If Cupid failed to shoot straight, try the personals - Pages 34 & 35.
In honor of Presidents' Day we’re making a bit of history.

This is going to be an exciting year for our growing Toyota dealership, with many new changes that we know will build on 15 successful years. Not the least of which is our decision to finally clear up any confusion about our location. So, in honor of Presidents' Day, we are officially changing our name from Brunswick Toyota to TOPSHAM TOYOTA. What we promise not to change is our fair, honest and simple approach to serving customers...the very same principles that earned George and Abe a place in history.

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We're dedicated to helping you get the most value for your dollar with America's best selling car - the Toyota. You'll never need a "special order" to get a great price.

'94 2WD Pickup

$8,699

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'94 Corolla

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'94 4WD Pickup

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Features:

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Tops in Service

As an exclusive Toyota dealer, we are trained to be experts in servicing what we sell. As Topsham Toyota, we haven't forgotten what it means to give personal attention to our customers.

Tops in Selection

Whether you choose to shop from our large inventory, or place an order, we'll work hard to be sure you are 100% satisfied with your purchase.

Fritzi Russell, "I don't know what's going to happen with figure skating. It's not sport, it's show business.

By Wayne Curtis, photos by Tamar Herbert

A conversation with Fritz Russell
Moving Ski Sale

Everything Must Go!

Save 50% Sale Reg.

Womens All Skis/Boots $195-$199.99 $340-$410
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Beaver Creek and Rolf $69.99 $120
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Save 40%

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Columbia Mens and Women One Piece Ski Suit $119.99 $200
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Save 30%

Black Bear Basic Ski Bib $49.99-$59.99 $79-$99
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SPYDERS and MORE.

A blueprint for Maine's economy was revealed by the Maine Alliance and the Maine Chamber of Commerce and Industry. The plan identified 11 fronts on which the state's economy should move, including marine science and technology, international trade, forest products, environmental goods and services. The plan lists specific goals for progress in these areas, ranging from increasing the state's value of exports by the year 2000.

A proposal to limit the rights of abusive parents gets a hearing before the Legislature's Judiciary Committee. The bill sponsored by Rep. Mary Carleton of Cummington would limit, and in some cases eliminate, visitation rights of parents with a history of domestic violence. Parents who have abused their children or spouse would not be allowed to visit their children without supervision. The supervision could be in the presence of both parents. Visitation could only occur at the request of both parents. Violent parents would only regain their visitation rights, the bill states, if they successfully complete a treatment program, are not abusing alcohol or other drugs, do not reside with an abusive partner or child, and if the child is in the best interest of the child.

A review of the top news stories affecting Greater Portland during the week of February 9 through February 15.

A review of the top news stories affecting Greater Portland during the week of February 9 through February 15.

Joe Jones

Skiing Starts Here

We're moving into our new Super Store opening March 1, 1994 at Payne Road Plaza directly opposite Walmart in Scarborough.
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Washington

Prefer This...

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"A Maine Company owned by Maine People."

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**(political & other mistakes**

**Building a better criminal**

Will boot camps give them a boost or the boot? An increasing number of government and nonprofit leaders emphasize the need for more rehabilitation programs. But will boot camps make any difference? Are they a dead end for apprehended criminals? Opponents say they don't work, while proponents say they can be effective.

One of the most controversial issues is how to define a "criminal." Some states define it as anyone who has committed a crime, while others require a criminal conviction. Some states have boot camps for first-time offenders, while others have them forRepeat offenders. Some states require that offenders serve a minimum amount of time, while others allow them to serve as little as a day.

The cost of boot camps can vary widely, from less than $1,000 per offender to more than $20,000.

**Train on, station isn't**

In October, trains will be running between Boston and Portland and a national group of red admirals will hold its annual convention in Portland. The train station will be used to connect to the convention site, and there's been no word from the station how the trains will look.

While the station won't be completed by October, according to City Manager Gary C. Wall, the station is not 

**Excitement**

Dick Barlett isn't afraid to take a risk. This could be because he isn't, "bored, specific, imaginative, creative," or "interested in political dynamics.

Barlett, a retired U.S. Army colonel in the Department of Justice, is running for office in Maine. He's a Democrat, and he's running against incumbent Republican Governor John Rowland. Rowland is seeking his third term in office.

Barlett's campaign focuses on a number of issues, including education, health care, and the environment.

Barlett's campaign has received support from a variety of organizations, including the League of Women Voters, the National Education Association, and the National Rifle Association.

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Upon climbing Mount Katahdin, Dan and Gretchen were presented with adorable bear cubs by the Park Ranger with the orange hair.

It seems he had a vision that Dan and Gretchen would have their own restaurant, with adorable bear cubs by the entrance.

"I've been having drop-ins from all over the world, it seems," said the Ranger with the orange hair. "But these little cubs are new to the menu. They seem to be quite popular among our visitors."

Dan and Gretchen were enthusiastic about the idea of opening their own restaurant, with bear cubs as part of the attraction.

"We've been studying bear behavior for years," said Dan. "And we think we've found the perfect spot for it."

"And we can't wait to share our new restaurant with all of our customers," said Gretchen.

Dan and Gretchen continued to plan their new restaurant, with bear cubs as a unique attraction.

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**Cattle Paths to the Kitchen**

You feel the years being cut, a trim. It's a new word, you're told. That's the start of the trend. A new word, you're told. That's the start of the trend.

**It's Wonderful**

Patricia Early Spring '94 Collection and 17

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Tuesdays On A Different Note
Open Jam Hosted by Syd's Kids
$1 PBrs & $2 Well Drinks Till 11:30 PM No Cover (21+)

Wednesday's Pirate Radio broadcast
An Eclectic Mix of Alternative, Progressive & College Rock
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Thursday's Decade: Pogo-A-GoGo
The Best of '80s, New Wave, Alternative, Punk & Dance
Make Love Under The Shellelif. To All Your 6th Forse Better The Couch, $1 PBrs & $1 Well Drinks Till 11 PM No Cover (+21+)

Fridays Venture Dancing Till 3AM
9-12 Alternative & Industrial 12-3 Techno, Rave & House
All Ages, no Alcohol Dons, 9 PM $5 Cover

Sundays All Request Night
Dancing Till 3 AM No Cover
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- Portland Press Herald

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**The Accident**

By David Stimpson

I'm still in the shower when Jim Richards comes in the apartment. He hears me go through the fridge. For a second, he says, "Hi, honey. You're not listening to me."

"I'm not talking to you," I say. "I'm not talking to you."

"If you're not talking to me," I say again. "If you're not talking to me," I say a third time.

"I'm not listening to you," I say. "I'm not listening to you."
I was off to go home, and Mac was still sitting there, smoking a cigarette. He looked up at me and said, "What's up, kid?"

"I don't know," I said. "What's going on here?"

He just shrugged and continued to smoke. The only thing that was clear to me was that this was not the way things were supposed to be. I had assumed that my life would be filled with adventures and excitement, but here I was, sitting in a room with a man who seemed to be in charge of it all.

"What are you doing here?" I asked, trying to sound casual.

He just smiled and said, "I'm here to help you."

I didn't know what to say, so I just nodded my head and looked around the room. It was dark and dingy, with a few scattered pieces of furniture. There was a small TV in the corner, and a few books and papers scattered around the room. It was definitely not the kind of place I expected to find myself in.

"What do you want from me?" I asked, feeling a bit uncomfortable.

He just laughed and said, "I don't know, kid. Maybe we'll figure it out together."

I didn't know what to think, so I just sat there, feeling lost and confused. It was clear that I was in over my head, and I didn't know how to get out.

"What do you think I should do?" I asked, feeling a bit desperate.

He just smiled and said, "I don't know, kid. Maybe we'll figure it out together."

I didn't know what to say, so I just nodded my head and looked around the room. It was dark and dingy, with a few scattered pieces of furniture. There was a small TV in the corner, and a few books and papers scattered around the room. It was definitely not the kind of place I expected to find myself in.

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Lungs (excerpt)
By E.L. Smith
It's a long box under my mother's bed. I fill it with a picture of myself or a baby drinking from a bottle. In the photo I am sitting on a couch covered with an afghan. Some man's hand is filing a tooth or a fountain pen. That hand pops in very happily with a large, unsharpened pencil. I am cleaning out my mother's apartment in a neatly wrapped building, knowing when the dotted shoelaces are at the back of her heel. Her landlord wants to get new linoleum as soon as possible, and he says there's no way he can do it in this current economic climate.

The next photo of my mother is in front of the Plaza Club, where she worked when I was a boy. In the shot my mother is wearing glasses and shiny knee-high boots. Her hat is like a blonde fox and her eyelids and lips are almost white. There are no other women in the photo or other side of the mother, cocked whiskers when she worked with. She called them the "girls." I recognize the features of her two friends, Darlene and Jennifer, from the funeral this morning. In the photo they bend their head and watch between them to steady with triumph. The shadows of the man taking the picture stretches across the parking lot pavement. There is a hat on his head. On the right that my mother worked the Plaza Club I joined with our downtown neighbors, the Petosas. When she was looking for work my mother would bring me in her apartment and later to the good boys in the liptastic studied like Torrington Rolls and she would say the way one is on my face away with her fingertips. My Petosas always had the TV on and she was usually watching baseball. The Yankees, and the Red Sox giving San Francisco as they moved across the叫声 screen. When he was not at the bar there was an oily envelope where his head had rested.

He would watch my mother's face and as she talked to Mrs. Petosa, who was usually sitting at the kitchen table, looking quizzical. Mrs. Petosa was shaped like a potato. Next to her my mother, in her tight-fitting shoes and high heels, looked like some kind of exotic animal, a graceful lowering gracefully over the clutter of food and drink, wine bottles and out-of-place. The Petosa girls were good and non-remedial - Nadine, Carol and Violeta - they in their rooms whenever my mother was in the apartment. She was so bright and beautiful that she seemed to give off light.

There are many pictures, with thick white borders and a heavy glossy finish. Some are cut and some have my mother's old handwriting on the back. "1976 - Hotel's First Cleanman." "Pretty View from South Cove. - July 86. " "1977 - " "1978 - The Girl and Cat Watch French." "Tour." The women I visited in the hospital three days ago were not my mother, not the women in those pictures. My mother had opened up the door to her apartment and found her outside on her balcony and in the hallway, too weak to walk. She had been in the hospital for a week before her lungs were finished. Some are curled and some have my mother's old handwriting on the back. "1976 - Hotel's First Cleanman." "Pretty View from South Cove. - July 86. " "1977 - " "1978 - The Girl and Cat Watch French." "Tour." The women I visited in the hospital three days ago were not my mother, not the women in those pictures. My mother had opened up the door to her apartment and found her outside on her balcony and in the hallway, too weak to walk. She had been in the hospital for a week before her lungs were finished. Some are curled and some have my mother's old handwriting on the back. "1976 - Hotel's First Cleanman." "Pretty View from South Cove. - July 86. " "1977 - " "1978 - The Girl and Cat Watch French." "Tour." The women I visited in the hospital three days ago were not my mother, not the women in those pictures. My mother had opened up the door to her apartment and found her outside on her balcony and in the hallway, too weak to walk. She had been in the hospital for a week before her lungs were finished. Some are curled and some have my mother's old handwriting on the back. "1976 - Hotel's First Cleanman." "Pretty View from South Cove. - July 86. " "1977 - " "1978 - The Girl and Cat Watch French." "Tour."

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And no more heating or melting.

Waxing
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WIMPS!
We've discovered an algae-based product free "wax" for that you just aren't tired of doing things you like.

No more laying.
And no more heating or melting.

Waxing
FOR
WIMPS!

5 Portland Pier
- 772-4828 -
Discover the city within

Later this month, Portland's economic development department will release its annual report on the city's economic growth. And one of the key aspects of that report will be to highlight some of the new businesses that are helping to drive Portland's economy. One of those businesses is the Portland City Hall, which has been recognized as the "city of the future." The report states that Portland's economy is growing at a faster rate than the state as a whole, and that there are many reasons for this growth.

Editorial

The virtual generation

By Ken Draper

I am 24 years old, and according to everything I have seen and read over the past year, I am a fairly representative opponent of the generation gap. I am not one of those who believe that the generation gap is a generation, but rather a series of generations that have been constructed by the media to sell a product. I am a member of the generation that has been called the "digital" generation, and I am proud to be a part of it.

As a member of this generation, I have experienced a lot of the changes that have come with the advent of the Internet. I grew up with the World Wide Web, and I have seen how it has changed the way we communicate with each other. I have also seen how it has changed the way we learn and think about the world.

I would like to express my appreciation for the opportunity to contribute to this special issue of the Portland Tribune, which is dedicated to the topic of the virtual generation. I have always been interested in the role of the media in society, and I believe that the media has a responsibility to represent the voices of all generations, not just the ones that are easy to represent.

In closing, I want to thank the Portland Tribune for giving me this opportunity to share my thoughts with you. I hope that you will take the time to consider what I have to say, and that you will think about how the media can better represent the voices of all generations.

Letters

Dear Editor:

I think the virtual generation is a bunch of kids who are too young to understand the real world. They think that they can do anything with a computer, but they don't realize that there are consequences to their actions.

Sincerely,

[Signature]

By Edward Yang

The one-minute roundtable

National tests in 1987 revealed that 75% of young adults could not read newspapers or magazines. And many of us in this area have had a little trouble understanding the meaning of the word "literacy." The Portland Tribune has a great opportunity to change that. By publishing a roundtable discussion on the topic of the virtual generation, you are giving the readers an opportunity to hear from different perspectives.

As a member of the virtual generation, I can tell you that this is not a generation that is interested in reading newspapers or magazines. However, we are interested in learning about the world. We are interested in understanding the consequences of our actions. And we are interested in making a difference.

I hope that you will consider publishing a roundtable discussion on the topic of the virtual generation. It is an important topic, and one that deserves to be discussed.

Sincerely,

[Signature]
art & soul

Bringing poetry to an unfamiliar, if not hostile, crowd is the idea behind a slam. "Poetry could stand a little more innovative criticism," says Mali. "But really, you have to take all this with a grain of salt." Part performance art, part stand-up, part spontaneous poetry, a poetry slam has to be understood, and even then it's hard to comprehend who some poets work and others don't. "Intimidated moments always go over well," according to Mali. But at Portland's most recent slam, held in January, the crowd seemed to have expected a little more immediate feedback, says Mali, "but you really have to take all this with a grain of salt." Which means now, you've got more sincere, interesting, and poetry have always gone together," he says. "Poetry belongs in bars, not in coffee shops and bookstores. A bookstore is where you go to read poetry reading."

For poets, the club is "the battle of the bards -- slam poetry: the battle of the bards."

Mali, who has an undergraduate background in fiction and a master's in English, now an ad for a poetry slam shortly after his arrival to Maine a few months ago, but found little similarity to the slams he was familiar with. Poets were judged with secret ballots -- totally unslamlike. He decided if he was going to see it done right, he'd have to do it himself. Soon after, Mali formed the Maine Institute of Slam Poetry, based in his home, and organized the first Portland poetry slam at Granny Killam's in November 1993.

Mali's slam procedure is fairly simple. After a practice round of spontaneous rhyming, the poets are given a total of three rounds... and that's basically it.
Colleens: "COLLEEN BARLOW" NAMTS performer works at Hoyt, Bank, Delaney, Pickett and Chopin as a content to this or anything in a relationship — an organization that promotes educational potential among students and the community — at Portland High School, 1525 Cumberland Ave., 787-1740.

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Gloves-off verse

Everyone at Garvey's at the most recent slam appeared to have come specifically to watch or participate in the slam, which is not, in fact, a place for socializing. The last slam we attended took place in a high school auditorium, but it was not immediately clear why one would ever attend such a place. In fact, in some cases it seemed like the performers were there simply because they were bored. The regular poets didn't know what to expect, and the audience though they knew what to expect was usually surprised.

This is not to say we don't expect a certain level of behavior from poets and listeners. The last Portland slam was a very low-key occasion, and we enjoyed the relative anonymity of the setting. If you want to win at a slam, you have to be funny, in a way. But it's not always easy to do.

At a certain point, the poets start to get repetitive, not necessarily in a bad way, but it can be jarring. The last slam we attended featured a poet named Zephyr, who is known for his unique brand of poetry. He performed several pieces, each of which was different from the last, but in a way that made sense with the others.

The key element of a poetry slam is the interaction between the poets and the audience. It's not just about the poetry, but about how it's received. The poets are often laughed at, but not always. The audience might be expected to laugh at the poets, but they are also expected to listen.

The poets themselves are not averse to taking things personally. Some of them might feel offended by the audience's reaction. But as the beer and the music start to flow, the poets and the audience start to enjoy each other.

There are planning to hold regular slams, depending on the poets' spontaneous inclinations and the audience's desire for more.

-- M.F.

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For more information about slams in Portland, please check out the Portland Slam website (http://www.portlandslam.com) or follow us on Twitter (@PortlandSlam).

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This week's slam is at the Old Port, Portland, Maine. The event starts at 7:00 PM and is free to attend. For more information, please contact the Portland Slam organizers at info@portlandslam.com.
"Short Cuts" is a locust (three hours) look at life in Southern California in which nine strangers get to channel neat (director Robert Altman at the remote) through a dozen or so wheelchair-wreathed, aggressively heterosexual, Canadian war stories that would pack them in for a month of A.A. meetings. These stories include the suturing roped indiscriminately portrayed by Tim Robbins, whose schoolmasters could conceivably have his family; the latching potheadly turned-tory; the stay-at-home man with the phoniness cottage industry. There's the barely discerned, the badly matted and the just plain batting.

The cast is loaded with talented actors and well-known lines (Tom Waits and Lily Tomlin steal what there is in a show to steal, but the excellent can't make character appear where Altman has cornered hilariously mimetic grotesqueries.

"Short Cut" is a kind of postmodern "Cambridge Tales," without the gap and without the real order. Now, well, maybe the mixture, "We have seen the enemy and we're him." "Watch out!Hard Core!" is for when the dense concrete rolls, it rolls for them. Are we to think the urge sly in its motley Ecstasy? They are ours. These apartments! Those apartments! They are ugly! We're out here and we're working! That's all the line. Because the line and Arizona: Arizona's dream. It is not the dream broken home boys or we or know — we should see this for them!

The movie is based upon the writings of Raymond Carver, whose widow — the poet Tess Gallagher — joins in the making of this movie. Carver developed the "super-shorts story," some of which are short as a page or two, so as not to seem an ideal match for Altman. It's likely that they were never hankered up before. Both men are influenced by television and work well with short attention spans. Many of Carver's stories can badly be read in the time it takes to watch a movie.

Altman uses Carver's "super-short stories," and he will be ungenerous. The movie takes those short stories and interweaves them, breaking them slightly apart and yet by custom returning to them several seconds later. In fact, the rhythm of this intervening picks up speed at the end, so that we are watching this movie draw to a close in an unintentionally so possible.

Altman has a recognizable style that should work. He keeps making better than average movies. What's he going to make a great one? His style of cinematography never evolves or becomes. There is a lot of inexplicit in this movie, but tone of it is made alluring for the camera. The camera never lingers on the beautiful or the amourous; the camera never men or makes beauty. We don't look bright orDalek, or what to look for. We do TV newsroom critiques shot at medium range bio waste height, the assassin broadening screen. We get people in unfailing clothes, bunching around with other people in unfailing clothes.

It all works up to a point — modern life and the modern world are dingy, dotty swirled and edge-driven, but the movie never tells us so. Almost we want to galvanize by its ending or in our own dullness, but life in Altman's movie never vanishes into its own dullness leaving us — well, illiterate.

Still, Altman is a distinctly American moviemaker with his own version of the world, even if it is not necessarily our world. "Short Cut" is fairly watchable — little gigue in a few places and lilted with that Altman character realism, but the occasional interesting and crass

### Silver Screen

**Academy Theater**

*Pet Detective* (S) 7:20, 9:20

*Addams Family Values* (PG) 1:40, 4:20, 7:00, 9:40

**Silver Screen**

***What's Where***

I'm telling you, I don't know anything about a sweet chicken recipe.

### Slice of Life

"Short Cuts" takes some digs at the human condition.

In Mary Sheedy's "Short Cuts," the film, a fugitive (three hours) look at life in Southern California in which nine strangers get to channel neat (director Robert Altman at the remote) through a dozen or so wheelchair-wreathed, aggressively heterosexual, Canadian war stories that would pack them in for a month of A.A. meetings. These stories include the suturing roped indiscriminately portrayed by Tim Robbins, whose schoolmasters could conceivably have his family; the latching potheadly turned-tory; the stay-at-home man with the phoniness cottage industry. There's the barely discerned, the badly matted and the just plain batting.

The cast is loaded with talented actors and well-known lines (Tom Waits and Lily Tomlin steal what there is in a show to steal, but the excellent can't make character appear where Altman has cornered hilariously mimetic grotesqueries.

"Short Cut" is a kind of postmodern "Cambridge Tales," without the gap and without the real order. Now, well, maybe the mixture, "We have seen the enemy and we're him." "Watch out!Hard Core!" is for when the dense concrete rolls, it rolls for them. Are we to think the urge sly in its motley Ecstasy? They are ours. These apartments! Those apartments! They are ugly! We're out here and we're working! That's all the line. Because the line and Arizona: Arizona's dream. It is not the dream broken home boys or we or know — we should see this for them!

The movie is based upon the writings of Raymond Carver, whose widow — the poet Tess Gallagher — joins in the making of this movie. Carver developed the "super-shorts story," some of which are short as a page or two, so as not to seem an ideal match for Altman. It's likely that they were never hankered up before. Both men are influenced by television and work well with short attention spans. Many of Carver's stories can badly be read in the time it takes to watch a movie.

Altman uses Carver's "super-short stories," and he will be ungenerous. The movie takes those short stories and interweaves them, breaking them slightly apart and yet by custom returning to them several seconds later. In fact, the rhythm of this intervening picks up speed at the end, so that we are watching this movie draw to a close in an unintentionally so possible.

Altman has a recognizable style that should work. He keeps making better than average movies. What's he going to make a great one? His style of cinematography never evolves or becomes. There is a lot of inexplicit in this movie, but tone of it is made alluring for the camera. The camera never lingers on the beautiful or the amourous; the camera never men or makes beauty. We don't look bright orDalek, or what to look for. We do TV newsroom critiques shot at medium range bio waste height, the assassin broadening screen. We get people in unfailing clothes, bunching around with other people in unfailing clothes.

It all works up to a point — modern life and the modern world are dingy, dotty swirled and edge-driven, but the movie never tells us so. Almost we want to galvanize by its ending or in our own dullness, but life in Altman's movie never vanishes into its own dullness leaving us — well, illiterate.

Still, Altman is a distinctly American moviemaker with his own version of the world, even if it is not necessarily our world. "Short Cut" is fairly watchable — little gigue in a few places and lilted with that Altman character realism, but the occasional interesting and crass

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**The Getaway (R)**

End of an era.

**Do Anything**

Areplacement.

**Blind**

A Replacement.

**Cool Runnings (PG)**

The last time we saw "The Addams Family," an arranged marriage. Bringing with her a young member of the Nazi party.

**The Piano (R)**

Based on Thomas Keneally's novel about a mute unmarried Scotswoman who goes to press. Moviegoers are advised to confirm times with theaters.

**Huevos**

The first Middle eastern to make it to Hollywood.

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### Martha Graham Dance Company

**March 1, 7:30 p.m.**

**City Center**

**Tickets:** $12, $20, $35.

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stage

concentrated in the area of acting, receiving $9.95 a bunch. In addition, the club offers a weekly performance with a different position for the week.

clubs

thursday 17


saturday 19

Maine Music Film Festival, Portland Headlight, 126 N. Boyd St., Portland. 773-0093. Daily. Free admission. 11:30 AM to 4:30 PM. Various persons will attend each day.

sunday 20

Wicked Stool and Jukebox, One Millertown, 601 Waterman Ave., Portland. 773-0093. Daily. Free admission. 11:30 AM to 4:30 PM. Various persons will attend each day.

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**art**

- **Dana Art/Adult Education:** offers a variety of classes and workshops throughout the year. For more information, call 285-3275.

- **Maine Art Museum:** features works by regional artists and hosts traveling exhibits. Located at 1 Fore Street, Portland. Hours: Mon.-Wed., Fri.-Sat., 10 am-5 pm; Thu., 1-5 pm; closed Thurs. For more information, call 794-1100.

- **Portland Museum of Art:** showcases contemporary and modern art. Located at 67 Goodwin St., Portland. Hours: Mon.-Wed., Fri.-Sat., 10 am-5 pm; Thu., 1-5 pm; closed Thurs. For more information, call 794-1100.

- **Galloway Farm Sanctuary:** offers art classes and studio space for artists. Located at 816 Route 127, Bowdoin. For more information, call 859-1100.

- **Horton Gallery:** showcases local artists and offers a space for exhibitions. Located at 1 Danforth St., Portland. For more information, call 794-1100.

- **New England Watercolor Society:** holds meetings and workshops for artists interested in watercolor painting. Located at 1203 Main St., Portland. For more information, call 781-5900.

- **Arnold Arboretum:** exhibits botanical art and offers classes for artists interested in botanical illustration. Located at 1203 Main St., Portland. For more information, call 781-5900.

**wellness**

- **Maine Audubon:** offers classes and workshops on nature photography. Located at 1203 Main St., Portland. For more information, call 781-5900.

- **26th Birthday:** offers classes and workshops on nature photography. Located at 1203 Main St., Portland. For more information, call 781-5900.

- **The Pilgrim's Path:** offers classes and workshops on nature photography. Located at 1203 Main St., Portland. For more information, call 781-5900.

- **The Portland Center for the Arts:** offers classes and workshops on nature photography. Located at 1203 Main St., Portland. For more information, call 781-5900.

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**family**

- **Sunday River Ski Extradanganza:** offers classes and workshops on nature photography. Located at 1203 Main St., Portland. For more information, call 781-5900.

- **Come Home to Mothers:** offers classes and workshops on nature photography. Located at 1203 Main St., Portland. For more information, call 781-5900.

- **Don't Let the Winter Weigh You Down:** offers classes and workshops on nature photography. Located at 1203 Main St., Portland. For more information, call 781-5900.

- **February Specials:** offers classes and workshops on nature photography. Located at 1203 Main St., Portland. For more information, call 781-5900.

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**Sweat**

Art & Soul continued from page 24

**TOP 10 REASONS TO TRY RUSKI'S**

1. There are plenty of breakfast spots in town, but you can get breakfast at Ruski's from 7am - 11pm (Friday & Saturday 'til Midnight, Sunday Noon - 11:00pm)

2. Ruski's has the Best Eggs Benedict, and you can enjoy them along with a Bloody Mary or a Mimosa.

3. Ruski's boasts a 5 page menu with selections from appetizers, pizzas, casseroles & sandwiches to Mexican Burgers and Dinner.

4. Even more... a daily special board with plenty of home cooked soups, chowders and meals to choose from.

5. Daily Beer Special at Happy Hour from 4 - 7pm, Monday - Friday.

6. A neighborhood atmosphere. Ruski's is the oldest neighborhood pub in Portland (1964) and is still carrying on the old neighborhood family tradition.

7. THE PEOPLE

   The regulars at Ruski's will always make a newcomer feel welcome.

8. THE STAFF

   These folks really care about their customers.

9. THE OWNERS

   Steve and Rosie really work the shop. They cook. They tend bar, and they do it all at two. (Rosie's 330 Fore Street, Old Port.)

10. Ruski's is what a real neighborhood pub should be. Pubs started as neighborhood gathering places where good friends, fine foods and spirits blended together.

**MARK SHOW PLACE**

- KELLEY ANN JACKSON
- Fe 15th
- Thu 19th

**MARK**

- BLONDA Ge
- Feb 22nd
- Feb 26th

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It's a secret recipe.
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Finally, we add just a sprinkle of that... You know, it gives Zima its distinctive sparkle. Everything's all natural, and the taste is very grown-up.

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These ingredients are secret. They come from exotic places like...

And if you're up to the bar and say, "Zima, please" cold and smooth.

And if by chance you do, please keep it to yourself. Thankz.