for a Sunday audition night. If we did well, a booking on a regular night was in the offing.

Fair enough.

Our manager, Jim O'Farrell (ex-manager of Freddie and the Dreamers and Billy J. Kramer and the Dakotas, and from England), had agreed with the booker that we go on at 10.

We arrived at 9. Fair enough.

We didn't play till almost 12.

The Corral has overbooked. Instead of three bands they booked six. The owner justified this by the fact that some out-of-town groups were consistently no-shows. This night, however, they all came.

From as far as Santa Cruz.

There was no established order of appearance.

I almost got punched out by three of the guys in an outlaws-type group

called Patton 'cause I schmoozed my way into the stage manager's good graces and almost got U.S. Customs on before Patton.

(The bass player in Patton, it must be mentioned, looked like a Kimbo Smith clone about 25 pounds heavier.)

We finally *did* get to play. But because of the heavy band load that night, our time was cut to one-half hour.

I wasn't going to have any of that twaddle, so we kept playing past the allotted time. First they turned off the lights. We kept playing. Then they turned off the PA, and the band continued through their amps. For a second I considered trashing the stage monitors and hurling the mics into the audience.

But as we hadn't made a penny from six gigs yet, I figured we'd start out \$1,000 in the hole. And who needs that? (The Who, that's who.)

So with words of praise from the Clash's road manager ringing in our ears, we packed up our stuff. And then the stage manager came rushing after our manager and said that though it was a dirty trick for us to keep playing, we were great ... and he wanted to book us again.

That's life on the L.A. New Wave circuit.

So if you decide to come, decide to *stay*. It'll take awhile.

But you *can* play, and be seen.

But there's zilcho money in it.

Unless you get a deal ... And that's a story to be continued ...

Bo speaks ...

RILEY: What's up with you and your partner (Kenny) Gradney (of Little Feat)?

KIMBO: We've been workin' with this guy named Gary Ayres ... This guy is an AM pop songwritin' hero. This guy's material ... His stuff is like the answer to Barry Manilow ... in the sense that he's blonde and white and good as opposed to Barry Manilow, who is blond and white and *terrible*.

RILEY: Yes ...

KIMBO: So we've been doin' these demos with this guy ... Top 10 hits, totally accessible, cute, nice hooks, no swearing, good lyrics, nice melodies.

RILEY: What are some of the clubs you're playing at?

KIMBO: I haven't been playin' out, man ... I did an album with David Oliver, a soul singer, on Mercury ... You hear of him? ... And my Chico

(Hamilton) album is comin' out in February ... and, like, I got the master disc ... It sounds pretty good. I'm all over it.

RILEY: What label is that coming out on?

KIMBO: He's on Elektra. I've been workin' with Wayne Henderson lately. Like with this David Oliver album ... Oh, Nate Phillips, the bass player with Pleasure? He played on that session. Another Portland boy ...

RILEY: Showin' up all over the place.

KIMBO: Yeah ... He's a killer. He's a monster. The best bass player I ever played with ...

RILEY: Is he back and forth down there a lot?

KIMBO: Yeah ... He's Wayne's boy. Wayne likes him, you know? He likes to use Bruce, too ... the drummer, a fair amount. The other guy who was on that session was James Gadson ... You hip to him? James Brown's drummer. He sang in the Watts 103rd Street

Band. What was their first hit?

RILEY: I don't remember ...

KIMBO: Well, he sang it.

RILEY: What about the L.A. New Wave scene? How come you're not playing in an avant garde band? Isn't that the live music trip in L.A. now?

KIMBO: Yeah, sure, but it's a bunch of garbage ... The only reason New Wave is happening here is that there's nothing else goin' on. People are waiting for something to happen. The reason New Wave is existing now is because of all the money spent on cocaine by the lawyers in the last three years ... You know ... Nobody has any money for budgets so you give a New Wave band a six-pack and an eight-track recorder.

RILEY: (Outpost breaks up.)

KIMBO: Seriously ... Like me, I'm an unknown ... but I still want decent money. I don't want what Joe Walsh gets, but I want good money ... because I'm a professional, and punkers, they don't even know what professional is ...



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Men's modified fastpitch

WEDNESDAY, Feb. 20/Delta Park
Men's commercial slowpitch
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Men's church slowpitch

Feb. 20/Mt. Scott Community Center
Women's slowpitch
Women's fastpitch

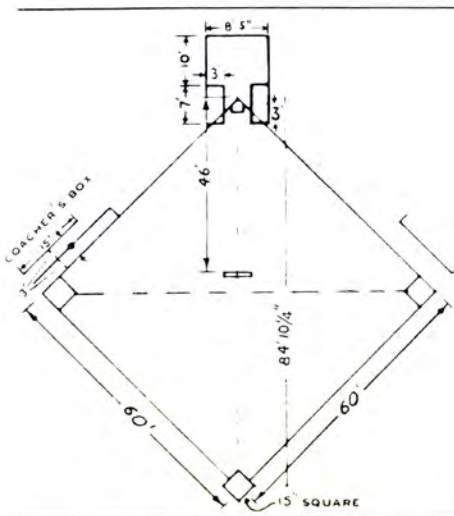
THURSDAY, Feb. 21/Washington High School Cafeteria, 7 p.m.
General managers' meeting — all team managers attending.

Sports information courtesy Steve Sandvold

PORTLAND IS A SOFTBALL CITY. Parks officials estimate a thousand teams play in Portland's 50-odd parks during the spring and summer months.

This year, the parks department will strictly enforce the 60-40 residency requirement on not only city-organized leagues but "wildcat" leagues as well.

"We don't mind when other organizations form their own leagues ... It takes the strain off our program ... However, this year we're requiring all leagues to meet the 60 percent Portland residency requirements."



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Pam Carroll	120-100	Doug Kerr	132
Martha Culpepper	107	Clete Knott	100-54 out-100-125-100
Stan Day	100-100-100-100	Bob Lachenmeier	120-102
Curtis Drake	100 on-100	Darbie Lilluik	100
Dave Flatau	100	Debbie McLoud	120-100-100
George Harper	100-100-121	Larry McLoud	100-100
Rod Hills	109	Bruce Pedigo	121 on
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LiveMusic



The Cal Scott Group ... See Jazz, Page 10

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THE LONG GOODBYE

300 NW 10th
228-1008
Monday open mic, Tuesday open mic — poetry, Feb. 6 Allan Wachs, Feb. 7 Sheila and the Boogie Men, Feb. 8 Central Nervous System, Feb. 9-10 Wipers, Feb. 13 Metro Jug Band, Feb. 14 Wallaper, Feb. 15-16 Jitters, Feb. 17 Frazz and the Girls, Feb. 20 Voyage, Feb. 21 Sheila and the Boogie Men, Feb. 22-23 Express, Feb. 24 Ice, Lotek and Wank, Feb. 27 Voyage, Feb. 28 Wallpaper, Feb. 29 Mar. 5 Bo-Cody.

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413 W Burnside
241-9269
Feb. 7-9 Slowtrain, Feb. 14-16 Island, Feb. 28-Mar. 1 Street Corner Band.

PC&S

1038 SW Morrison
227-9210
Feb. 6 Jon Bunce, Feb. 7 Al Copeland and Stan Willis, Feb. 8-9 John Johnson and Dave Leslie, Feb. 13 JackMcMahon, Feb. 14 George Mitchell, Feb. 15-16 Steve Wolfe and Sue Harris, Feb. 20 Mike Parrish and Dave Leslie, Feb. 21 Matt Schiff and Jerry Chote, Feb. 22-23 Cam Newton, Feb. 27 Denise Gross, Feb. 28 Craig Caruthers, Feb. 29-Mar. 1 Count Dutch and Ron Steen.

ORANGE PEEL

6327 SW Capital Highway
246-1530
Feb. 5-7 Fire Eye (Feb. 8-9 with Rising Tide), Feb. 10 Rising Tide, Feb. 12-16 Blue Sky, Feb. 17 KGON Jam 2, Feb. 19-21 Stripes (formerly Seales Bros.)(Feb. 22-23 with Sequel), Feb. 24 Sequel, Feb. 26-Mar. 1 Legend.

SACKS FRONT AVENUE

Every Monday Paul DeLay Band, every Tuesday Freestyle, Feb. 6-9 Freestyle and Pete Karnes Blooz Band, Feb. 10 Slowtrain, Feb. 13-16 Seafood Mama (Feb. 15-16 with Thrill Bros.), Feb. 17 Joe Cannon, Feb. 20-23 Street Corner Band (Feb. 22-23 with Cock n' Bull), Feb. 24 Upepo, Feb. 27-Mar. 1 Beaver Trail Boys.

TWO LOUIES pick Feb. 17: Orange Peel-KGON Jam 2

SILVERSMITH

11921 SW 22nd
(22nd and McLoughlin)
Milwaukie
659-6666
Every Wednesday Coyotes — ladies night, Feb. 8-9 50s weekend with Teen Angel, Feb. 15-16 Gold Rush, Feb. 22-23 Dr. Corn, Feb. 29-Mar. 1 Burnside Bombers, Mar. 6-7 Pete Karnes Blooz Band.

SWEET REVENGE

1004 SW 3rd
223-5258
Every Wednesday Craig Caruthers, Feb. 7-9 Straight Up Band, Feb. 14-16 Cal Scott Group, Feb. 21-23 Upepo, Feb. 28-Mar. 1 Basil Clark and the Jazz Reunion recording for an album, KBOO breakfast and filmed for Gene Diamond Show in Channel 10.

WHITE EAGLE CAFE AND SALOON

836 N Russell
282-6810
Feb. 7-9 Paul DeLay Band, Feb. 14-16 Kracker, Feb. 21-23 Driving Sideways, Feb. 28-Mar. 1 Pete Karnes Blooz Band.

WRECK OF THE HESPERUS

1200 NE 102nd
252-0965
Feb. 5-8 the Heats, Feb. 9-10 TBA, Feb. 11 the Rage, Feb. 12-16 Movie Star (Feb. 15-16 with Rail), Feb. 17 Snail, Feb. 18-19 Rampage, Feb. 20-23 Rising Tide, Feb. 24-26 TBA, Feb. 27-Mar. 1 Rising Tide (Feb. 29-Mar. 1 with Fire Eye), Feb. 2-4 Fire Eye.

ZACK'S

3000 SE Powell Blvd.
232-8216
Every Sunday 50s rock-n-roll with Teen Angels, Feb. 5-9 Sequel, Feb. 12-16 Burnside Bombers, Feb. 19-23 Legend, Feb. 26-Mar. 1 Rising Tide.

LOUIE LOUIE

Cont. from Page Nine

almost nonexistent in the music business. During late night super-drunk tavern booth conversations among road-weary musicians, you'll hear mention of someone who sounds like him, but your survival instincts make you instantly recoil and reject the information. But for once it's true. Ken Chase is an honest man.

Chase was a DJ and music director for KISN, the local top 40 station.

On a Friday morning in May of 1963, Ken Chase and the Kingsmen entered the studios of Northwestern Inc. to record "Louie Louie."

Northwestern had never produced a hit record of any kind. It would never produce another after that day. The studio was located in the basement at

13th and Burnside, an intersection on the fading fringe of downtown. Later, Northwestern moved and the building was converted into a coffee house, complete with narcotics raids and third-string acid rock bands. Today it is leased by a ballet school and several other small businesses.

The Kingsmen has recently added a fifth member, Don Galucci, on piano. So the instrumentation for the session consisted of bass, drums, guitar, electric piano and vocal. The production of this session is among the most bizarre in the annals of pop music. It establishes Ken Chase as either genius or madman. Take your pick.

To begin with, Chase had trouble with the engineers. It seemed that they had some staunch conceptions about the nature of music in general. After all, they had spent years attentively listening to the great players of the century: Glenn Miller, Harry James,

Frank Sinatra and, finally, the genius of Tony Bennett. When they heard the Kingsmen warm up, they recoiled in horror, but then quickly recovered. Here was the ultimate challenge to their technical virtuosity! Through electronic sorcery they would convert this savage dissonance into a truly tasteful work!

Chase's conception was drastically different. The vision of the "Louie Louie" marathon still burned violently in his cerebrum. It was the sound track from this vision that he wanted to duplicate in the studio, loud and belligerent though it was. After listening to the initial saccharine efforts of the engineers, he took over the controls himself.

Chase immediately did away with one of the recording industry's most solidly established procedures, overdubbing. The singer would sing and the band would play. Together.

Just like in the vision. No rhythm tracks, no harmony tracks, no slick electric tricks. A single slice of reality on tape. The tune opens with a Hohner electric piano playing the three-chord vamp. The rest of the band comes crashing in like a wounded rhino. Ely starts to sing. Chase fiddles with the pots.

Wait a minute!
It doesn't sound right. It's missing a certain frantic loudness, especially the vocal. Chase suspends the vocal mike from the ceiling three or four feet above Ely's head. All right, Jack ... all you have to do is stand there and scream until your esophagus ruptures.

Ely manages to do it in his incredible nasal manner. Chase nods in satisfaction. The engineers are appalled. It sounds so horrible that it defies description.

However, it's also worth several million dollars.



LIVE MUSIC NO COVER CHARGE

Every Wed., Thurs., Fri. & Sat.
"The Best of Friends"
Mike Cross, Gordon Michael, Larry Pindar
Rock, Jazz, Standards & Caribbean
9:15pm—1:45am
Mon. & Tues. 8:30pm-12:30am
Kim Ralphs at the piano

KEY LARGO

Restaurant & Bar in Historic Old Town
223-9919 31 NW First
Premier Cuisine, Exotic Drinks & Live Music Nightly

NEXT MONTH: CHAPTER TWO, "RACIAL CONFUSION AND THE VICIOUS POISON OF OBSCENITY"

Zack's

Restaurant
and
Dance Hall

Live music
6 nights a week

SUNDAY

Live 50s Rock N' Roll

30TH & S.E. POWELL
232-8216

Tues., no cover, 2 For 1 drinks and food 7pm-10pm, Thurs.
Buck Night, All Drinks \$1.00

Events

Food

THE GETAWAY
(formerly the Kids N'I)
233-8197
Wednesday ladies night, half-priced pitchers for all, free cover for ladies; Sunday men's day, free pool and half-priced pitchers for men 4-7 p.m. Feb. 13 grand opening Sweethearts Dance, live music with Gnawbone, half-priced pitchers 8-10 p.m., ladies free, men \$1.

OLDE TOWNE LEGEND
413 W Burnside
241-9269
Wednesday ladies night, five-cent beer for ladies; rush hour 4-6 p.m., 60 oz. pitchers \$1.75 with snacks.

ORANGE PEEL
6327 SW Capital Highway
246-1530
Tuesday two-for-one beer 7-10 p.m., Wednesday ladies night, free cover for ladies, \$1 for men.

THE LONG GOODBYE
300 NW 10th
228-1008
Opening Feb. 15, Playback Theatre presents Winter Dance Thursday-Saturday.

RIVERSIDE INN
545 SE Tacoma
232-6813
Wednesday pitcher night, large pitcher \$1.50 8-10:30 p.m.; Thursday ladies night, large pitcher \$1.50 for ladies 9-11 p.m., happy hour 4:30-5:30 daily, \$1.50 large pitchers.

SHIRE INN
7311 NE Sandy
282-9921
Tuesday novice foosball tourney 8 p.m., Thursday open foosball tourney 8:30 p.m.

SILVERSMITH
(22nd and McLoughlin)
Milwaukie
659-6666
Happy hour Monday Friday 4-6 p.m., Tuesday nacho night, 25¢ beer 8-10 p.m., title fight films, Wednesday ladies night, Thursday open mic 9 p.m.

WHITE EAGLE CAFE AND SALOON
836 N Russell
282-6810
Monday dirty muther night, any drink with Coffee Lolita and Kamora \$1.50, Russell Street special burger \$1.95; Tuesday buck night, well drinks \$1, steamer special — bucket of clams \$3.50; Wednesday tequila night, any drink with tequila \$1.50, fish and chips \$1.95; Thursday ladies night, well drinks \$1 including margaritas, sunrises and bloody marys plus free cover for ladies.

WRECK OF THE HESPERUS
1200 NE 102nd
252-0965
Tuesday KGON Cheap Thrills, 92¢ cover and 92¢ pitchers.

ZACK'S
3000 SW Powell Blvd.
232-8216
Tuesday no cover, two-for-one drinks and food 7-10 p.m.; happy hour seven days 4-7 p.m., two-for-one drinks; Wednesday ladies night, free cover, 25¢ well drinks and five-cent beer for ladies; Thursday buck night, all drinks \$1 7-10 p.m.

SPORTING HOUSE
2229 SE Hawthorne
239-0111
Beverage included with every deli sandwich served during 1980 Winter Olympics Feb. 12-24

“Ely manages to do it in his incredible nasal manner. Chase nods in satisfaction. The engineers are appalled. It sounds so horrible that it defies description. However, it's also worth several million dollars.”

Pg. 9

EastSide Guitar
(rare guitars)
OPEN 7 DAYS A WEEK
WE BUY GUITARS

New,
Used &
Vintage
Instruments

Portland's best selection
of used Fender and
Gibson electric guitars

Guitar Lessons
BUY-SELL-TRADE
239-4014
1737 S.E. Morrison
Portland, OR 97214

TWO LOUIES editorial hangout for February, Pizza en Regalia, owners Sammy Spangler and the distractin' Gregg Perry ...

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 and homemade chili

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

THE GETAWAY
(formerly Kids N'I)
2845 SE Stark
Homemade sandwiches, chili, pizza.

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 steaks, salads and plates, souvlaki sandwiches, bagels.

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.

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 INN
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, double and triple cheeseburgers, deli 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.

SACKS FRONT AVE.
(formerly Kids N'I)
737 SW Front
222-5217
Sandwiches, 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
Milwaukie
659-6666
Hamburgers, nachos, delisand, homemade chili, deep-fried veggies.

SPORTING HOUSE
2229 SE Hawthorne
239-0111
Unique sandwich list, soups, salads, hors d'oeuvres.

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 steakers 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.

ToGo

Games

C.W. POST'S PICADILLY TAVERN
1940 SE Morrison
232-6709
Henry's and Blitz kegs, all other two days notice. Kegtainers, 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
(22nd and McLoughlin)
Milwaukie
659-6666
The Bull, Bud and Miller kegs, Bull and Bud ponies, all others one day notice, cups, taps and t-shirts available. Visa. Open 11 p.m. Monday-Friday, noon Saturday and Sunday.

Disco & Dancers

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.

Next Month: "The Kingsmen's 'Louie Louie' took off like an unleashed doberman running down a mugger."

The Getaway

Formerly the Kids N' I

Requests your presence — Grand Opening, Sweethearts Dance, Feb. 13, live music with Gnawbone, 1/2 priced pitcher 8pm-10pm

HOPE TO SEE YA!

—SANDWICHES, PIZZA & CHILI SERVED—

2845 S.E. Stark — 233-8197

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. Space Invaders and Asteroids

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

THE GETAWAY
(formerly Kids N'I)
2845 SE Stark
233-8197
Pool tables, foosball, three flipper games, ping pong, Space Invader, 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, chess.

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.

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

JODY'S KOUNTRY KLUB
12035 NE Glisan
255-6548
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.

WRECK OF THE HESPERUS
1200 NE 102nd
252-0965
Seven pool tables, four foosball tables, flipper games.



Live Music Schedule

Feb. 8-9
50's WEEKEND WITH TEEN ANGELS

Feb. 15-16
GOLD RUSH

Feb. 22-23
DR. CORN'S BLUEGRASS REMEDY

Feb. 29-Mar. 1
BURNSIDE BOMBERS

Tuesday Nacho Night,
25¢ beer 8-10pm
Every Wed. Ladies Night,
Music with the Coyotes

Club
Long
Goodbye

Feb. 9-10
THE WIPERS
In Concert

300 N.W. 10th & Everett
228-1008



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

FEBRUARY 1980

S	M	T	W	T	F	S
January 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 31	March 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 31	Last Quarter 9th	New Moon 16th	First Quarter 22nd	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	

REMEMBER THE HOSTAGES