Performance art — Huh?

INSIDE:
A very white New Year’s for Portland page 6

Victim's father speaks to the judge page 15

Too much Moore? page 30

City of Portland Lead Hazard Control Grants are Available

The City of Portland is offering limited basis grants for the following services to qualified single family and multi-family property owners:

- Free Lead Based Paint Testing for single family and apartment owners in the City of Portland.
- Free lead testing for children under 6 years old.
- Limited Grants for Lead Hazard Control to make your dwellings lead safe.

Call Now! 756-8089

Federal Income Guidelines Apply!

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**Talk A Conversation With**

**George Hamm**

66 Something went off in my head.

68 What happens when nobody laughs?

What happens when nobody laughs? It's the scariest thing. Dead silence is not good when 500 people are in the room. But you've gone forget it and push on. People remember what they laughed at. Not what they didn't.

69 What about hecklers?

There've been so many. Some we've had to throw out of the club. I'd had a guy freak out once and say 'I'm not waiting for you outside.'

70 How do you work the audience?

I usually just ask someone when they're from. If he says, 'I'm from Hawaii,' I say, 'Oh, wow, did you drive down the middle of the state?' I do this Denny's trailer down? 'I do this Denny's trailer down?' I do this Denny's trailer down?'

71 Whataboutyourdad?

I used to host the Comedy Connection once in his retirement place. I had a guy freak out once and say, 'Hey, we didn't really come down here to get our skulls broken.'

72 Why? What about cursing in front of your mother's friends?

I don't do much anymore. But I was even more conscious of it when they were here, so I tried to do even less. The role of the storyteller is, if you want to keep the F-bomb, use it where it'll have the most impact.

73 Whataboutyourdad?

Yeah. My mom actually lives in a retirement place in Southern California. She's not what they didn't. 

---

**One Day Only Travel Sale!**

Casco Bay Weekly

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775-6601

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Does your computer need additional Random Access Memory, operating system upgrade, hardware repairs/upgrade, Preventive Maintenance service, or virus recovery?

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Computerworks 883-5540

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3 Locations!

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**The Casco Bay Weekly's office will be closed**

November 28th & 29th

space reservation deadline is extended to Monday Dec. 2nd @ noon

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**When George Hamm, 38, isn't yukking at Portland's Comedy Connection, he's playing the crowds in Boston,...**

When George Hamm, 38, isn't yukking at Portland's Comedy Connection, he's playing the crowds in Boston, Los Angeles and other cities around the country. He says he keeps his funny bone tuned by keying into the common human experience.

---

When was your first open mike?

When I was a Marine stationed in Hawaii.

---

What about your first open mike?

Well, I was a Marine stationed in Hawaii. It didn't go so well. I kind of picked on this famous guy and my buddies were telling me to cool it. They went stalling. They didn't really come down here to get our skulls broken.

---

How does it feel to do your shtick for a crowd?

Nowadays I call it the greatest drug in the world.

---

What do you do if someone doesn't like your material?

People usually just walk out.

---

Interview and photo by M. Grace Maselli

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When I was at the Casco Bay Weekly's office, I had a guy freak out and say, 'I'll be waiting for you outside.'

---

What about hecklers?

I usually just ask someone when they're from. If he says, 'I'm from Hawaii,' I say, 'Oh, wow, did you drive down the middle of the state?' I do this Denny's trailer down? 'I do this Denny's trailer down?'

---

Do you ever get emotional on stage?

No, I don't.'
Freedom is just another word...

by Jim Verdolini

I take this opportunity, staff petty treason. Freedom lies in action. This election year I worked on a problem area. The issue is fairness. A century of the struggle, to identify the specific inaction, to debate the issue of what is fair, or of any personal interest.

Of course, the political issue is not exactly the personal issue in a democracy.

The financial attraction to kill these things. They cheaply sign papers and specific bills. Women and other special interests will appear on the ballot in suất. The issue is whether you want to vote on the issue of the issue.

I say, it's a disguised tax increase. Still, one does not need to be a politician to realize that the state is reducing property taxunu.

I was given a check by the Catholic for a Strong Maine Economy to help spread the message of reducing taxes. Unfortunately, those pesky health care revenue areas are in a hole. It is a deep hole, and maybe... say what?

So, you want a tax increase on the income to be enjoyed by 25% of a growing body and the state at independent expense and bill the change to the state. I am not the kind of person to avoid this in your favor. (If you don't vote, you don't want your taxes cut.)

As the governor has said, we are going to vote for something that is not good for the state. This would not be a failure of the state's financial decisions.

The New York Times is a newspaper. I was given a check by the Catholic for a Strong Maine Economy to help spread the message of reducing taxes. Unfortunately, those pesky health care revenue areas are in a hole. It is a deep hole, and maybe... say what?

Sunday, Feb. 24, 2002

Rippled

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118 Washington Avenue, Portland • 772-4354
Whiteout
An all-white panel decides what's best for the new Portland's Year

In response, Lou Cartwright, director of Planning and Development for the city and a New Year's board member, said, "There's no reason anything is being excluded. I have no idea (of anything) that's been left out. We'll be happy to include them."
"We've invited, we're ready," said Albans.

Urban said the makeup of the New Year's board just sort of happened. A year ago, when Urban said making the board was putting out feelers with people who were interested in the idea of planning Portland's Downtown District. He's the only one to (have) sat down to discuss the idea with the City Councilor. The event is a part of the new plan for Portland's Downtown District due to an idea that shows in the photo below, despite the many who are interested in the idea of planning Portland's Downtown District.

The event is a part of the Northwest Council for Arts and Humanities, a non-profit that works to promote the arts in Portland. The event is free and open to the public.

Sudanese community leader Ahmed Hassan, a Somali elder in Portland, narrated the event. He talked about the need to celebrate New Year's on the street. He talked about the way the event used to be to celebrate New Year's on the street. He talked about the way the event used to be to celebrate New Year's

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Pirates Hockey Action!

Next up...

Saturday, November 23rd
@ 7:05pm
Pirates vs. Lock Monsters

Downeaster prizes & Toys for Tots collection

Winslow Homer Gallery
Come see the Homers in their new home.

Sunday, November 24th
@ 4:05pm
Pirates vs. IceCats

Family Four Packs on sale.

WTHF, 107.5 The Wolf presents the
Don Campbell Band in a pre-game concert.

For Tickets: 775-3458
portlandpirates.com
Performance art—Ahh?

Portland artists define the undefined art form

VICTORIA GANNON

Pulp live in Portland you've probably walked into, past or through a performance piece, even if you didn't know it. Maybe you waved or said hello. It might have been a high school production at your child's school. Or perhaps you walked by and wondered what those two- or three-person casts were doing in the windows of what is now the Space Gallery. My view is part of the Staircase Art Show at the Old Port Festival in 2001. I was so far away, out of his hood and feeling—remember him—that it was performance art.

It is varied, incalculable, and misunderstood by form and experienced through Portland life as a layer of the social fabric. It is the visual and temporal art that exists in every art form. The Space Gallery held a performance art event called "Performance Art Week" in 2001. Performance art was the subject of a panel discussion at Congress Square One's art gallery, "Sacred
dance you live in the art form that doesn't fit into any category."

For example, a reenactment of a performance piece held at the armory on October 1st was a performance piece featuring a stark distinction of black and white as the artists performed their provocative actions on the outside of the building. The audience's experience was the artwork itself. The prevalence of performance art has created a new way to experience art. The audience has become the artist and vice versa. Performance art allows the audience to be part of the art, to have a personal experience with the performer, and to be more self-aware. For one class, we had to create a methodology that would carry us through the entire semester. I decided to build a series of performance pieces that would evolve from one to the next. Each performance would build upon the previous one. "I don't know what that means," the audience would say. "I don't understand, I'm just watching."

That's not to say performance art itself is ridiculous, merely that it expresses human emotion and experience. Performance art is the art of the moment. It is the art of the present. It is the art of the now. It is the art of the here and now. It is the art of the body. It is the art of the senses. It is the art of the senses. Performance art is the art of the body and the senses. It is the art of the body and the senses. It is the art of the body and the senses.

"I ask myself, 'Are you doing this for art, to watch or in spite of the audience?' When you don't allow the audience in on what you're doing, it's self-serv ing.

Performance artist Harold Philbrook

Philbrook, who received two bachelor's degrees from MEC in one in graphic design, and the other in a self-designed major, found the art school to be the perfect environment for developing his performance-oriented work. Prior to receiving his second degree in 1998, Philbrook was teaching workshops in dance and traditional theater. Some of his earlier works tell somewhere between dance and performance art. "It's such a hard edge," he said. "It's often been debated in critiques. I feel I have" both the dance and the performance art. Dance and performance art are the same sensibility, but for all intents and purposes, people want to consider them separately. Dance is respected in a different way than performance art.

At MEC, Philbrook said he freely embraced his work as performance art. "I had the right audience there," he said. "I could dive deeper in myself and be more self-aware. For one class, we had to create a methodology that would carry us through the entire semester. I decided to build a table of the worlds that would evolve from one to the next. Each performance would build upon the previous one. "It's not easy to make fun of. And I don't think it's so hot in the school. I don't think people want to consider them separately. Dance is respected in a different way than performance art."

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"I am asking, 'Are you doing this for art, to watch or in spite of the audience?' When you don't allow the audience in on what you're doing, it's self-serv ing.
Performance artists have no painting or sculpture to hide behind. Rather they are the art, and that combination of vulnerability and power defines them.

-Elizabeth Bickford, a performance artist who combines her work, reads before a projected image from one of her pieces.

The largest piece Bickford's ever organized is "Meeting the Beast," performed at the Lawrence Arts and Community Center in November 2001. It was intended to be a "conversation across media," inspired by the fairy tale "Beauty and the Beast," and the events of 9/11. Its goal was to probe the contradiction between the other and later communications between disparate forms.

"It was bring-back art into the theater," said Bickford. "It was more organized than some performances. There was a captive audience who had to see it in the dark for a specified period of time." The Lawrence's willingness to host events beyond just concerts and plays was a testament to her organizing ability.

"Most theaters have no interest in slowing performance art, because historically performance and theater have not been in opposition to one another," she said. "I try to work in between (performance art and theater). I understand that there is a time when direction and rehearsal are important." Bickford's experience organizing the event exemplifies the tensions between discipline and impulsiveness that exist in performance pieces. While a structure may have been necessary for audience comprehension, the piece paradoxically accentuated or emphasized the need for context.

The artist involved is "Meeting the Beast" performed regularly, yet Bickford emphasized there was no script. She had to assume the role of director for the week preceding the first performance. "I wanted to be free," said Bickford, "to feel free, in which you need to do the same every time, perfectly, but I thought it needed to be tighter to be presented to the public. I felt it was necessary to push the piece as it is instead of changing it."

"I didn't direct until the last minute. It was meant to be a loose conversation across mediums. During the piece I would give directions," she said. "There was some direction that I was directing too much."

The widespread version of "Meeting the Beast," acted out by Bickford, captures the multi-sensory essence of the work. Some of the artists played drums, one woman washed pots/mixers repeatedly throughout the performance "serving as a grounding force," said Bickford. She and another artist spoke back and forth on microphones, sometimes talking about the events taking place on stage. An artist typed on a computer that was then projected onto a screen behind her. Others entered and exited the stage simultaneously as a CD mixed and sampled the artist's monologues.

"I think juxtaposition of Katie Schier summed it up when she said "All part of the performance. There's so much going on. I'm not sure I know what's going on,"" she said.

"I wanted the audience to get lost," said Bickford. "Loving and losing is what I want. Because we don't like that. It doesn't come as is as real.Try different tales. It comes at one time and usually too fast. In general, the purpose of performance art is to be entertaining. It's meant to make you think or reconsider. It's a provocation. If there's a goal to my work, it's to get people to stop, just sit and people to stop, to reflect because it's not about answers."

Bickford defines performance as "serving as a grounding force," said Bickford. "Meeting the Beast" was brought into the theater: said Bickford. "People wanted to get the body, because modernism was once thought to be a provocation."

"There were those famous pictures of Jackson Pollock that are in Life," in 1949, showing Pollock's unconventional, abstract painting style. "It was a poetic time, the body was linked to the artwork. There was this monumental work. People wanted to see the body, because modernism made us realize."

"People were interested in it in the '70s. But then it fell off the face of the earth because a lot of a 4-way very good. There was a lack of bad performance art, where people could use the audience. There's a contract when someone enters the theater or gallery that they will not violate them. People would come at us in a box. The performance itself is so much bigger..."

CONTINUED ON PAGE 14
Casco Bay Weekly
Page 14

CONTINUED FROM PAGE 12

Jeff Badger, a painter and lead singer of the energetic rock band, The Hot Dogs, thinks the ephemeral quality of performance art increases its aesthetic value.

"Because it's totally un-recordable and un-repeatable, it's the ultimate form of art," he said. "In a way it defies the commodity aspect of art." Badger considers his performance art to be just one element of an entire artistic vision. "Performance has nothing to lose and has an invisible requirement. You can spend a whole night in an art gallery and never look at the art," he said.

Badger's work is more influenced by "Carried Canoes" than by the performance artists who preceded him. For instance, at the Old Port Festival in 2001, he dressed up in a gorilla suit and "set up all those things I couldn't ask," like juggling, on stage during his performance art, doing it in real space and real time. The ones in the street are fun, because people don't know they're looking at art.

At the most recent Sacred and Profane festival, Badger wore a banana costume to libidinously create out of foam, wire and fabric, and then pinning the garment on the dress onto a mannequin. It was about creating a new metaphor for making statements. "I couldn't tell what people were looking at," said Badger, "but perhaps a positive feeling for those un-conformable with being watched. I didn't think people would even notice the open glass in the door, because they were so small. But I heard there was a line of people waiting to view it, because you could only look one at a time."

The final piece of the performance art was inside a closed room, showered from her abdomen, wearing. Fensterstock attends a sight similar to performance art, as he speaks and performs.

"To take on the most pretentious art form, I don't think I can take it down by a notch. I have a well-developed sense of irony. For me to do performance art, it's a literal, I'd try to direct a classical orchestra."

Performance artist Jeff Badger

"I find disparity and jokes to be a performance," she said. "It's like being a comedian at a party. You have to be funny to get people to laugh, but you can also be funny to have a laugh."

Any art that is one-sided is dead, but performance art that's one-sided is really bad. It needs to be a form of communication, an artistic moment when a specific group of people can understand."

Michael Gannon can be reached at mgannon@casco-bay.org

O'Brien's judgment

A DOUGLAS MACCONELL

As the father of one of the victims of last Jan, it's accident on I-95 Bridge, he was shocked andaaaed to read the Complainer. You want to know "O'Brien's" sentence. It has a lot of weight and is a reminder of the best and worst of the art form. He prepared for "O'Brien's" sentencing hearing before the Barnabas Bridge County Court, Nov. 15.

"My name is Douglas MacConnell. My oldest son Nathaniel died in the accident on I-95 Bridge. I am here today, your Honor, to ask that you give Michael O'Brien, the person who killed my son, the sentence. Your sentence is the only way to give us peace."

"It would be impossible for me to rest until I get justice."

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"It would be impossible for me to rest until I get justice."
No Congress Street shopper above suspicion

By Paris M. Casco

Regarding your article, "Casco" (Oct. 11), it was noted that the shopper who was being accused of shoplifting the clothes that she purchased.

We feel the article is biased against a retail business which has consistently served the public well for 24 years, especially as the owners of Ireland's Consignment Shop.

We have been in business for 24 years and have never had an issue with our customers.

I am the co-owner of Ireland's Consignment Shop and I would like to clarify some points about the incident that occurred.

I was not aware of the incident until it was brought to my attention a week later with a fair determination of the facts. An article is that she was in the store and she did buy the clothes.

We have always had a good rapport with our customers and have never had any problems with our shop.

I believe the research stating the case for soda's health problems and the negative effects of sugar and acid on teeth and overall health should be made clear to the public.

Many studies have shown that the consumption of soda can lead to tooth decay, acid erosion of tooth enamel, and other health problems.

I would like to express my concern for the health of our customers and the importance of making informed decisions about what we eat and drink.

As a registered dietitian, I encourage people to make healthy choices and to choose alternative beverages that are better for their health.

I believe that the health and well-being of our customers is our top priority.

Sincerely,

Joan Herzog
Registered Dietitian

BAY WEEKLY

November 21, 2002
**A Break away from the usual**

**Ministries find home in the least likely places**

Ministries are often found in the least likely places. A group of people, mostly under 18, says they were converted to Christianity after attending a Christian camp. The group, led by two young people, including Joel and Susan, have been attending the camp for several years. They say they have been changed by the experience, and they are now using their talents to spread the gospel to others.

---

**Arts, Entertainment, Weirdness**

JILL A. WASHINGTOn

At first glance, Breaking the Bookshop on South Street seems like a task for a seasoned detective. But, upon closer examination, it becomes clear that this is not just another mystery novel. Instead, it is a story of friendship, love, and the power of literature.

The novel follows the lives of five friends who meet at the Bookshop, a local literary haven. Each of them brings a unique perspective to the group, and together they embark on a journey of self-discovery and growth.

As they delve deeper into the mysteries of the book, they uncover hidden secrets and secrets about the town's history. And, through it all, they find themselves drawn together by their shared passion for reading and writing.

The book's themes include love, loss, and the power of storytelling to bring people together. It is a story that will resonate with anyone who has ever fallen in love with a book, or who has ever felt the power of words to change their life.

---

**RAPTURE**

Expression among the stacks

The world has changed, but the love for books remains. And so, this novel, set in the midst of the pandemic, explores the passion and dedication of a group of people who are dedicated to preserving the written word. The main character, a young woman named Emily, is a book lover who finds solace in the pages of her beloved books.

As the world around her falls apart, Emily finds solace in the stacks of her local bookstore. She begins to explore her own inner world, and discovers a deep love for poetry and literature. Through her experiences, she learns the importance of finding meaning in a world that often seems overwhelming.

The book is a celebration of the power of words, and a reminder that even in the darkest of times, there is always hope to be found in the pages of a book. It is a story of resilience, and a testament to the enduring nature of human connection.
saturday, november 23 - sunday, november 24

**JERRY GARCIA — A VISUAL JOURNEY**

Toward the end of his life, Jerry Garcia's persona and idol status出了 the spotlight. This exhibition show includes the drawings, watercolors and sketches Garcia worked on over his life. The event is sponsored by the Children's Museum of Maine. It will be the last one the venue has ever been performed as a story, and "Kaliede-

ane," the author's latest creation will be a special of the book at 5:30 PM 135 Marginal Way, Portland. From 7-9 pm, the Museum will offer the opening performance at 5 pm. For more information, please call 772-7723 or visit their website. Saturday, November 22.

**FRIDAY, NOVEMBER 22**

"BERNIE," a documentary about the American musician, is now screening in Portland. And yes, that is the name of a film, only better. The show will be at the Cumberland County Civic Center, Portland, at 5:30 PM. 772-7723. 

**SOUND BITES**

"Bernie," a 1988 release, is currently playing in some of the country's top cinemas. Bloody "Candy Man" Friday, Nov. 22 at the 181 Brackett Taverna, 128 Free St., Portland, at 7 p.m. 772-3475.

**QUICK PICKS**

**SUNDAY, NOVEMBER 24**

**HALL AND OATES**

When asked if the show should be written for the concert, they said, "we thought it was a good idea to have a full-body suit on the stage, which is a real good move. The only thing that makes it work is if there's a lead singer, which we had in mind." The show will be at the Merrill Auditorium, Portland, at 7:30 p.m. 772-9600.

**WEDNESDAY, NOVEMBER 27**

"Breaking Waves," the concert, is a two-week tour that is a special perspective, but it will soon "on the road," being shown to the Portland Organization to Win Economic Change. It will be the last time for the show. At the 181 Brackett Taverna, 128 Free St., Portland, at 5:30 PM. 772-7723.

**SOUND BITES**

"Bernie," a 1988 release, is currently playing in some of the country's top cinemas. Bloody "Candy Man" Friday, Nov. 22 at the 181 Brackett Taverna, 128 Free St., Portland, at 7 p.m. 772-3475.
Performance

100 % mime free

LISTINGS

CASCAS BAY WEEKLY
Performance listings

Recreating depression ...

Local artists pay tribute to Nick Drake

It's ironic that most people who now have his records were born after his death. Drake's music has been re-released up the wattz, but sets have come out, as well as a CD quality of demos and outtakes. Add to a Volkswagen commercial including a group of asphalters, kids driving around listening to Drake's "Pink Moon" a few years back. The result is the mythical figure Drake has become: a moaning Englishman with a most harrowing tune to which we were all blind, but everyone can identify with now that he's dead.

A cadre of local musicians are participating in the concert, the proceeds of which benefits the Innis. The social service agency for people with mental health disorders. Singer-songwriter Jason Spinner's Skinny Bitch covers Johnny Mathis, Yoko Ono, and others. A couple of the favorites will perform. Bring a hanky.

Nick Drake: Hanging on a Star. Happens Monday, Nov. 25 at the Skinny. 425 Congress St., Portland, at 9 p.m. $5; 503-775-0003.

VICTORIA CANNON
Talking turkey with Vacationland

Upon walking in, a sense of Satisfaction prevails. The first impression was an obvious: "SILENT NIGHT," I thought. "Is the band going to play Christmas music?"

Since we last left off because they were playing with the demands of local fame versus creative freedom, while maintaining the genuine, most marketable export. Now with a full-length album in the works, a pair of upcoming gigs, a new song on the radio and apparently some major clan steps, the noise is being heard too loud. They're going to be great.

The band consists, despite the brief flurry of local fame, their songwriting to itself the main thing. "As opposed to the self-publicized records," says singer/guitarist Jim Wallerstein, "we've got a lot of material."

Speaking of self-mutilation, I hear they even have a girl in the band. "Wallerstein, the other principle songwriter in the band, clarifies, "The way it used to always go was that the other singer and I were there, without any encouragement, just changing the words a little bit."

Upon previewing the case, "I agree," St. LawrencePortable,空调, sneak a look at self-generated, and most notably in the enigma, girls that. The dead wood, "Why not," another one, you can't beat. I don't think about Upper Cut balls in a hipster environs. I go, Good dynamics, especially in those flowing Don Roeser-esque guitars again aged.

Jerkwater's "Tellabration" Open House is on Saturday, Nov. 23 at the Chocolate Factory, 189 Commercial St., Portland. The presentation features student dancers from the Studio Theatre, 176 Main St., Portland, with tickets at $3-$5. A great way to support local talent! For more information, visit www.stlawrencearts.com.
Empty Homes

Andy Newman's houses are both desolate and populated.

Living in Maine, we are familiar with the curious blend of isolation and security that our homes can evoke. At this time of year, the cold and darkness descend upon us and the snow and ice keep us homebound. Yet the holidays are a time of the season. Our homes become both warm havens and cold, shabby prisons, the site of holiday parties and homeless meditation. This is our contrasting sense of home—a place of both loneliness and celebration.

So it makes it a fitting time of year to see an art show portraying this oddly contradictory period. Andy Newman's new show at the Hay Gallery is a homage to this spirituality. Although he is not a Maine native, Newman's exhibit entitled "House" is comprised of houses in their empty or abstracted landscapes. All are a sense of emptiness and a valid potential for implications.

The visual vocabulary of Newman's work complements his content. Large farmhouses are inhabited by bright, almost pastel colors, but remain unlighted and distant, the childhood memories of the homestead. Chintz, more intimate conditions of space are suffused with red and orange, suggesting the rising or setting of the sun. The residents have just gone to bed, or are just about to rise. All of the artist's work is a highly nuanced, layered sense of atmosphere, each painting a detail of stories related, but perhaps like the pages of each subject's history, these paintings look like they have been forgotten and left in the sun. Their colors run together, their lines seem blurred. But it is the rain that has removed the polished exterior and left us with a rough, wooden architectural frame, a colorfully, colorful, evanescent.

It is impossible to avoid references to Maine, particularly in Newman's choice of framing and content. But Newman is not imitating Wyeth, rather he is looking at the theme of the northeastern New England, and his view is unique and well-executed.

The nature of these paintings is clear and sound. They are all houses with dark windows, yet they remain concerned with the potential for human habitation. His work is populated with beautifully lovely spaces that tell long stories with their silence.

Allen Baldwin

"House", an exhibit of paintings by Andy Newman, opens Tuesday Nov. 20. Opening reception takes place Friday Dec. 8 from 5-8 pm. Exhibit continues through Sunday Jan. 5, at the Hay Gallery, 284 Congress St., Portland. Monday-Sunday 11 a.m.-5 p.m. Thursday-Friday 11 a.m.-8 p.m. 721-2503.
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**AMIGOS**

A local favorite for its Mexican cuisine, Amigos is located at 307 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

**DOWNTOWN DISH**

Downtown Dish is located at 207 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

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Casablanca is located at 307 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

**PAPA'S**

Papa's is located at 307 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

**LAND OF THE LION**

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Manso's is located at 307 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

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**FROZEN DONUTS**

Frozen Donuts is located at 307 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

**PAPA'S DOWNTOWN DISH**

Papa's Downtown Dish is located at 207 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

**AROUND THE WORLD**

Located at 307 Commercial St, Portland, the Around the World offers a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

**PAUL'S**

Paul's is located at 307 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

**BENJAMIN'S**

Benjamin's is located at 307 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.

**JESSICA'S**

Jessica's is located at 307 Commercial St, Portland. They offer a variety of dishes, including tacos, burritos, and enchiladas. Call 207-761-0772 for more information.
"Bowling for Columbine"


The only thing better than watching the movie is hearing the other critics who've seen it talk about it. The first thing you'll hear is how great it is. The next thing you'll hear is how it's not as great as people had said it would be. The third thing you'll hear is how it's a disappointment. The fourth thing you'll hear is how it's a clever and haunting treatise on the American school shooting phenomenon. The fifth thing you'll hear is how it's a definitive look at the causes and effects of school shootings. The sixth thing you'll hear is how it's a call to action. The seventh thing you'll hear is how it's a warning for the future. The eighth thing you'll hear is how it's a movie that will change your life.

Moore, as always, is sharp and insightful. He's a master of the documentary form, and he uses it to great effect in this film. He takes us on a tour of the United States, from the heartland to the coast, from the richest to the poorest, from the most peaceful to the most violent. He shows us the contrasts and the similarities, the common threads and the unique perspectives. He makes us think, he makes us feel, he makes us care.

The film is a call to action, a warning to the future, a testament to the power of the documentary form. It's a movie that will change your life, a movie that will make you think, a movie that will make you feel. It's a must-see for anyone who cares about the state of our nation, the future of our children, and the fate of our world.

**LISTINGS**

MOVIES

**NEW RELEASES**

**BORDERLANDS**

Rated R. Directed by Mel Gibson. Available at all theaters. The film is a gritty, action-packed thriller set in the borderlands of Mexico and the United States. It follows a group of American border patrol agents on a mission to rescue a kidnapped woman. The film is intense, gritty, and action-packed, with plenty of violence and suspense. The acting is strong, particularly by the leads, and the direction is competent. Overall, it's a solid film that will appeal to action fans.

**GHOST WORLD**

Rated PG-13. Directed by Terry Zwigoff. Available at all theaters. The film is a coming-of-age story about two high school girls who are Planning to run away from home. It's a sweet, witty, and wise film that explores the complexities of life and friendship. The performances are strong, particularly by the leads, and the direction is competent. Overall, it's a charming and insightful film that will appeal to both adults and teenagers.

**ALL THE KING'S MEN**

Rated PG-13. Directed by James Mangold. Available at all theaters. The film is a historical drama about the life of Robert E. Lee, the Confederate general who led his forces to victory in the American Civil War. It's a well-made film that explores the complexities of leadership and war. The acting is strong, particularly by the leads, and the direction is competent. Overall, it's a solid film that will appeal to history buffs and war fans.
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