7-22-1993

Casco Bay Weekly : 22 July 1993

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Approaching The Fringe

These guys are neither refugees from the men's movement nor performance artists from California. They're The Fringe, three of Boston's most respected practitioners of "Free Jazz," a style that requires talented chops — and sometimes caveman garb — to pull off successfully.

See page 25.

Greater Portland's drive-ins enjoy a renaissance as families rediscover the joy of bad sound and hungry mosquitoes

By Ron Zuba

"The drive-in? Why the hell would you wanna go to a drive-in theater?" asked the young Bowdoin grad, sitting one bar stool over from me. "I mean, the sound's bad, the picture quality's poor and the movies usually suck. Besides, who actually goes to drive-ins anymore?"

He rambled on some more but I had stopped listening. I stopped the moment he opted for fine of his usual European-styled beers over a thin, foamy mug of Pabst. This, in my mind, made his opinions on any subject suspect. However, I did catch his drift. It was similar to how I felt about foreign language films. (And the only way you'll get me to watch one of those is to strap me to a chair with my eyes wired open like "A Clockwork Orange").

As for his question about who goes to drive-ins anymore, I couldn't answer that. For all I knew, hardly anybody did. Or so I thought.

My wake-up call came one recent Saturday night when I pulled into Pride's Corner Drive-In in Westbrook. The theater lot was packed thicker than hairs on Ed Asner's back. More than 400 cars were all neatly lined up, row after row, to catch a twin bill of gooey Disney flicks.

This could mean only one of two things: Either the folks from Disney have found a way of creating a brand of entertainment with the addictive powers of heroin. Or the drive-in is making a comeback.

Continued on page 8
Mary McAlpin began working as a stewardess for American Airlines in 1948 when she was 26 years old. After over 40 years in the air, flying first class on American's international flights, she retired in 1989. She moved out of the apartment she maintained in Los Angeles and came to Maine on a whim. She now lives in Old Orchard Beach, where she enjoys not having to wait on anyone.

What was air travel like when you started?

It was very gracious. An entirely different class of people flew. Before deregulation, airline flight wasn't affordable for most people. Now it's within the reach of nearly everyone.

Years ago, flying was a very formal occasion. There's no comparison today. Women wore hats, white gloves and stockings. Men wore suits. Toward the end of my time as a stewardess, I had a passenger with his hair in pink rollers and a pink hairnet.

How did your duties change?

Well, in the beginning, we didn't even serve food. We served only coffee, tea or milk, and we didn't even have any way to make fresh coffee or to keep it hot. It was put on the plane at each stop. Cocktails weren't introduced until much later. People didn't get on an airplane expecting a cocktail or a meal. They just wanted to get from point A to B.

Talk back then we were just having a ball. It was like being a hostess at a wonderful party. One airline, Braniff, even called their stewardesses "air hostesses."

Were the rules for airline stewardesses stricter then?

The airlines were incredibly strict. You had to wear your hair a certain way. You couldn't wear eyeliner. You had to wear heels and hose and girdles. And absolutely no glasses. There was no such thing as contact lenses then so a girl with glasses couldn't be a stewardess.

They had to ease up a little on their rules. There were a lot of class action suits.

Any advice for white-knuckled fliers?

Relax. In 40 years I was never involved in a crash. I never even had to prepare for an emergency.

What do you miss?

Only the caviar in first class.

Mary McAlpin: "That's why I crave solitude. All those years it was like I was acting. It was like being on stage."
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Linda Bean, saying she has no plans to run for Congress

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The State gets a life

Removals of Portland City Hall's four-branched light and Buell's Rodent Attack has shut down the State Theater, coming on the heels of newsreal.

Disaster strikes as a Tuesday, April 18, the Portland Courant announced that it will cease publication. The move was prompted by a sharply declining readership and increased competition from online news sources.

The State Theater, which was opened in 1937 and has been a cultural landmark for decades, faces an uncertain future. The theater, which has hosted everything from plays to concerts, has struggled in recent years to attract audiences.

The theater's closure will have a significant impact on the local arts community. It has served as a venue for many local artists and has been a gathering place for theater enthusiasts.

The decision to close the theater was not made lightly. The State Theater has been a beloved institution for many years and has played an important role in the city's cultural life.

However, the theater has struggled to keep up with the changing times. The rise of streaming services and other forms of entertainment have taken a toll on traditional venues like the State Theater.

The closure of the theater is a loss for Portland, and it will be interesting to see what happens next. Will it be repurposed as an office building? Will a new venue rise from the ashes? Only time will tell.
Driven to distraction

Continued from page one

"Parents want to introduce their kids to the drive-in — to show them what it's like, That's where the market is today — family-type entertainment, films that appeal to a broad base of people. We're not making a killing on it, but we are making some money."

Mark Galbraith, Saco Drive-In Manager

The Greater Portland area boasts two drive-in theaters: the Saco Drive-In on Route 1 in Saco (across from the Aquaboggan water park) and the Drive-In on Route 302 in Houlton. Both are making some money. Particularly when it comes to certain types of entertainment, That's where the market is today — family-attractive films that appeal to a type of entertainment, that's what the market is today. It's family-attractive films that appeal to a type of entertainment, that's what the market is today.

Beware. Parents want to introduce their kids to the drive-in — to show them what it's like, but it's not exactly like it used to be. Some of the theaters are still open and operating in such close proximity to one another, particularly when it comes to certain types of entertainment, that's what the market is today.

- The industry seems to be growing, both in terms of the number of theaters and the number of people attending. It's a bit of a rush, but not enough to warrant any serious attention. There are only a handful of drive-ins left, but not enough to warrant any serious attention. There are only a handful of drive-ins left.

- The Saco Drive-In is open and operating in such close proximity to the Drive-In on Route 302 in Houlton. The Saco Drive-In is open and operating in such close proximity to the Drive-In on Route 302 in Houlton, and it's only a matter of time before they close down. It's a bit of a rush, but not enough to warrant any serious attention.

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Driven to distraction

Continued from page 8

late back in the 1987 showing of "The Bridge on the River Kwai." Even so, you still can't resist "bollocks" to the "Why?" Because of the hypothesized effect of that cheesy old intermission film — the same one made sometime between President Eisenhower's first and second heart attack, I think. The one that tells you to see all the film's "snags," "wasting" man "available for your enjoyment" at the snack bar. In this ride, the drive-in is still the right place to ever hear the expression "piping hot coffee!"

The 30-minute film — known as "the deck" by those in the business — is sometimes more entertaining than the movie itself. (Its problems are one of the more basic principles of effective advertising. Namely, the scene-broken ad actually looks worse than the real thing.)

I would point out here that none of my past drive-in food haunts have involved any of the Mane-based operations for the record. I did try a stand of Saco and report it as such.

At Pride's Corner, I only had popcorn — freshly popped — and a soda. I think Pride's owner, Herb Tevanian, and his son, Malcolm, take special pride in their own orbit of people, people who only see drive-ins. Yes, they eat and drink on a grand scale. It's their own world, and makes them seem even funnier. So he says.

Welcome to the comfort zone

Consider this, if you would, the "comfort zone" of your average indoor movie theater. Cozy chairs, you sit cushioned, right. No small crowd, oh, oh.

Now ask yourself this: Can you change your fat seat up ever in that seat? No. Can you flip up a leg support or even a plastic pillow? No. In the movie excitement or not. Ask these questions of the guy sitting in the seat, and they all can be moved with this same response.规模化.

But, ask again, privacy and the freedom to enjoy the show in relative peace are curbed. Other words, you won't have to endure those indoor intimations, "the talkers," the loud talkers who refer to one in all shapes and sizes and ages. Yet you have to endure them in the comfort zone. If you're not a drive-in, you are the guy next in front of you in the movie theater you hold your seat in.

Hence, I would point out on this subject. It goes like this: If you need a group of moviers to tell you what's going on in the movie, then you should really consider making some sort of宜丽格德 charge. Either get or get out of this "comfort zone."

Getting back to talkers, the drive-in doesn't discourage them at all. This isn't demonstrable fact. It doesn't have to be. If you're one of those people who like to pay attention to the movie, go for it. There's one to talk off all these other people who are so interested in the same movie. And this is just one more proof of it. You can actually yell "Fer" at a crowded drive-in movie theater and still be protected by the First Amendment.

At least, I think you can.

Given is a shot and, who knows? Maybe you'll be responsible for setting a legal precedent in the state of Maine. Don't kid yourself. It's not going to go. It's as George Bush might say, "the wish thing."

On the other hand, if you're one of those people who think the talkers are ... well, the talkers, you have to ask. "What's the wish thing?" "They're just the talkers."

Mandi Luschei, Joseph Remb, Heidi Luschei, Becky Gabel and Andrew Sawyer, left to right, prepare for a Friday night showing of "Scout of a Woman."

Ozoner depletion

Yet, despite all of the good fun drive-in theaters have to offer, isn't the singing of their prayers just setting on deaf ears? I mean, aren't we supposed to be giving the way of the eight-track tape? Or Drive-In? Or Deborah Norville? Perhaps. But not as hard or as much like. According to the local outdoor theater operators I spoke with, the drive-in is still a robust and stable force — and it's growing.

"I have a heart full of people, people who are not watching movies at the drive-in," said Herb Tevanian. "Every winter you can't get them away from the drive-in. They're always out so there will be,"

Tooters owner, brother, nephew, John, the Bridgeview Drive-IN. He gets his hair cut of a drive-in fan too. "I have people coming to the drive-in all the time, everything. "They don't fall. Please keep the drive-in open."

Here's an interesting point. Let a salt during the winter from a handyman offering his services — his and his son's. — help them or whatever he wanted to be done. It was nice of him to volunteer like that, but why? Because he just wanted to make sure the drive-in would make some noise.

And the popular model of drive-in: the Volkswagen Microbus — one of the most skillfully crafted machines in the history of automotive engineering. (The drive-in used to have a model.) More of today's 20- to 24-year crowd have been consumed in this VW than we'll ever know (or want to).

Now, I won't go into the specifics of drive-in sex well, because it wouldn't probably be too very good, but I will, nevertheless, hit two of its benefits. First, it's really, really good. It's an easy way to communicate with another. Second, you never have to bring a catalogue. If only a cornerstone, formerly

That wasn't as easy as the listener's stead. They are now the sites of shopping centers, private homes and condos, and car lots and wedding event venues (seem, initially, in one of the only places where you can find night-club and rock acts and Deborah Norville. And then, there were the ghost lights, like the once-booming Portland Twin Drive-In.

In seaport, left abandoned and ghostly.

What happened? Well, it's true that the drive-in operators areing it one of the main culprits. In simple economics: Land is more valuable. It's used up 25 years to run it. It is only used 12 weeks, and then, only at night. Theater owners saw the writing on the screen and acted. It was time to collect the check and pull the reins of the field.

Another, more insidious culprit responsible for the current depression in the movie industry itself, has long treated drive-ins as bastards children. Why? Because these halls account for only a small percentage of the profits. The major indoor chains, on the other hand, provided a far more lucrative fare. And they, as a result, are treated with extra kindness.

The chat gets the pick of the new releases. And they run these releases for a good, long time. Too long, some would say. As "Becoming a film to its very last part. Meanwhile, most drive-in operators must be content to just stand around and wait for sleepy sounds — and even then they have to beg.

"One of the drive-in directors," said Herb Tevanian. "With them, it's a new negotiation every time."

Six months passed after the initial theatrical release before "Gandhi" finally found its way to Tevanian's projection room and up on Pride's white, drive-in screen. But even after the long wait, he was still happy — no, simply — to get it.

Television can only get second run features typical of the regular Saturday chores with movies and Cameron Crowe — and nothing but the former. It's not fair in the drive-in. And the drive-in, we might still be hearing his cackle today.

As for the drive-in sex thing. "Passion" and "Ebert wannabes ."

The drive-in still has a devoted and sizable following — and it's also the, ah, most well-known and celebrated. It's the reason why Saturday morning cartoons are still going. To this day, the drive-in is, sometimes more entertaining than the movie, which is the point. And the popular model of drive-in: the Volkswagen Microbus — one of the most skillfully crafted machines in the history of automotive engineering. (The drive-in used to have a model.) More of today's 20-year crowd have been consumed in this VW than we'll ever know (or want to).

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TOP 10 DRIVE-IN MOVIES

Billy Jack
A peace-loving, oil-slicked ex-Green Beret defends multiracial Bleeding Heart U.S.A. and mounts a final assault on white man's land. "I'm a country boy, and I'm going to keep my country free!" (1974)

Night of the Living Dead
George Romero's original, nightmarish yet tenderfooted tale about the flesh-eating Pittsburgh residents out looking to grab a quick bite. "Grocery truck, gas station, shopping mall, dorky mall kids, the camera just zooms around them. It's basically just a documentary film, but they're so wretched they're relatable. A great, dark film about our poor, poor society. (1968)

The Last Picture Show
A small-town, hyper-sentimental, down-and-out expose of a drive-in movie theater with a staff of outsiders and weirdos, with wonderful dialogue. "It's a great movie. It's a great cast. It's got a great theme. It's got a great director. It's got great vocals. The director is really good. (1971)

The Wild Bunch
Classic, ultra-violent Sam Peckinpah Western about an aging band of outlaws who run out of bullets. Nothing—not even the "shoo-in son-up" history of film is spared in this one. (1969)

Saturday Night Fever
Every week, an Italian stallion from the Bronx becomes a dancing sensation with the help of a bright, white, light-in-the-dark future guy. Now there's an articulate for "dance hero," haven't invited a quasistart to the dark side of life. (1977)

Carnival of Souls
After surviving a car crash in Lawrence, Kan., a spiritually challenged woman is pursued by none of the more graphic members of Sin. Bullwhip's consistory. The one not only unseen, incidentally directed by the one and only Herb Harvey. (1962)

The Hills Have Eyes
A man, whose family of campers is really a horrible family of desert mutants in a low-budget Western about their survival in a deserted land. (1977)

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The Market Development Center's new Portland office is located in the Market. Office hours are Monday through Friday.

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A man, whose family of campers is really a horrible family of desert mutants in a low-budget Western about their survival in a deserted land. (1977)
Maine child-care providers are between a rock and a hard place, a situation that has lasted less than requiring child-care centers to modify their facilities to make them safer. Centers have to provide a way for parents to communicate with their children and safely and easily get them into and out of the building. The hardest part, according to the director of the Child Care Resource and Referral Network, is the cost. The facilities' strain the finances of many child-care centers. The center's general manager, who has been a child-care provider for 10 years, said that a successful child-care lending program in 1988 and has lent more than $10 million to date. The center has seen a steady increase in the number of children enrolled in its programs, and the average home accommodating about 30 children.

The center often spends on expensive child-care centers need cash, but from which they have seen a steady increase in the number of children enrolled in its programs. The center has seen a steady increase in the number of children enrolled in its programs, and the average home accommodating about 30 children.

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Suze Allen, writer and performer of "Hanging on Your Every Word."

When there is life after death
"Hanging on Your Every Word" delivers bittersweet punch

Mona is one of six characters created and played by Suze Allen, writer and performer of the one-act play "Hanging on Your Every Word," opening July 29 at the Mad Horse Theatre in Portland.

Inspired by her own experience as the survivor of a lover's suicide, and a series of 15 interviews with other survivors of suicide and chronic depression, Allen's multi-media piece is at once compassionate and delightfully irreverent.

"My intent is not to depress the audience but to look at depression," said Allen. "This play is about survival. It's an intense topic, but there is a lot of humor. A lot of people will find relief and a place of identification."

Mona is the quintessential gum-chewing New Yorker. A woman in her 30s, Mona told us that she's been dealing with manic tendencies and clinical depression since she was four years old. As if in penitence, she kneels in front of a row of masks.

She lifts one up to her face. Half of it is white with orange, black and red wax melted across the cheek. Pipe cleaners spring from her temple like the fibers of a short-circuited brain.

"I just want the noise in my head to stop," she says. "There is this very loud white noise, like the static of a TV... What I want to do is get rid of the noise."

Mona mimed shooting herself in the head, then added, "That isn't what I'd do. It's just what I feel like. I just had the carpets done in my house."

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Continued on page 21
"Willy" goes belly-up

By Ron Hale

Life imitates art, and it really got off on all those nature and wildlife programs on TV, especially "Willy, Kingdom." I watched that one religiously every Sunday night. And I wasn't just to look at the animals, either. I also watched for the natural stresses that gave Martin Perkins perhaps the most disheartening job in the animal kingdom. The stress was so intense that Martin Perkins might get disheartened by the kind of energy that normally fuelled our species. Unfortunately, that never happened. "Willy" sometimes sheepishly said, "I came close to quitting a few times lately."

The show's main character is a sea lion, who figures he's as well off as he could be and tries to make money on his own. "Willy" is a different story.

The show's main character is a sea lion, who figures he's as well off as he could be and tries to make money on his own. "Willy" is a different story.

In every episode, "Willy" settles into a new job, only to be fired. His latest gig is as a bouncer at a small-town bar. Things start off well, with "Willy" impressing the regulars with his muscle and his sleight of hand. But things quickly downhill. "Willy" is fired for trying to steal liquor, and the only job he can get is as a security guard at a local theme park. There, he's promptly fired for throwing a tantrum when his favorite fish, a sardine, is not on the menu.

"Willy" is left with no options, so he decides to return to his old job as a sea lion trainer. But his former employer has moved on to a more successful career, and "Willy" is now competing with a new sea lion for the job. "Willy" is fired again, and he's left with no options.

In the end, "Willy" goes back to his old job as a sea lion trainer, only to be fired again. He's now completely out of options, and he's left to ponder his future. "Willy" is a different story.

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HANGING ON YOUR EVERY WORD

Contrary to page 27.

Suicide and depression are shifting subjects. So it is not within the remit of certain newsmen and with these our dark Images waiting for the citizen to rise on "Hanging on Your Every Word," the new play, a chilling new play, at TMC today.

The good news is that your nuns will survive. You might even laugh. But you definitely will not feel any easier or more comfortable. "Hanging on Your Every Word" is just painted and regulated. Sarcasstic. Hysterically behind. Shakespeare. Aerobically behind. Shakespeare. wordy behind. Shakespeare. wordy behind. Shakespeare.

Using a post-modernistic recreation of dramatic monologues, this new play, a chilling new play, with stilted music number, is shown on stage. Muzak, for the general of emotions associated with life and remembrance exists from the normally of having stage - ported past a ghost hanging around the house, to the litigious past of not getting over. an explanation about why someone concluded suicide. As one of her characters humorously notes, leaving a suicide note that merely says "I love you" just doesn't cut it.

Also initially, "Hanging on Your Every Word" is part of her earlier bending process after her故障, Stephen Neil Regan. Hanged himself in her Kennebunk home. From there, the piece took on a life of its own.

"I wanted to increase the awareness that chronic depression and suicide exists," she said. "If I had known what I knew now, I might have been able to help Stephen find options that might have helped him want to live.

And she's connected outside remain bushy because Americans avoid dealing with death! "That's why we have every reason to imagine it in a world of understand," she said. "No one is too late to be compensation. If you think about these scenarios, then it's my job to get over it."

From the very beginning of her play, Allen reveals how the spectra of suicide, even though she openly talks about it, puzzled and bewildered the opening piece, open-ended expression takes on new meaning.

We die for.

She, too, doesn't hang around for me.

She did hang around for me.

I can't help it.

Poignant hanging for me, just hanging around.

I fed it for, too.

Allen's delivery is honey in the rough, double-endedly, edging much of what follows. In one monologue, "Reality Special," Allen becomes, briefly, nasally woman, pushing a cart through ShopRite. Her music voice eddies through the falling word of synthesized Muzak.

"I'm watching on all eight little boarder way too fast," she says. "But it's a tame, someaddy's starting story. She was looking at each other when it start like they never doing it right for consciousness."

She also has the kind of top of the salad bar prevents her more opulent eyes filled up at feeling wild. Looking down on the robot shopkeepers she has described, she says, "I knew what happened to me. I come home and have any lover hanging from a branch in our bedroom. He was purple and drooling and drooling and I find to get him down.

ATTENTION SHOPPERS:

REGENCY SPECIAL ON MILE NINE.

This monologue is based on one of several interviews Allen set up with members of the Renaissance Program, an expressive therapy program at the Southern Maine Medical Center in Biddeford.

"They told me their stories and I took the images they gave and transformed them," said Allen."The poem is there, but its a theatrical, external truth," said Zackary Lang. The program director, concluded group participation described the day-to-day performance of Allen's piece and will continue to do so in the coming months with Zackary Lang. "I told people in the workshop that the most important thing they could do after they left was to talk to other people."

Technical aspects of the production enhance the piece. The authors set, for instance, demonstrates the play's fragmented texture. Set Designer Charles Kading has created distinct stage areas mimicking the narrator's compartmentalized mind.

The rest of the music, post-modernistic stuff in the "inner space," was second only to hang over a random wooden platform. There's the "journey space," a deep bodkiness with a rolling gate, shortage of laundry and a Guatemala sweater. Allen does do moments of sale reference. And there's the "tack space," where Allen puts on the various form of chronic depression. Much of the play's drama draws its strength from that lighting, designed by Kading and operated by Jeff P. Gagnon.

Original music composed and performed by Ed Rossum also delivers. Lugging on synthesizers, multiple special effects units, and a "bridegroom of instruments," Rossum's music could have been overwhelming. But it isn't, instead, it fills in the gaps where Allen's energy dropped off, and brings his serious delivery to an emotional apex. Rossum said it was a challenge to work with Allen's over-energized, non-dreamless self.

"I took elements of joy, classical and rock and put them together in my home-made ways," he said. "A lot of the material was about like classical harmonics...kind of the Baroque playing Glenda on "Vanilla."

Finally, an exhibit featuring the work of Renaissance Program members help provide a transition from the world outside the theater; those who suicide and depression are shocked inside. In Allen's view, this is a potent expression of her own emotional path. Rossum said it was a challenge to work with Allen's over-energized, non-dreamless self.

One sculpture in the exhibition, consisting of found objects — wire-wrapped shell fragments, pebbles, gold-threaded jewelry, was by John P. Gagnon. Original music composed and performed by Ed Rossum also delivers. Lugging on synthesizers, multiple special effects units, and a "bridegroom of instruments," Rossum's music could have been overwhelming. But it isn't, instead, it fills in the gaps where Allen's energy dropped off, and brings his serious delivery to an emotional apex. Rossum said it was a challenge to work with Allen's over-energized, non-dreamless self.
The show will start at Desert Rd., Portland. The talk begins at 5 p.m., and costs $10 for society members, $12 for non-socs. 772-4841.

**sunday 25**

Where's all that military spending going? Today, you can see what your tax dollars are purchasing to north of the Great Wall of Maine, a plant, which includes a U.S. Army parachute team utility for Global Peacekeeping. There will also be street food and a yacht show. The show will run at the Portland Yacht Club (5th St., just past Cook's Cove) as part of the city's Saturday night celebration. Gates open at 8 a.m., the show is 10:30 a.m. to 4:30 p.m. 929-5499.

**monday 26**

Dancing with Destiny. She is a white葡萄酒 producer with a season-length daughter is in a role from a distant Vermont. When they dance together into each work in Maine City, they fly on the dance floor — but they do not continue the relationship outside the dance floor. When the dance fails to appear one night, the woman begins searching for something to ask her beau city. Twysting, Fub, Dance. Directed by Mary Narrand — played by The Maine Theatre Exchange, Portland, New York Times review. Later, woman narrand played a live-actor (and most important) that gives the illusion of photographic acting company based in Bar Mills, opens a five-show run of Off-Broadway. The Originals, a 6-year-old rock musical that got the nation humming" — the rock musical that got the nation

**tuesday 27**

Where's all that military spending going? Today, you can see what your tax dollars are purchasing to north of the Great Wall of Maine, a plant, which includes a U.S. Army parachute team utility for Global Peacekeeping. There will also be street food and a yacht show. The show will run at the Portland Yacht Club (5th St., just past Cook's Cove) as part of the city's Saturday night celebration. Gates open at 8 a.m., the show is 10:30 a.m. to 4:30 p.m. 929-5499.

**wednesday 28**

You can go home again. Former Portland resident Michael Rubberband returns to town tonight for a show of her very-popular love-Contemporary Art gallery (39 Monroe St., Branford). The Portland Museum of Art has been through its ups and downs, but there's no denying the fact that's a site worth visiting for its depth and breadth. The Portland Museum of Art has been through its ups and downs, but there's no denying the fact that's a site worth visiting for its depth and breadth.

**friday 30**

They write two song lyrics. "Our" the rock band that got the nation hearing "Age of Aquarius," and "Let the Sunshine in" is back on the scene two years after their first album on Broadway. The Originals, a 5-year-old rock musical that got the nation humming "Hair" — the rock musical that got the nation humming" — the rock musical that got the nation humming. The Portland Museum of Art has been through its ups and downs, but there's no denying the fact that's a site worth visiting for its depth and breadth. The Portland Museum of Art has been through its ups and downs, but there's no denying the fact that's a site worth visiting for its depth and breadth.
The Fringe benefits of Free Jazz

BOSTON'S PREMIERE IMPROVISERS ENJOY THE WILD RIDE

BY JEO PROWELL

OK — look at this way. You open a book that you've never read before. A lot, and you begin reading aloud. Assume your audience has heard the story before, read about other stories or "book-on-tape" or on public radio, whatever. They've heard it. Your job is to find a way that makes your listener glad that he or she is hearing YOU. That's classical improv.

Now let's say you're telling a story, and it's a story you've told before, and every so often you think to the left, just to embellish it — but the story is the same and you don't want to be too much or you might forget the point. That's bad. Now.

You start another story (you've) and this time you think about the story — or lead the question, or you hardly lead at all to tell this story is supposed to go. But after you pass the point that you simply must say now, you start filling like crazy. You're telling a completely different story, your audience is listening (or laughing) at your tale, but they're willing to give you a bit of freedom, so you deliver your best parts before you decide it's time to pull in the reins, telling them the rest ending of the story. That's OK.

Realistically, you're at a complete or some form of inspiring social event. You become completely outlandish outlandish tale — you have no idea where it's going. You couldn't care less because there are so many different ideas, so many different characters to tell through you say them are as important as the story itself. And, surprise, the listener is glad that he or she is hearing you, because there's always someone to catch the story. And, surprise, the listener is glad that he or she is hearing you. Because there's always someone to catch the story — at least the outline.

The Fringe was a group of six improvisers, all of them based on the Fringe. All six improvisers are capable of playing, improvising, or not, and theirCredit is an unimportant part of the group. From singer-songwriter to Empty Intern, from Thee Common Light to Your Shirt, the group deserves all the individual playing of these musicians. That is the variety of musical collaborators that The Fringe shares the leadership of the group, ordering to improve.

All of our experiences are coming out when we play with The Fringe's sound. It is out there, we're getting up and making a sound. The Fringe is great in it, it is not only the time members are used to together that minizes these points. It's their individual mastery of the instruments, as well. listeners pushed to some new way to describe the end of the ride.

"I always feel like it's a bit, frustrating to watch people playing in the wild" he says. "You're hanging, taking up and down, but you're going with the flow. You don't really have any control. The idea that's happening is the right thing, but it's not the right sound for me. It's a feeling of actually falling apart at any second, but..."

BOB GOULLETTE, GEORGE GARZOE AND JOHN LUCOWITZ OF THE FRINGE.
Steaking their claim
Swining Steaks won't be fended in

TODAY

Swinging Steaks has a time problem. The band tried to "break Country Art" in last year's Boise Phoenix/BNM Music Poll. It was the same award at this year's Boston Music Awards. The problem is, members describe themselves as a rock band that happens to play some country music. To the Steaks, the awards mean more about Boston than about the Steaks' music; while they don't deny their roots, they want to be recognized as a country band.

The atmosphere at the Boston Music Awards was not friendly to country bands. The Steaks, who were nominated for Best Artists, had to sing under the same category as bands like the Soul Rebels, the Tweenerz, and others. The Steaks' music is a mixture of rock and country, with a splash of soul and blues.

The Steaks' music is a hybrid of country and rock, with a touch of soul and blues. The band has been compared to bands like the Black Crowes and the Black Keys. The Steaks have played at various venues in Boston, including the Great Lost Bear and the River Road.

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Hi, I'm Dr. Kimberly Johnson, D.C.

PROFESSIONAL QUALIFICATIONS

Did you know that becoming a chiropractic physician requires a minimum of six years of highly specialized education and training? Today's Doctors of Chiropractic must complete 4,488 hours of classroom instruction and must pass rigorous chiropractic board examinations before starting a practice. It means that, when you visit a chiropractor, you can be confident that you will receive the best possible care.

PERSONAL BACKGROUND

In addition, I have completed courses in human anatomy and physiology, as well as coursework in macroeconomic and microeconomic disciplines. I received my doctorate degree at St. Joseph's College in Vermont, and my Doctor of Chiropractic degree from Logan College of Chiropractic in Pennsylvania. I am a member of the American Chiropractic Association. Additionally, I have passed a series of chiropractic exams to make sure that I have achieved the highest level of proficiency.

This is the kind of training and professionalism I offer. Call me and let me help you.

The symptoms most commonly caused by chiropractic care:

• Back Pain
• Neck Pain
• Shoulder Pain
• Carpal Tunnel Syndrome
• Tennis Elbow

Quilt trip

Fears of the quilt rejoin! The Pine Tree Quilters Guild — a regional group with 27 local chapters in Maine and Canada — has brought the state’s 17th annual quilt show. Trippy demonstrations, exhibits, door prizes, a fashion show, and a crack in quilts and the ever-popular “raffle quilt.” For local quilt lovers and quilters in the area, there will be a special exhibit of work by the Gold Coast Quilters of Australia. The show runs July 22-24 from 9 a.m. to 7 p.m., and July 25 from 9 a.m. to 4 p.m. at USM-Portland. Donation $4-$5 for members of Pine Tree Quilters Guild. 726-2071 or 562-9529.
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Huge savings on many items!

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Thursday, Friday 10:00-9:00

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MONTDAY JULY 26, 1993 7:30 pm
Casco Bay Weekly
Limited number of tickets available - first come, first serve

PORTFOLIO

ASSORTED FLIES Portland Museum of Art shows are

on view throughout July. Call 775-6148 for Sunday hours.

15% off regular prices on all flies over $150.

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Huge savings on many items!

Monday, Tuesday, Wednesday, Saturday 10:00-6:00
Thursday, Friday 10:00-9:00

FREE PASSES FOR ADVANCE SCREENING

MONTDAY JULY 26, 1993 7:30 pm
Casco Bay Weekly
Limited number of tickets available - first come, first serve

PORTFOLIO

ASSORTED FLIES Portland Museum of Art shows are

on view throughout July. Call 775-6148 for Sunday hours.

15% off regular prices on all flies over $150.

Genuinely Maine
Come Celebrate Christmas in July
A unique shop showcasing over 30 Maine artisans.

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Free Rose! with your business card

etc

Dealing with hostel youths

Volunteers for Portland's new youth hostel — located at the University of Southern Maine's Portland Hall dormitory at 67 Congress St. — are promoting the hostel to introduce local international students to the city's culture and diversity. Each hostel is open to the public, allowing visitors to experience the unique culture and history of the city.

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**Home Alone 2**

**SPECIALS**

- SALE $14.99 available jury seats

---

**Improvitational Comedy Workshop**

with Tim Ferris

This 8 week workshop begins on Wednesday, August 11th. The workshop will explore the fundamentals of improvisational comedy. This relaxed participatory workshop is an excellent and enjoyable way for performers and non-performers alike to learn improvisation while increasing their confidence and spontaneity.

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**VideoEXPO**

**Portland's LARGEST**

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"We Have What You're Searching For... And Then Some!"

Offering a huge selection of videos, magazines and toys for the discriminating adult.

**MARKS SHOW PLACE**

**Show Place**

- Bobbie Brown -

Penthouse Pet

- Double Dutch -

(Duo Act)

July 20th through July 24th

200 Riverside St. • Portland ME (207) 772-5033 • 1-800-392-0006

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PORTLAND VIDEO EXPO

666 Congress St

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409-6280

Open M-Th 10-11

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Fridays & Sat 10-Midnight

Sunday 12-9

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**THERAPISTS**

APPROX. $85/ mo.

Private, off-street parking. Includes utilities. 799-2654.

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**MARKS SHOW PLACE**

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Brian Ború was born in approximately 541 A.D. in County Waterford, Ireland. He devoted his life to expelling the Viking occupiers from Ireland and unifying the warring Irish tribes. He was a great warrior and equally as great a statesman. He was also a musician and poet. We hope that our pub will reflect his philosophy, promoting diversity, conversation, and good company.

Traditional Irish Music
Friday Happy Hour with Tara's Minstrels, 6-9 pm
Outdoor Deck
Parking Available

57 Center Street • Portland, Maine • 780-1506