



Dick Bogle

Sometime around April 1st, the end of an action packed chapter in the history of Portland night life will be written when host supreme Paul Knauls calls it a night for the last time.

Paul has perhaps been the city's most steadfast host for the past 17 years offering a handshake and a wide flashing grin to his male customers and a kiss on the cheek to the ladies as they enter his establishment.

The sale of Genevas, named after his glamorous wife, has been in the works for some time and Paul expects to be able to step down around the first of April.

Paul's fascination with the night club business began many years ago in Spokane, Washington where he was the wine steward at the Davenport Hotel, at that time the class of Spokane hotels.

Paul says he was always intrigued by people of means who would fight over the dinner cheque and that built up a desire in him to be able to pick up expensive tabs and smile while he paid.

He knew however it would take a lot of hard work and for 12 years he worked two jobs. He continued as wine steward at night, and during the day, he repaired typewriters for the Royal Company. During those 12 years he never had two days off in a row. But he saved his money and bought his first night club, the Cotton Club, on North Vancouver Avenue.

The Cotton Club meant a lot of things to a lot of people.

To drummer Mel Brown, it was a place to work nights perfecting the skills which would eventually lead him to the top while going to school at night.

To a somewhat younger drummer, Ron Steen, it was a place to sit outside and listen to Mel while impatiently waiting to turn 21 so he could go inside and sit in with the big guys.

To dancer La Wanda Page it was a place where she did her fire dance while dreaming of hitting it big as she eventually did as Aunt Esther on Sanford and Son.

And to its many many customers, the Cotton Club was a place where one could relax and know the drinks were going to be alright and the entertainment superb.

Paul decided to expand and for awhile owned and operated three night clubs: The Cotton club, Pauls, on North Russell between Williams and Vancouver, and Genevas.

Finally Geneva's became his only endeavor and differed from the Cotton Club in that Sunday was the only night featuring live music.

But the main ingredient was there, the Paul Knauls charm and warmth and of course the big grin. And he prospered. Weekends would see the place jammed with only the jukebox providing the music for the dancers crammed together on the floor.

Paul has his fond memories too and most of them have to do with his customers and friends. One such memory is the annual Paul Knauls birthday party where he gets to see old friends, some of whom he perhaps hasn't seen since his last birthday party.

Paul also recalls New Years Eve, "I've been in business for 17 years in Portland and I have some people who have spent each of the past 17 New Years Eves with me."

Paul thus finds his kind of dedication returned to him, as one



Paul and Geneva Knauls

considers that some recent New Years Eves have been icy with very little movement on city streets.

On the bar business and the economy, Paul says, "When times get tough, usually the bars do better, you never see bars going broke when other businesses are going under."

When I asked Paul what his plans are after the sale, at first he jokingly replied he was going to be a househusband, but anyone who knows Paul knows he wouldn't be happy staying home day after day. And he won't. Paul sees a new career looming for him in either real estate or insurance.

The same qualities which made him a success in the nightclub business; hard work, dedication and a special way with people will push him over the top no matter what field he chooses.

Fort Apache: A film review

By Art Alexander

For the past year I've heard rumblings in various film and television trade magazines about *Fort Apache*. These rumblings were made by several ad hoc minority film and video groups concerning several films due to appear as part of the 80-81 season. Most frequently mentioned were *Beulah Land*, *Fort Apache*, and a new *Charlie Chan* movie. The gist of the complaints lay in the gross insensitivity and racism of Hollywood producers.

Fort Apache was described as a horribly racist film which depicts all Black and Puerto Rican people of the South Bronx as animals, no more than a teeming mass of junkies, hookers, pimps, thieves and murderers. It was claimed that the whites in the film were portrayed as beleaguered bastions of decency and tolerance, trying to keep the brutish ghetto dwellers from turning the South Bronx into an anarchist state.

I have to say that I did not get quite the same impression from the film. It should however be noted that the current box office version is missing scenes that were taken out in an effort to placate those groups protesting the release of the film. I must also note that the film is racist. After all, this is a Euro-American

country. It is known for its murdering of millions of Africans and Native Americans to steal this land, and the industry isn't about to do anything to suggest that white America has any ongoing responsibility for the current situations of racial minorities. The film is racist, but it is not a bit more racist than *Barretta*, *Starsky and Hutch*, *Kojack*, *Police Woman* or *Police Story*. All of these cop shows frequently depict white America (with the help of some trusted minority aide), trying to preserve law and order in the face of streets supposedly filled with Black and Brown criminals.

In the case of "*Fort Apache*" perhaps the most significant failing is that almost none of the non-criminal racial minorities have speaking parts. There are Black and Hispanic doctors, nurses, store owners, cops, etc., but they appear as part of the background on which the story plays out. In some respects it's not surprising...it's a cop movie...cops fight "bad" guys. The cops with all the "good" lines in "*Fort Apache*" are white and therefore the viewer is left with the Euro-centric impression that whites care more about conditions in the ghetto than the community's

The plot of *Fort Apache* is sim-

ple. There's an easy going veteran cop played by Paul Newman, who is only concerned with crimes that have victims (purse snatching, murder, armed robbery, assault, and serious drugs). Along with his rookie partner and the other characters that work for the police department, Newman goes through a series of episodes that evidently are "normalcy" for the South Bronx. Those episodes include a cop-killing, a riot, the murder of an innocent Puerto Rican youth, falling in love with a nurse and shooting it out with gunmen who are holding hostage in a hospital.

As the veteran cop, Newman is pleasant enough. He's not a dogooder, he doesn't try to be "Barretta hip," he has a good grasp of why things are so bad in the South Bronx, but he doesn't have any cures. His young partner played by Ken Wahl is also easy going and also unconcerned with victimless crimes. Off setting the Newman and Wahl, is Ed Asner as the new "by the book" precinct captain. The new captain, in an effort to solve the cop killings and break up a hospital based drug ring, orders a crackdown on any and all street crime (over the objections of his men who know that it won't be worth the trouble.) The captain's efforts produce dubious results, a minor "riot." The "Riot" is one of those less obvious racist turns in the plot. It suggests that the Black community is incapable of dealing with the police on a legalistic level. On the other hand communities sometimes do explode in the face of some gross injustices. In this case the police are arresting people indiscriminately in an effort to raise a lead on the cop killers. In the course of the "riots" a cop kills a citizen. Newman witnesses it and has to struggle with his conscience over "ratting out" on another cop or seeing that "justice is done" for a Puerto Rican kid that can't be brought back to life anyway.

The movie was made for the purpose of making money. It was not intended as a documentary or a vehicle for social uplift. Perhaps the tragedy of *Fort Apache* is this: There is no joy to counterbalance the pain. There are no block parties, no playgrounds, no schools, no community improvement associations, none of the indications that there are human beings struggling to make their community safe and decent. "*Fort Apache*" dehumanizes us and dehumanization is the first thing you do to anyone you wish to eliminate with impunity.

PUBLIC NOTICE OF FILING OF OREGON ELECTRIC RATE INCREASE APPLICATION

On January 29, 1981 Pacific Power & Light Company filed with the Public Utility Commissioner of Oregon an application to increase electric service rates in Oregon.

For the average residential electric customer using about 1100 KWH monthly, this will result in an increase in the monthly electric bill of \$1.98 or an additional 6.6¢ per day. This application for a 6.2 percent rate increase in Oregon will produce an annual increase in revenues of approximately \$19,870,000.

Why Have We Had To Ask For An Increase In Electric Rates?

The Company faces a continuing requirement to provide electric service to increasing numbers of customers. The requested increase will recover part of the increased costs facing the Company in many areas, including the cost of utility plant additions, generation expense increases and depreciation expense increases.

For Other Information

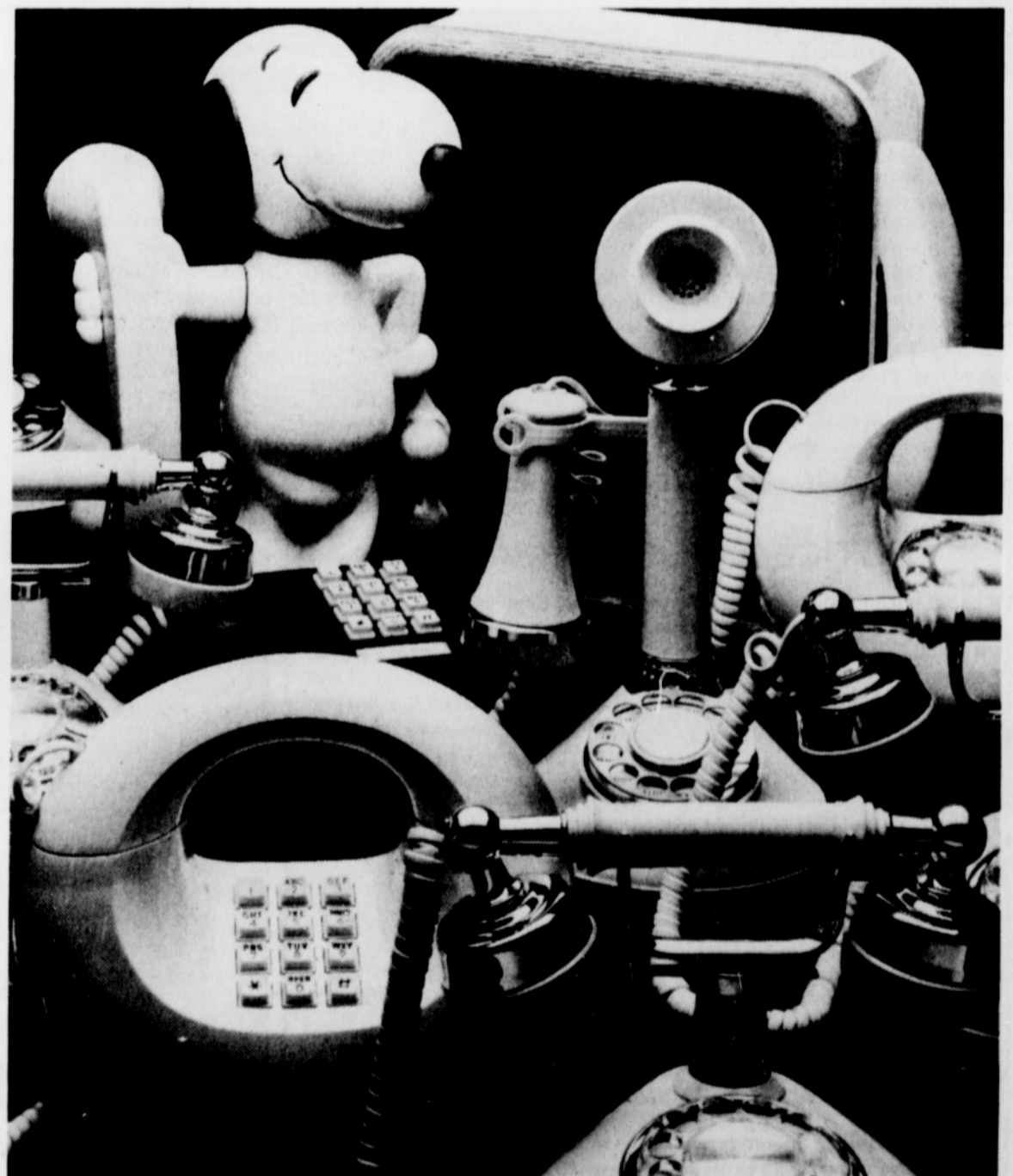
Copies of the proposed rate schedules, testimony and exhibits are available for inspection at the offices listed below where a

representative of the Company will answer any questions that you may have. Please feel free to contact our offices by phone at the numbers indicated. Also, copies of the Company's proposed rate schedules, testimony and exhibits are available for inspection at its main office located at 920 S.W. Sixth Avenue, Portland, Oregon 97204.

If you wish to receive other information or notice of the time of any public hearing, if scheduled, a special toll free number, 1-(800)452-7813 has been established by the Public Utility Commissioner of Oregon. When your call is answered ask to speak to the Consumer Assistance Division of the Office of the Public Utility Commissioner. Also, you may write to the Public Utility Commissioner of Oregon at 300 Labor & Industries Building, Salem, Oregon 97310. While the purpose of this notice is to provide you with general information as to Pacific's proposed rate increase, you should be aware that the proposals, calculations and statements contained in this notice are not binding on the Public Utility Commissioner of Oregon, and he may issue an order effecting rates from those proposed by the Company.

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The song "Dixie" was written by a northerner, Dan Emmett, who lived in Ohio.

More U.S. Presidents were born in Virginia than any other state.

Heaviest of all U.S. Presidents was William Howard Taft who weighed over 300 pounds.



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