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Mike Judge had a problem. He had just finished recording "The Beavis and Butt-head Experience," a rock compilation featuring tracks from big-time rock stars with commentary by the MTV generation’s favorite stoners. Judge is the creator and both voices behind the teen duo. A significant part of the production involved Beavis manically screaming "Fire! Fire! Fire!" over the tracks.

The problem was this: Just before the album’s release last fall, a 2-year-old boy burned down his home in Moraine, Ohio. The local fire chief and the child’s mother blamed the incident on Beavis and Butt-head’s antics with matches and butane lighters. Righteous Americans blamed Beavis and Butt-head for the destruction of the very fabric of American society.

Judge needed to find a way to clean up the "Fire!" tracks to avoid a lynching. And fast.

Judge’s salvation, it turned out, lay in a not entirely attractive building on Cumberland Avenue, the home of Gateway Mastering Studios. The man behind Gateway is Bob Ludwig, whose expertise with mastering technology is fabled within the music industry. For Ludwig, this was a relatively straightforward job. Judge flew into Portland for a brief session at a local recording studio. Then Ludwig edited out the earlier rants and inserted the less inflammatory remarks. Judge’s album went on to be a hit, eventually going platinum.

Judge followed a well-worn path to Ludwig’s door. In his long career in the recording industry, Ludwig has worked with an illustrious roster of musicians, from Jimi Hendrix to Green Day (see page 9).

In the often difficult process of shepherding music from lyrical inspiration to shrink-wrapped CD, Ludwig is the last stop before manufacturing. Ludwig starts with the raw tracks and tinkers with the highs, tweaks the lows, combines them all together and emerges with a rich and full sound that has resonated throughout the industry. And it’s that sound that attracts recording artists and their agents to Portland. They want Bob Ludwig’s ear. They want the Ludwig sound.
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A conversation with Romaine Simenson

Romaine Simenson was a Vogue cover girl in 1953. She was born in Virginia and spent her childhood traveling around as an "Army brat." Today she lives in Portland's West End, where she designs fabrics and decorative screens.

How did you get into modeling?
I was 18 and at the University of Pennsylvania, and I was going to be a psychologist. I fell in love with a fellow that my parents didn't care for at all. So, my mother, being a very wise woman, said, "Why don't you go to New York and model, and you can still see him on the weekends?" I said terrific.

In 1951, I moved into the Salvation Army hotel for women, very tidy and nice, and started working. The New York agency sent me over to Seventeenth Avenue to do show work, but all those people kept saying you're too much too skinny.

Then a photographer at Vogue saw me, and said you'd be great for the agency. You should be with the Fords. So, I became a photographer's model.

My first cover was for Ladies Home Journal and was taken at West Point, which just blew my father away because that's where he went to school. And I was in Glamour, in Mademoiselle, and Inator/and Underwear. I just did the one cover for Vogue.

Was modeling a lot different then?
We didn't have anybody to make us up, or do our hair. We arrived ready to go to work. It didn't take hours of preparation and that sort of stuff.

Before strobe lights came in, underskirts were starched with paper so they had a sense of movement. Very often, they'd take fishing line and use it to hold a skirt out to give a sense of wind blowing. When strobe lights came in, you could really move. We could be more like a dancer.

Why did you quit modeling?
I've been doing it for seven years, and I really got a sense of looking at myself in the mirror and wondering. It didn't seem at all interesting to me, it was just another job. I found a job in a magazine that interested me, and that's where I've been ever since.

How did you get the opportunity to go to Chicago to tryout for Revlon?
I was doing modeling in New York, and a friend of mine who was a model was looking for a model. I was married and my husband said, "You're much too skinny, you need to gain weight."

Now you're back at the University of Pennsylvania-
I'm managing a college dormitory.

What happened to the boyfriend back at the University of Pennsylvania?
He joined the Air Force and flew away.

Today she lives in Portland's West End, where she designs fabrics and decorative screens.
If you are pregnant and looking for just the right doctor, let us help you!

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togen Health is committed to offering a range of services to those affected by vision loss. Our vision rehabilitation programs are designed to help individuals maintain their independence and quality of life.

Candidate's rape trial postponed. James Tracey Jr., who's charged with raping a woman in September 1991, will have his trial postponed until late November. The new trial date is Oct. 29, 1991.

Waste management issues continue to be a concern in the city. A proposed waste transfer station near the campground has been met with opposition by residents. The city council is scheduled to discuss the matter on October 10.

Seniors upset over driving tests. Several older drivers complained about the driving tests they had to take. Many of them said they felt rushed and uncomfortable.

The cost of living has continued to rise, with the Consumer Price Index increasing by 2.5% in the last year. This has led to increased concerns about the affordability of basic necessities for many families.

The effects of climate change are becoming increasingly apparent, with more frequent and severe weather events. The city is exploring ways to adapt and mitigate these impacts.

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The weird campaign finance news of the week comes from the state's Democratic legislative candidates. Lisa Mitchell of Portland, Mitchell, who's unopposed in her bid for the state House seat on Munjoy Hill, has raised $2,000 over 40 days. She's coming from a $25,000 loan from her father and $10,000 from her brother.

The son of the billion-dollar shortfall in coming. Legislative leaders have compiled estimates of the gap between the amount of money the state will take in over the next two years and the amount needed to fund all current services, replace accounting tricks in the budget and pay for new programs approved by the last session of the Legislature. The good news is it's nowhere near as bad as the red ink the state faced in 1991. The bad news is the new shortfall is somewhere between $300-$325 million.
politics & other mistakes

Self-esteem

Charlie Samuels, Paul Cahill and Paul Young aren't about to let one defeat shatter their prestige. The three Republican House districts are hard at work preparing to be elected once again for the second time this year. They're running for re-election of state.

They're all up for election in the GOP 1st Congressional District primarily in Maine, while Cahill and Young want to work for the party's search for the party's benefit under Congressman. They all gave up their legislative seats, they each sought platforms for launching future ideas at high office. To remedy that, they three will work support from Republican legislative candidates, who liaison the party's nominee for the party's job in early December.

The only module, the constitutional officers, which include secretary of state, are by the majority party in the Legislature. For the GOP to assume that voice, it will have to win at least 49 House and Senate seats, a goal many from the current imperfect situation.

J ust for the record, Democratic seeking the job include the interstate, Bill Diamond (who has also prevailed in a congressional primary in June), as well as state representatives. Analysts Lorraine of James and Ross Mitchell of Flaprock, neither of whom is prevailing from a recent political network.

The smoker you get

In Maine, the large number of marijuana is being distributed across the state. The costs are getting higher than expected, but the revenue is increasing. The large number of marijuana is being distributed across the state. The costs are getting higher than expected, but the revenue is increasing.

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Y ou've never heard of Bob Ludwig. Take a look at the first line on one of your CDs and see if you don't recognize the name. Gateway Mastering is owned by Ludwig. Ludwig has mastered every album byBruce Springsteen, Peter Gabriel, Sting, Nasve and Pearl Jam are among those who have brought their unfinished tracks to him. And Ludwig, 41, doesn't rest on his laurels. He handles everything from classical to rap. Record labels like Tommy and Warner Brothers send their artists his way. musicians without any record deals skimp on studio sessions to afford a little of his time. A more usable label might be he or she hasn't worked with.

Ludwig's ear.

Bob Ludwig moved to Portland in 1983 for a lifetime change. But his weekend hasn't.
MASTERED OF THE UNIVERSE

continued from previous page

the Ultra Symphony Orchestra in the 1970s. But his around score
attracted by his interest in record-
American and the harmonies to
to breaking into the industry were far
"The industry was heavyวงり вокал"
Ludwig modified. It "It single takes 14, but they did 14 tracks.
"It's cost only $5,000 to launch a single,
with whom had come three years.
"When Zappa came it was quite the new look," Ludwig said.
"They didn't have to compete with
driven," to breaking into the industry were far
years. They would've been competing
remained for 17 years. During that
time and albums drove the market.
rate types were far more cautious
sound."

The high-resolution Duntech
The 16-foot ceilings and 30-foot
floor length in the main studio aren't
random dimensions: the main room
is built to acoustic ratios and is
acoustic qualities that would put any
sound.

Any­

Alludiophiles’ dream
After leaving New York's
Mastershield, where his studios
are squeezed into pre-existing rooms,
Ludwig had the freedom to
design and build a studio to his own
specifications in his building at
428 Cumberland St. The result!
A studio吵架 that fulfilled many
aspirations that would put any
audiophile to shame.
The 16-foot cantilever and 30-foot
floor length in the main studio aren't
random dimensions: the main room
is built to acoustic ratios and is
designed to control the path of sound
as it travels from the speakers. A
comprehensive wall of sound panels
rear of the room; a third-generation
Differential Delay Processor
sound.
The high-resolution Danish
Sorenson 2000 speakers, assembled
in Australia and powered by Celeb
Mark II Performance amplifiers, can
be 3,000 watts of sound. The
speakers are mounted on-stands
that pass through the floor and are
mounted on the
bedrock below, essentially isolating
them from the rest of the room.
Equipment with motions and fan
such as computers are isolated
about taking chances, and would sign
up fresh bands only if they had high
potential. And any sound
might not attract widespread
radio play was doomed. "Music doesn't
work," said Ludwig. "Everything
had to conform to the radio dictates.
When Ludwig left Mastershield in
January 1969, he was looking for a
kinds of change. He figured he would face
his business in the process. He
was wrong. He now has far more
resources than he can handle, and his
studio is stocked with four reels of
advice. It's planning to add
another floor and to handle the
load.

And Ludwig finally sees the
result of his $150,000 project.
"If he made the same investment,"
"Portland is a great place to
be," said Ludwig. "But you can get almost anything you
want to supervise the mastering, at
least, if he listens to WMPG
radio stations.

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will help you choose the right
diamond for your needs
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Casco &y

Janel Harvie, A intense, personal

Selh Sprague

Publishers:

Bill Rawlings

Donella Meadows

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gender, manifested as Mr. Barry said,

good of their liberal programs that is a

McAmerica”.

It was

"Greens"

... to:

Daydreams, where I am writing to say

your cereal!

Kurth so loves

Portland

to

Tomatoes”.

Nordstrom, ME 04101

Andrea’s awesomeness at the clearly-non-toxic-exhaust-escaping Cumberland jet.

overheard

by Earith

Local hoolie magician and escape artist "Anda sits awesomeness at the clearly-non-toxic-exhaust-escaping Cumberland jet.

Lerner prefers rehabilitating

the city was won’t. He provided 3.5 million tree

seeds to neighborhoods for them to plant and care for.

Great Britain, it seems, had more

Lerner had to think small, cheap, and

and transportation. Cyclists recycle

the smallest of the small - small business,

Portland

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Yamada

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Portland

to say a few words about this whole

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That’s why we know to have the offense speech isn’t to
even if the ad was testing a “naive, heterosexual”

Donella Meadows

Donella Meadows

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WE MAKE UP GIFT BASKETS FOR ANY OCCASION!
Where's the incest?

The beans head for the Hollywood hills

By Elizabeth Fawcett

It's a long way from Maine to Hollywood—and we're not talking highway miles. The stone Colonnade, a return to the days of old-time radio, is the setting of the first film adaptation of the 1976 best-seller "Man Without a Croak!" for example. Ahh, there's an authentic flavor of Maine. It's what Makes, Cal, who doesn't even smile when he makes the Maine诈for tourists. He's the owner of the wrong side of Second. After all, the people are friendly and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in his car and and he gets in 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Cuckoo for "Cuckoo's Nest" Audiences go nuts for Mad Horse’s season opener

By Carly Nolan Peter

Having staged an excursion in the far and familiar space in Mad Horse Theatre Company’s 2007 season, a trio of productions, "The Big Lebowski," "Eden," and "The Telephone," in 2008, the company is banking on another offering of "One Flew Over the Cuckoo’s Nest" to create another extraordinary theater experience that audiences talk about for years. Such an undertaking is an extension of the absolute magic that is live theater, and they deliver with this current season opener, "The One Flew Over the Cuckoo’s Nest." The Mad Horse Theatre production of the 1974 novel written by Ken Kesey, and later adapted for the stage by Dale Wasserman, is an extraordinary and unique theatrical experience that will leave audiences with talk about from what we can’t stop talking about. Its depiction of the character of Randle Patrick McMurphy, the newest addition to the mental ward, has chosen institution life over the prison work farm; and he moves in and takes over. At first, the warden and the staff are taken aback, happy (and so) is the architect of McMurphy’s rebellion. He gradually builds his opposition by the power of the pen, and then the political prowess. He uses the mammoth of madness as a weapon, his vulnerabilities and home to control them.

Eventually, McMurphy makes a mess of things. McMurphy the manipulative, McMurphy the stoic, McMurphy the gritty one, and he’s ultimately caught by the tendril that strangled his dreams. The warden, even though he is the ultimate opponent, has lost control of the situation. McMurphy, in the end, is successful in his rebellion, and using his vulnerabilities and home to control them.

If your group, club or service program allows our professionals to be on hand, take in the rarified air of unqualified happen amongst subsequent productions don’t quite match the magic we were there. The "where" and the "why" are equally important views. And that’s precisely what audiences don’t want to hear on the west coast, and as far as the theater knows how to get there.

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