

ENTERTAINMENT **HAPPENINGS** ENTERTAINMENT



Arnett Cobb will be at the Jazz De Opus club Sunday, Jan. 27th.

ARNETT COBB
The musician of musicians

Arnett Cobb was born in Houston, Texas on August 10, 1918. He studied piano, violin, C-melody saxophone and trumpet, making his professional debut with Frank Davis in 1933.

From 1936 to 1942, Cobb was with Milt Larkin's much-touted orchestra in Houston; other members at that time included Illinois Jacquet and Eddie "Cleanhead" Vinson. Cobb replaced Illinois Jacquet in the Lionel Hampton Band in 1942 where his brazen riffing solos and ratcheted sound on such records as "Rockin in Rhythm," "Air Mail Special" and "Flying Home No. 2" make an immediate impression, earning him billing as "The Wild Man of the Tenor." His career during this period was interrupted by a long hospitalization resulting from a recurring spinal problem and a car accident in which he broke both legs (he still uses crutches).

Arnett Cobb is a musician's musician. According to Gary Giddins, of the Village Voice, Jimmy Heath, who is a long-time fan of Cobb's suggested one night during Cobb's performance at the Village Vanguard, "Cobb doesn't ride the changes or play strings of notes that merely connect the chords; he's always talking to you." And Cobb is said to have been one of Rahsaan Roland Kirk's favorite tenor players—one can discern the relationship in various ways from the vitality, the outrageousness, the warmth of the two artists. Arnett Cobb is a showman, communicating with his eyes, facial expressions, and hollers as he builds his clean, crisp, exciting solos in that bouyant, gut-bucket, bluesy style of Southwestern tenormen which prompted Giddins to declare him "a standard bearer of partying blues and a uniquely masterful musician."

Today, Cobb teaches college and high school students at a workshop in Houston. And he's still captivating audiences with his basic earthiness and his rich-toned sound on the tenor.

BLACKFISH GALLERY

EVENT: Blackfish Gallery presents an exhibition of acrylic paintings by Paul Missal.

PLACE: Blackfish Gallery is located at 325 N.W. 6th Ave., Portland.

DATES: Reception for the artist is Tuesday, January 29, from 5:30 to 8:30 p.m. The exhibition will continue through February 23. Regular gallery hours are 11-5 p.m., Tuesday through Saturday, and by appointment.

ADDITIONAL INFORMATION

Paul Missal received his BFA degree from the Cleveland Institute for the Arts and his MFA degree in printing from Yale University in 1967. After teaching in Cleveland at the Cooper School of Art, Mr. Missal moved to Portland in 1972, taking a position at the Museum Art School, where he is currently instructor of Drawing, Painting and Design. He has had numerous shows throughout the East, receiving jury awards at Baldwin Wallace College and the Cleveland Museum of Art. His work is in the permanent collections of Baldwin Wallace College, and the Cleveland Art Association, as well as private collections. He has been a visiting instructor at Idaho State University, as well as here in Oregon at Lewis and Clark College, at McMinnville through Chemeketa College, Sitka, and Mount Angel Seminary. In addition, he has served on numerous juries and is currently on the Board of Directors of Alumnae and Friends of the Museum Art School.

An Evening With B.B. KING

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An Evening with B.B. King

His Gibson guitar is red, he's Black, and his love is the Blues. B.B. King is his name, and people today run out of words in trying to describe him and the level of his art. He's called "Bossman of the Blues" and "King of the Blues" and "A Living Legend" and "The Idol of the 'Now' Generation" and so on. Sell-out crowds give him standing ovations at performances all over the country. College-age audiences seem particularly captivated by the honest and clarity of his message. A lot of them are curious about what B.B. was doing before his zoom to success.

He was doing the same thing then as now—playing the blues as no other man ever has. B.B. King's long overdue general recognition came "overnight," after a "day before" which was about 20 years long. A new generation of black and white youngsters discovered him in late 1968 and 1969. Before that he had been keeping up a grueling pace of one-nighters, mostly in urban ghetto clubs and theaters and in smoky, southern roadhouses. In 1956 he somehow managed to survive 342 one-night stands.

The big wave rolled for B.B. when people started getting round-about exposure to his guitar style through the playing of artists like Larry Coryell, Eric Clapton and Mike Bloomfield. B.B.'s "debut" came in 1966 at San Fran-



The legendary B.B. King returns to Portland for a one night performance on Friday, January 25, 1980, at 8:00 p.m. in the Paramount Theatre.



cisco's Fillmore Auditorium. The enthusiasm he generated there propelled him to Europe and a full schedule of festival and college concert dates. The environment had changed, the complexion of audiences was different—but B.B.'s blues remained as pure as ever.

Interviewed by *Time Magazine* in 1969, B.B. said, "People are starting to go with me. I think it's because they know I'm not kidding out there. Blues is the message, and they're getting it."

His message in blues is bold and in language not meant to be misunderstood. He writes the words for about 60 per cent of his songs. Here's a sample from "Why I Sing the Blues:"

When I first got the blues, they brought me over on the ship,
Men was standing over me, and a lot more with a whip,
And everybody want to know, why I sing the blues,
Well, I've been around a long time, I've really paid my dues.

In the song he is a spokesman for his race, but a lot of people interpret the last two lines as a more personal statement.

Wallpaper Music to appear

Wallpaper Music is performing two shows of their sophisticated comedy-rock in January: "Ladies Night," January 17 (Thursday), and "Zodiac Night," January 31, (Thursday). Showtime is 9:00 at the Long Goodbye Tavern, 300 NW 10th. Admission to Ladies Night is free to women with proof of gender, men \$2.50; admission to Zodiac Night is \$2.00 for all. Over 21.

Ladies Night will feature, besides two sets of Wallpaper Music, a male wet T-shirt contest, an exploration of women's fantasies, and the selection of Ms. Wallpaper 1980.

Zodiac Night will feature an Age of Aquarius update, a 1980 Horror-Scope, and a tribute to psychics, sorcerers, funny hats, and lifespring trainers.

Wallpaper Music combines several different musical styles with comic elements to present an entertaining, if off-the-wall, performance. Each show is different, but the music remains well-rehearsed and performed, and appeals to all with sophisticated tastes.

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SATURDAYS

11am-2pm **UNCLE HOMER'S JAZZHOLE COVER** Portland's longest-running jazz program. With Homer Clark.

2pm-6pm **JAZZ RAP** Cookin' jazz, blues and popular black music. With George Page.

6pm-8pm **KIDNEY STEW** The blues. With John Head, George Page and Tom Wendt.

8pm-12 midnight **ESSENCE OF SOUL PART I** The only show of its kind in town. With the Groover, J.W. Friday.

12 midnight-3am **SATURDAY NIGHT JAZZ SHOW** Swing, bop and progressive jazz, latin music, funk and blues with Rick Mitchell.

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PRESENTS

ARNETT COBB

SUNDAY, JAN. 27th

5:00 P.M. \$5.50 9:00 P.M. \$5.50

Advance Tickets now being sold at:
JAZZ DE OPUS 33 n.w. 2nd ave.
FREDERICK & NELSON'S TICKET PLACE downtown
MUSIC MILLENNIUM 3158 e. burnside