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THE TREASURE HUNT CONTINUES! SEE PAGE 28

CASCO

W E E K L Y

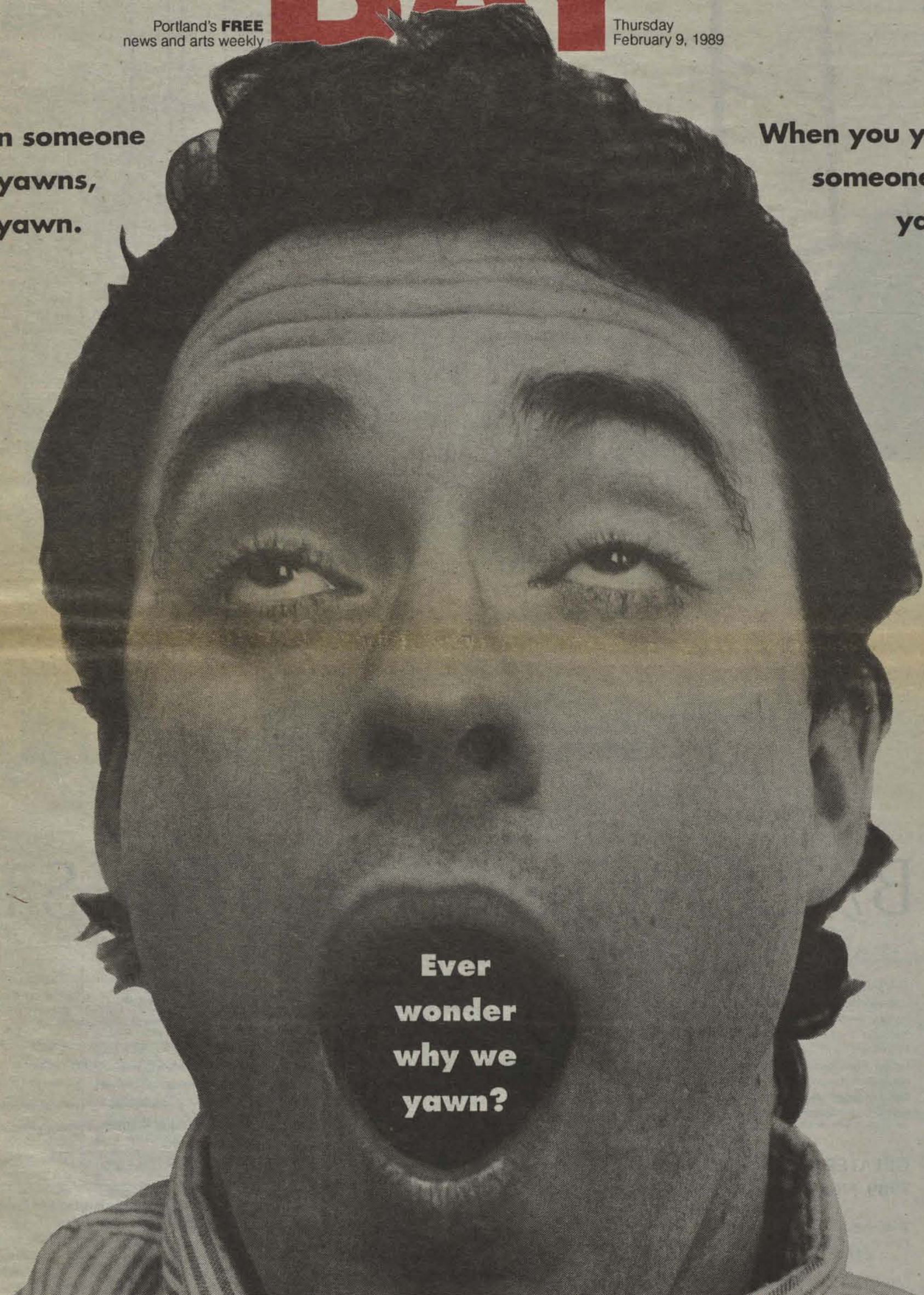
BAY

Portland's **FREE**
news and arts weekly

Thursday
February 9, 1989

When someone
else yawns,
you yawn.

When you yawn,
someone else
yawns.



Ever
wonder
why we
yawn?

YAWN

The anatomy of a yawn. See page 8.

FEBRUARY 9, 1989

PRESERVATION AS PUBLIC POLICY:

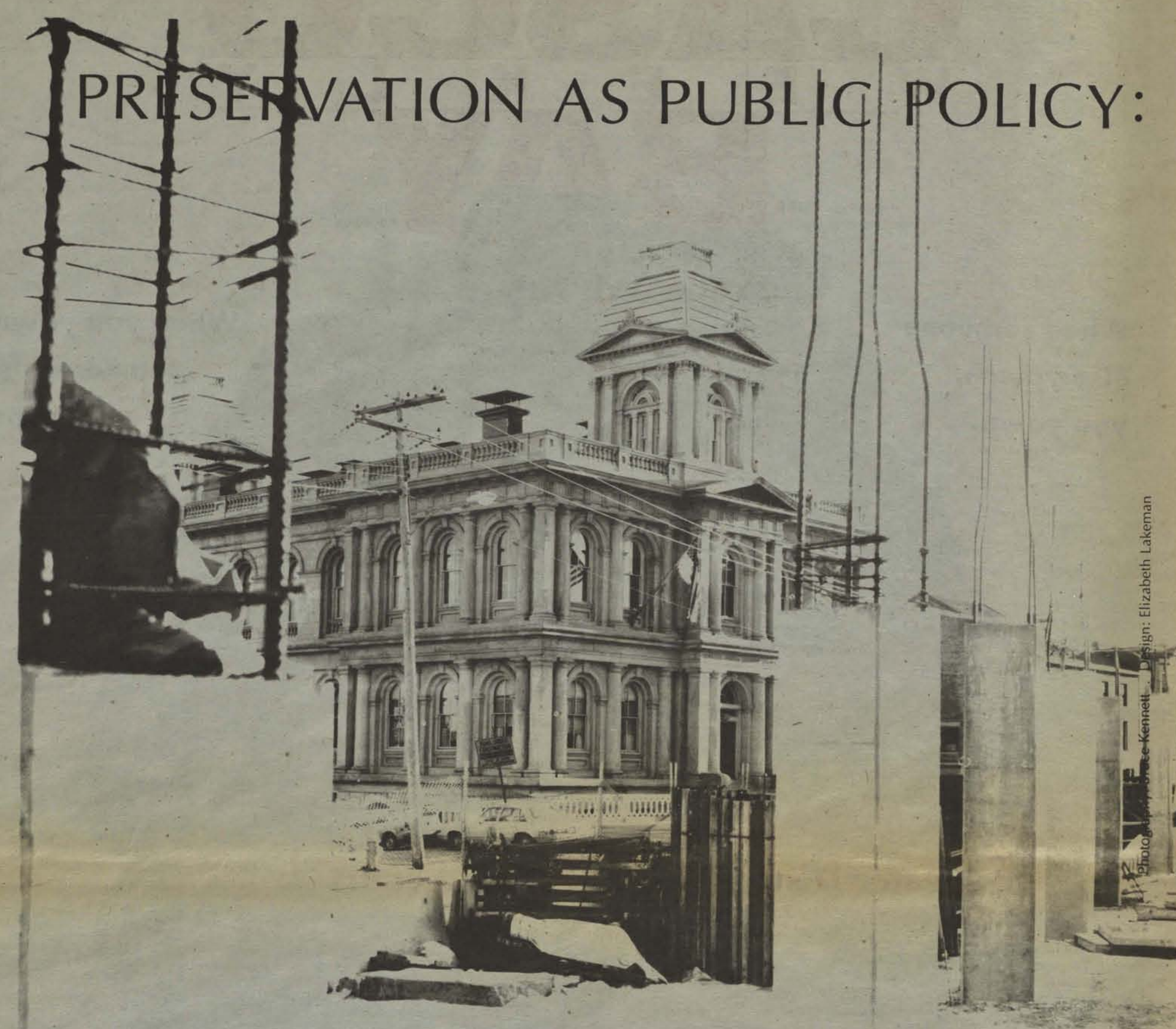


Photo: Elizabeth Lakeman. Design: Elizabeth Kennett.

BALANCING INTERESTS

This spring, The Portland City Council will be considering an ordinance to protect the city's historic buildings and neighborhoods. Why does Portland need an historic preservation ordinance? What effect will it have on individual property rights? How can an ordinance balance these rights with the goals of the community at large? Join Landmarks for what promises to be a timely and informative series.

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February 15	Preservation and the Livable City William Collins, Former Mayor, Norwalk, Connecticut
February 22	Preservation Ordinances: 50 Years of Precedent Dwight Merriam, President, American Institute of Certified Planners
March 1	Encouraging Neighborhood Stability Through Preservation: The Cambridge Experience Charles Sullivan and Sally Zimmerman, Cambridge Historical Commission
March 8	A Look at Portland's Resources - What Do We Preserve? Kenneth Severens, Architectural Historian, Portland

This series is made possible through the generosity of Joan Burns

UPDATES

IN BRIEF:

East End Beach
testing promised

Councilor Peter O'Donnell told the Portland City Council Feb. 6 that the water off East End Beach, near the sewage treatment plant, will be tested three times a week this summer for sewage-related pollutants. The Maine Department of Environmental Protection and the Portland Public Works Department will post the results in City Hall, the Munjoy Hill Cummings Center, and will notify the media. Public Works will close the beach if pollution levels are above state limits. Last summer the DEP didn't notify Portland when it found health-threatening levels of fecal coliform bacteria, organisms that live in the colons of humans and other animals.

South Portland
debt limit under fire

After championing a spending cap passed last November, the South Portland Concerned Taxpayers' Association is now attempting to shrink the city's debt limit. South Portland Rep. Cushman Anthony said the group has asked him to submit state-level legislation that would allow any municipality to lower its debt limit from the legislated 15 percent of the property valuation. Anthony is not a member of the association, but will propose the legislation.

Corner condos again

Following the Portland City Council's defeat of a Morrill's Corner building moratorium, the planning board is scheduled to vote Feb. 14 on whether it will reconsider its approval of the 108-condo Morrill's Court project at the traffic-clogged corner. Meanwhile the city traffic engineers will study alternative routes for the 2,000 cars that drive through the corner in peak hours.

C.N. Brown spills gas

C.N. Brown Company, already charged in Kennebec County Superior Court with five underground fuel spills and non-compliance with inventory laws, reported to the Maine Department of Environmental Protection that it spilled about 20 gallons of gasoline while filling an underground tank at the Westbrook Big Apple store Jan. 29. Perry Cogburn, a specialist in the DEP's hazardous waste bureau, said one gallon of gasoline can contaminate seven million gallons of ground water. Because the spill was reported by C.N. Brown, in accordance with the law, the DEP will not add the spill to its list of complaints against the company.

-Hannah Holmes

A NEW FACE ON THE THREAT OF THERAPY

Counseling required with AIDS test

Insurance companies doing business in Maine are balking at new state rules requiring them to counsel clients tested for HIV (Human Immunodeficiency Virus) antibodies which indicate that the deadly AIDS virus is also present.

The new rules, which take effect May 1, require that insurance companies offer counseling before and after the test - although applicants may choose to waive this counseling.

"We can't force feed people counseling if they don't want it," said Thomas Record, staff attorney for the Bureau of Insurance.

But AIDS activists consider the waiver option dangerous. Diane Elze of the AIDS Project in Portland said that too many people "are naive about the ramifications of the test" and that because the person being

tested would usually be seeking approval for insurance, there is "too much room for coercion."

"The insurance companies are reluctant to offer this counseling because they just don't want to pay for it," said Elze.

Mike Davis, 2nd vice president of state relations at Unum, said that the Maine legislature was "misguided" in enacting the laws that require insurance companies to provide counseling for HIV antibody tests.

"They're treating AIDS as special or different than other diseases like cancer or heart disease," said Davis. "I realize that AIDS is a serious problem but think it is unfair to separate it from other diseases. We're not discriminating against persons because of their sexual preferences or lifestyles by requiring HIV testing. There are more people who apply for

insurance with us who have unhealthy diets and high cholesterol levels."

But Elze and other AIDS activists remain upset that the insurance companies can require HIV antibody tests of applicants for health or life insurance. They claim that persons testing positive for HIV antibodies are discriminated against since the new rules also provide that they be labeled as a "generic blood disorder" and placed in a date pool which is then shared with other insurance companies. "This gives the insurance companies more leeway than they should have," said Diane Elze. "Who knows what is next? People might be denied home insurance because they test HIV positive."

Unum's Davis said such extremes seem unreasonable and that they "are news to" him.

-Thomas A. Verdo

Water District hopes to avoid court

Joseph Taylor, director of the Portland Water District, is charging that the Conservation Law Foundation is pursuing an unnecessary lawsuit over pollution in Casco Bay.

On Jan. 30 the Boston-based CLF gave formal notice that it intends to sue the water district for violating the Clean Water Act. The CLF and the Island Institute of Rockland released a study of Casco Bay in October that found high levels of metal and bacterial pollution. They threatened then to sue the water district if its sewer system was not improved.

"Their goal as an environmental group is to make us all work harder. But the district is not the polluter," Taylor said. "The district is here to clean up. In 1978 there was no sewage treatment."

Taylor said the water district is working harder. The amounts of organic, metallic and other pollutants it can discharge are set in a license issued by the Maine Department of Environmental Protection (DEP). Taylor said the plant has often violated its license, but since the CLF report the water district has begun working with

the DEP to bring the system into compliance. It is scheduling the replacement of its 60 combined sewer overflows which allow untreated sewage to escape treatment when rain floods the sewers. It has hired the company that designed the East End sewage treatment plant to design improvements within 90 days. Yet the CLF suit is proceeding.

"They seem to have their mind made up," protested Taylor. "They want to cite us whether we negotiate or not."

Taylor has other objections to a court case - among them, the thought of paying the civil penalties the CLF wants.

"I think they're used to dealing with corporations," said Taylor. "We're a quasi-municipal organization of 10 communities totalling 160,000 people. That makes it unlikely that a court would award civil penalties." The water district is non-profit organization. It charges users fees to its 10 communities, refunding any extra money at the end of the year.

But CLF attorney Peter Shelley countered, "The law doesn't recognize any distinction between municipalities and

industries. Certainly the fish and clams and people swimming don't recognize any distinction."

Taylor's final complaint is that the DEP, not the CLF, is supposed to license and punish Maine polluters.

"The CLF is fine where you have non-responsive government," he said. "Where the DEP sets the standards, court action is not warranted."

But Shelley rejects this charge. "There is a pattern of violation that wouldn't exist if the DEP and the EPA were doing their jobs," he said.

As a result of the CLF's threat to sue, the DEP in December began negotiating a consent agreement to bring the Portland system into compliance. But the CLF charges that the water district's Westbrook and Gorham plants violate their licenses, too. It charges all three plants with discharging too much fine matter, called "solids," and too much fecal coliform bacteria - from human and animal wastes - in the bay.

Federal law gives the water district 60 days to negotiate a fix-up agreement with the CLF and avoid a suit.

-Hannah Holmes

Ooops...

Suffering from a severe case of "Gendronitis," we have twice misidentified the broker of two New Sherman Street Associates rental buildings reported on in our Jan. 12 cover story. For the record: Charles Gendron brokered that sale and Roger Gendron is currently offering the buildings; both are now with G&S Commercial Brokers. John and Richard Gendron remain at Gendron & Co.; neither has been directly involved with the New Sherman Street Associates buildings.

WEIRD NEWS

Michael Bisnett claimed that he did not have a fair chance to defend himself at a 1986 trial on a drug-sales charge because he slept through most of the trial. In November, a New York court rejected his appeal.

-Chuck Shepard/AlterNet

INSIDE

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Casco Bay Weekly is a paper for people living in or concerned about the cities and towns of the Portland area. It is published by Mogul Media, Inc. from posh corporate headquarters at 187 Clark Street, Portland, Maine 04102.

Send us your event listings, your angry letters and especially your advertisements! We need to receive all that kind of stuff by the end of the Thursday prior to the issue in which you want it to appear.

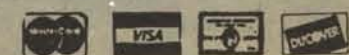
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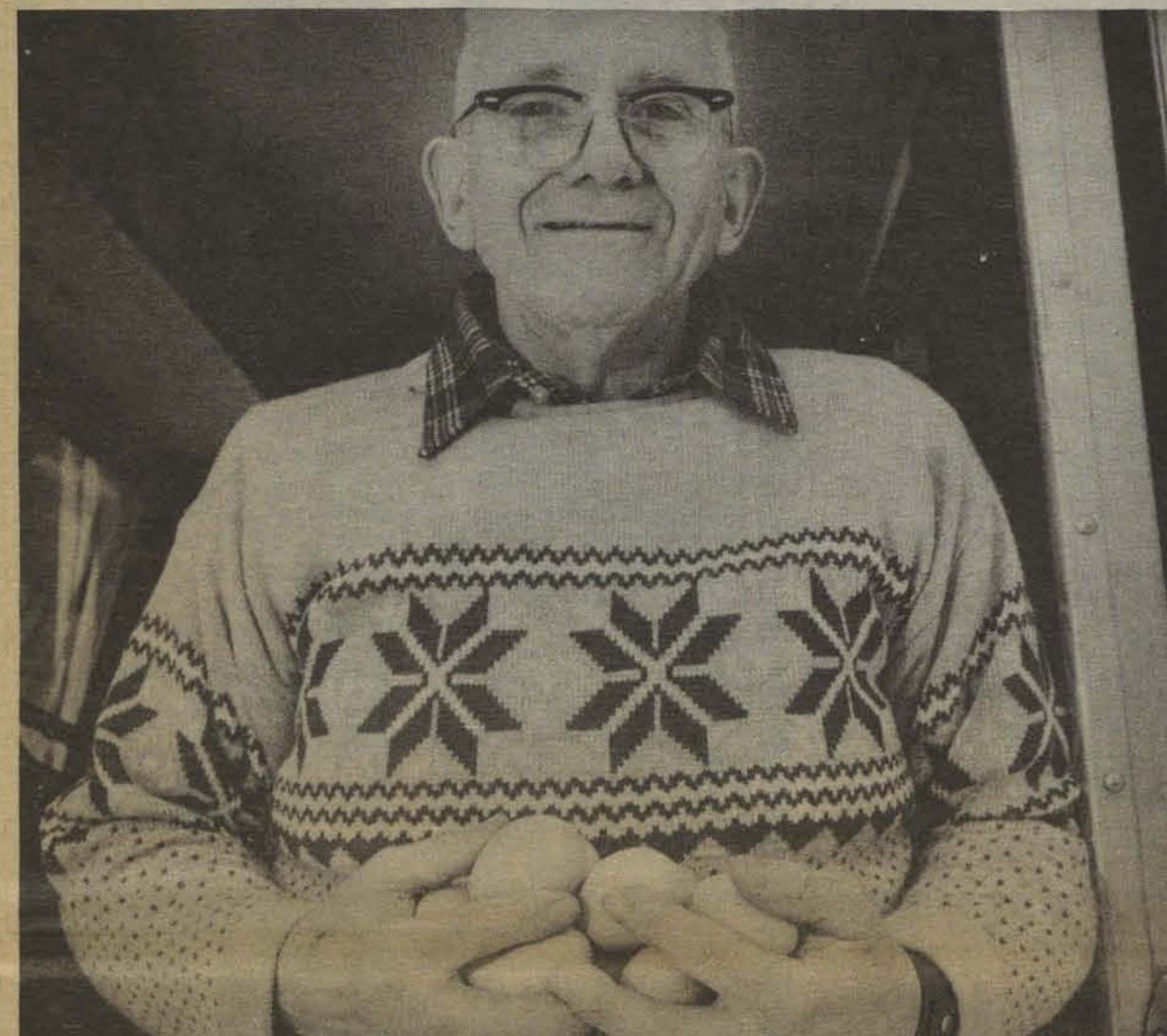
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TALK

by
Andy
Newman

A CONVERSATION WITH

"The Egg Man"



CBW/Tonee Harbert

Is one egg as good as another?

John Rand is in eggs. He owns a wholesale egg business and has been scrambling around the Greater Portland area for more than 40 years, supplying restaurants, stores, and camps with his eggs. Known as "The Egg Man," John Rand disagrees with people who think that "an egg's an egg."

How'd you get into eggs?

I raised chickens. Some you'd raise for meat, and some you'd raise to lay eggs. I did that nearly 20 years, up until '64. But there were some problems: disease problems with the chickens, and some of the prices weren't so good. So rather than go into debt any further, I decided to just buy eggs from my neighbor and resell them. That gave me a narrow margin to work with, but if you're careful - and you watch your overhead - then you can live with it.

Do you work alone?

Yes. Before I've had help, but now I keep it down to a one-man operation to keep down on the overhead.

Have you seen many changes in farming?

Oh yes. Great God, yes. The way they do things, of course. Back when I owned the poultry farm the birds would run loose in a building. They used to allow three or four square feet to

a bird. But today they're all in cages. Caged up at least two to a cage, in some cases three, and the feed goes by them in a trough. So they just eat, drink, and lay eggs. There's some question about whether that's the ideal situation. The Humane Society is looking into it. Especially where they put three to a cage. You've only got a foot and a half in there, and you got three birds.

Are chickens smart?

They're intelligent in their own way. They know enough to go in and roost at night, and to drink and eat. Some people have trained pet chickens to do things. But they respond to unusual circumstances. Another kind of bird could fly into their house and cause a commotion. And they could panic and run to one side of the building, and could all pile up and smother.

Do you eat a lot of eggs yourself?

Some. Not as much as I used to. I was in the hospital with a heart attack five years ago this March. Then they were preaching to cut down. But I stopped eating eggs and my cholesterol count went up, so I'm not too convinced.

How do you like your eggs?

Oh, any way. It's quick and easy to just beat them up, throw

in the milk, throw them in the microwave, and while you're shaving they come out all done. You put a whole egg in there and it'll explode on you.

How do you stay competitive?

People seem to appreciate the service and quality. You've been with them 15 or 20 years and they aren't going to jump the gun when somebody else comes along with a deal. Usually it's the young ones that think some other outfit has got a better deal. Those deals - maybe they're okay, maybe they aren't, maybe they're only temporary, see. All they're interested in is a penny or two, and they don't worry about quality. They think an egg's an egg. Well, there's a lot of difference.

Do you ever think about retiring?

That's a question that comes up quite often. It's nice to get out, to meet the people. You meet all kinds of people. I'll do it another few years. And gee, if I didn't do anything, I'd get kind of bored.

Andy Newman has been known to put all his eggs in one basket, but only rarely counts his chickens before they hatch. He is grateful to his parents for raising him and the other Newman kids only two to a cage.

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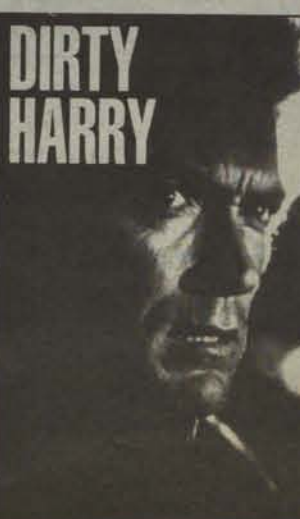
when the moon is full on Monday, the 20th of February 1989, Kevin John Joseph Higgins will be speaking on the vitally important subject of personal and planetary transformation—a metaphysical perspective. special emphasis shall be placed upon the meaning of oneness from a spiritually scientific point of view, and the will (expression/suppression) and its vital, yet forgotten role in personal and planetary (advancement/assimilation). the inevitable merging of related material to be shared by Kevin will include—what is really happening to the earth on a cosmic level—how are you and your created social structures being affected—who are you—who are you not—and why you can't remember—earthquakes and other mass evacuations—space beings—what is their role—how are they selflessly assisting their veiled brothers and sisters on planet earth—listening to your inner voice and following it regardless of social, domestic and other self-created pressures. on this evening, that we may but learn to share, express and be love unconditional—once again.

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Consumer boycotts

For the image-conscious corporation of the 1980s, discrepancies between appearance and policy can spell public relations disaster. That's why boycotts look for the soft underbelly of a corporate target, the economic pressure points that can force a previously recalcitrant company to compromise. In the end, boycotters believe, consumers' concerns should contribute as much to corporate policy as the pluses and minuses of a company's balance sheet.

A successful boycott identifies specific companies and formulates clear and specific reform demands. Then the boycott mobilizes public support. Some current boycotts provide environmentally concerned consumers with opportunities to put their money to work for their ideals.

The handful of boycotts mentioned below offer lessons as to what works and what doesn't—regardless of whether or not you agree with their objectives. And although these strikes are nationwide, many of the same tactics can be applied locally. Near San Francisco, for example, Bay Area Mountain Watch and Earth First! are seeking a halt to the construction of certain condo projects and asking that a portion of that land be converted to a wildlife refuge.

Tuna

Tuna boycott to save dolphins. Some 115,000 dolphins died in tuna fishing nets in 1987, according to estimates from the Inter-American Tropical Tuna Commission. A boycott of all canned tuna is attempting to stop the dolphin slaughter. Particular targets are the two largest U.S. buyers and processors of tuna: Ralston Purina and Heinz.

Ten percent of the world's tuna is caught with purse seine nets. Because valuable yellowfin tuna swim beneath dolphins in the southern Pacific, dolphins are deliberately herded into huge fishing nets that are pulled shut like a purse, killing dolphins and tuna alike.

The tuna boycott, organized by Earth Island Institute's International Marine Mammal Proj-

ect, grew out of a letter-writing effort and limited boycott of albacore tuna, which was expanded due to unsatisfactory response from the tuna industry and the shocking revelations of video footage shot aboard a working tuna boat that was aired on national news programs last spring.

The boycott has been endorsed by Earth First!, the Sea Shepherd Conservation Society and the Humane Society, which has sponsored an ongoing tuna boycott since the 1970s.

Icelandic fish

Boycott of Icelandic fish, Burger King and Wendy's to save whales. In 1986, the International Whaling Commission outlawed all whaling except for "research purposes." Iceland has ignored that resolution, exporting half of its "research" whaling catch to Japan, another long-time violator of whaling guidelines.

Greenpeace and others have organized a boycott against Icelandic fish, of which \$200 million worth is bought each year in the United States.

Since Icelandic cod is the principal type of fast food fish, the boycott targets Burger King and Wendy's. As a result, both companies have reduced their sales of Icelandic cod. The Long John Silver's restaurant chain, responding to boycott pressure, discontinued its use of the fish in September. In addition, six U.S. school systems have agreed to stop buying Icelandic fish for their lunch programs.

The boycott is endorsed by the Humane Society (which originated the Iceland fish boycott in 1986), the Animal Welfare Institute and Sea Shepherd.

Table grapes

Saying no to toxic grapes. Americans are supporting the farmworker-led boycott of California table grapes.

Grape sales dropped after United Farm Workers (UFW) leader Cesar Chavez started a 36-day fast in July 1988 to focus attention on the pesticide hazards facing farmworkers. UFW points to figures from the U.S. Department of Agriculture that

indicate a 25 percent drop in grape shipments to New York City and a 20 percent drop in grapes shipped to San Francisco as of October.

Table grapes are treated with more pesticides than any other fruit, according to UFW's Daniel Martin. Boycotters want grape growers to halt use of five pesticides—Captan, Dinoseb, methyl bromide, parathion and phosdrin—linked to severe health problems in farm workers. Fieldhands have reported symptoms ranging from headaches and dizziness, to rashes described as looking like napalm burns, to respiratory and reproductive failure. Exposure to the chemicals has allegedly caused three farmworkers' deaths.

Alhambra

Boycott St. Pauli Girl beer and Alhambra water to protect rare ecosystem. All products distributed by the McKesson Corporation of California are being boycotted—the two named above, plus Valu Rite Health Care Products, Crystal Water and Fresh n' Fruity yogurt.

The reason? Through a loophole in the Endangered Species Act, McKesson is allowing condominiums to be built on land it owns on San Bruno Mountain south of San Francisco. The mountain is the last remnant of the original San Francisco ecosystem and critical habitat for a half-dozen endangered species.

This is the local-turned-national boycott led by Bay Area Mountain Watch and Earth First!

General Electric

No General Electric products, for nuclear reasons. General Electric doesn't just manufacture GE lightbulbs, electrical gadgets and Hotpoint household appliances. GE makes more parts for nuclear weapons systems than any other corporation, actively lobbies for weapons systems and manufactures parts for nuclear reactors.

A boycott of GE has been led by INFAC, the U.S. organizer of the original Nestle boycott,

to force the company to halt its nuclear-related contracts as "a concrete step towards stopping the nuclear arms buildup and redirecting resources to people who need food, jobs, shelter and peace."

So far, INFAC has registered over 260,000 people who have pledged to boycott GE products and has generated more than 100,000 letters and postcards. INFAC estimates that a total of 3-5 million consumers nationwide are boycotting GE based on an independent survey conducted in July 1987, a year after the boycott began.

GE responds that the company supports the U.S. government's efforts for bilateral disarmament, not INFAC's advocacy of unilateral action. A company statement says, in part, "GE has decided to participate in the nation's defense activities because we believe it's the right thing to do to support our government."

Quitting time

The important final step of almost every boycott is spreading the word after a satisfactory settlement has been reached. The Rainforest Action Network, for example, has claimed victory in its boycott of Burger King called in January 1986 to convince the company to stop using Central American beef grazed on cleared rainforest lands.

The boycott was suspended when Burger King agreed not to use Central American beef, but later reactivated when the company refused to certify that the change had been instituted. After just a few months of renewed boycott pressure, Burger King stated in October that it had discontinued use of rainforest beef. The boycott has now been called off.

Justin Lowe prepared this view for the Environmental Action Magazine News Service.

VIEWS

Casco Bay Weekly
An instrument of
community understanding.

February 9, 1989
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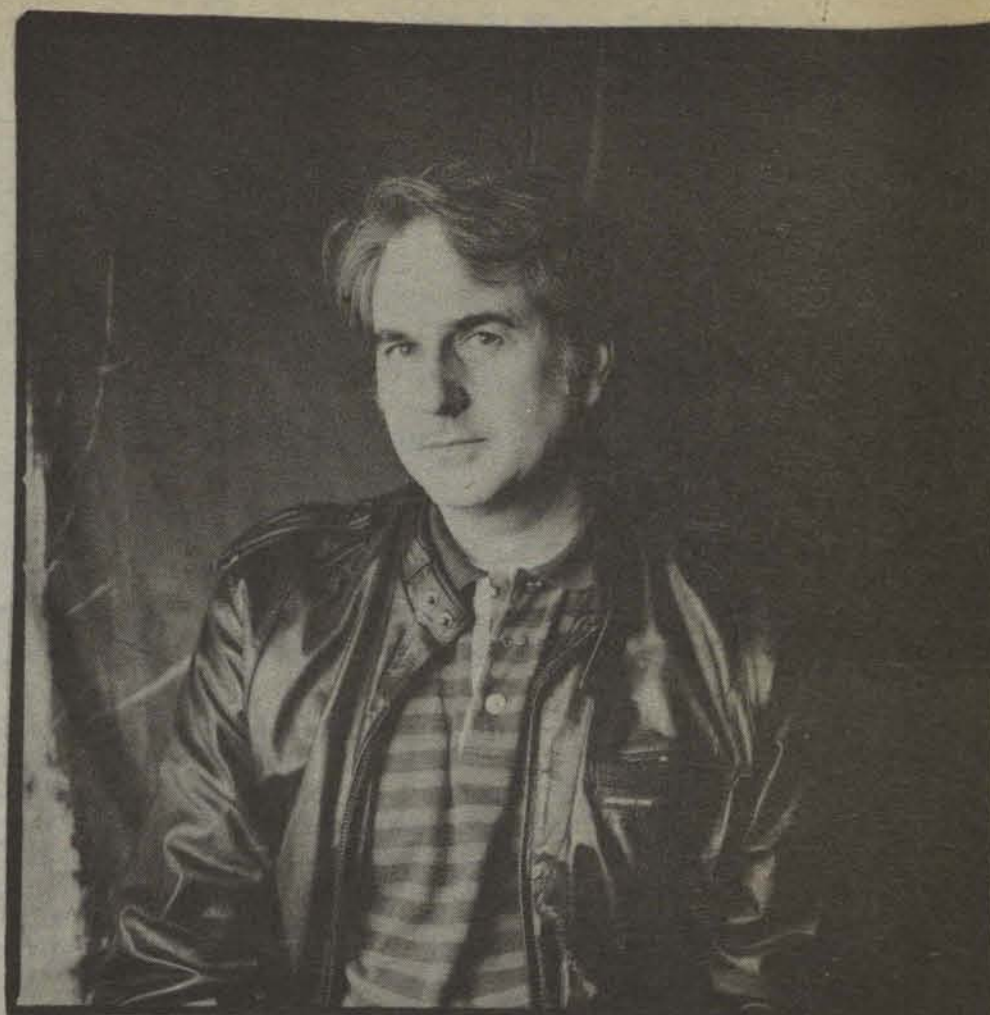
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COVER STORY

By Michael J. Weiss

Cats do it.
Dogs do it.
Birds do it.
Fish do it.
Even reptiles do it.
But what, exactly, is it?
And why do we all...

YAWN



Robert Provine demonstrates his expertise.

A window to the brain

"Almost anything associated with yawning," says yawn researcher Robert Provine "can trigger a yawn."

Provine, a psychology professor at the University of Maryland's Baltimore County campus in Catonsville, Maryland, conducts research on the cutting edge of a subject that many find about as exciting as a political debate. But the 45-year-old researcher, who frankly enjoys a good yawn ("I give it an 8 on a 10-point pleasure scale"), maintains that "yawning is probably the most common and least understood human behavior." Scientists are uncertain whether it's primarily a respiratory, stretching, or communications behavior. There's debate over whether we yawn to increase blood circulation to the brain or to prepare for sleep. And physicians still can't explain why yawning accompanies a range of diseases—from brain tumors to motion sickness—and why its absence can indicate schizophrenia.

"A lot of people consider it trivial because it's so commonplace," says Provine. "But think how extraordinary it is that if you see someone yawn you have an overwhelming desire to yawn. It's as if there's a yawn-detection mechanism in your brain that operates on an unconscious level. Studying yawning is like opening a window to the brain."

Through his research that's anything but ho-hum, Provine hopes to fling open the mouths of Americans to solve the yawn's riddles. In one study, he dispatched 75 students with little notebooks to record their yawns and sleep schedules for a week in an effort to prove that people yawn more when they're tired. (They do.) In another, he sat students in tiny cubicles to watch 30 minutes of TV test patterns—the control group watched rock videos—to determine once and for all whether people yawn because they're bored. (Eureka again.) To test two commonly held views that people yawn to get an extra jolt of oxygen or purge themselves of carbon dioxide, Provine subjected students to both gases, ordinary air and heavy exercise. (Both theories proved wrong.)

"A lot of common knowledge about yawning isn't common and is often wrong," observes Provine. "It's like walking. Most people think you just put one foot in front of the other and move. But when you start to get into the subject, you discover a lot of important physiological things at work. Until you study the yawn, you'll never know how important it is."

Of course, humans aren't the only animals that yawn. Birds do it. Fish do it. Even elemental reptiles and all manner of mammals do it. Among in some species of monkeys, females and subordi-

nate males refrain from yawning in the presence of dominant males, who yawn whenever they please. Yawning cats and dogs often let out wide-open sighs, and they've been known to prompt Provine to drop jowl. While he hasn't been able to reverse that behavior to induce yawning in animals, it's not because he hasn't tried. He once visited the ape house at the National Zoo in Washington and, when people weren't looking, tried to coax a yawn from a cage full of gorillas. They responded without so much as a scratch.

"The gorillas didn't seem interested," Provine says with a smile. "They'd probably seen it all before."

Evil spirits invade

But if the apes ignored him, Provine has turned a lot of heads in the world of neuroscience. He's demonstrated that people yawn most often in the hour before bedtime and the hour after awakening, leading him to speculate that early man yawned to communicate before language, to prepare group members for sleep or the start of the prehistoric workday. His seminal studies in yawn physiology have shattered the notion that yawning is essentially a respiratory function. In an experiment with subjects instructed to clench their teeth just before yawning, Provine found that 91 percent reported "getting stuck in mid-yawn and feeling unsatisfied." Provine theorizes that for a true yawn to occur, the facial muscles must be stretched in a kind of isometric exercise that increases blood flow to the brain.

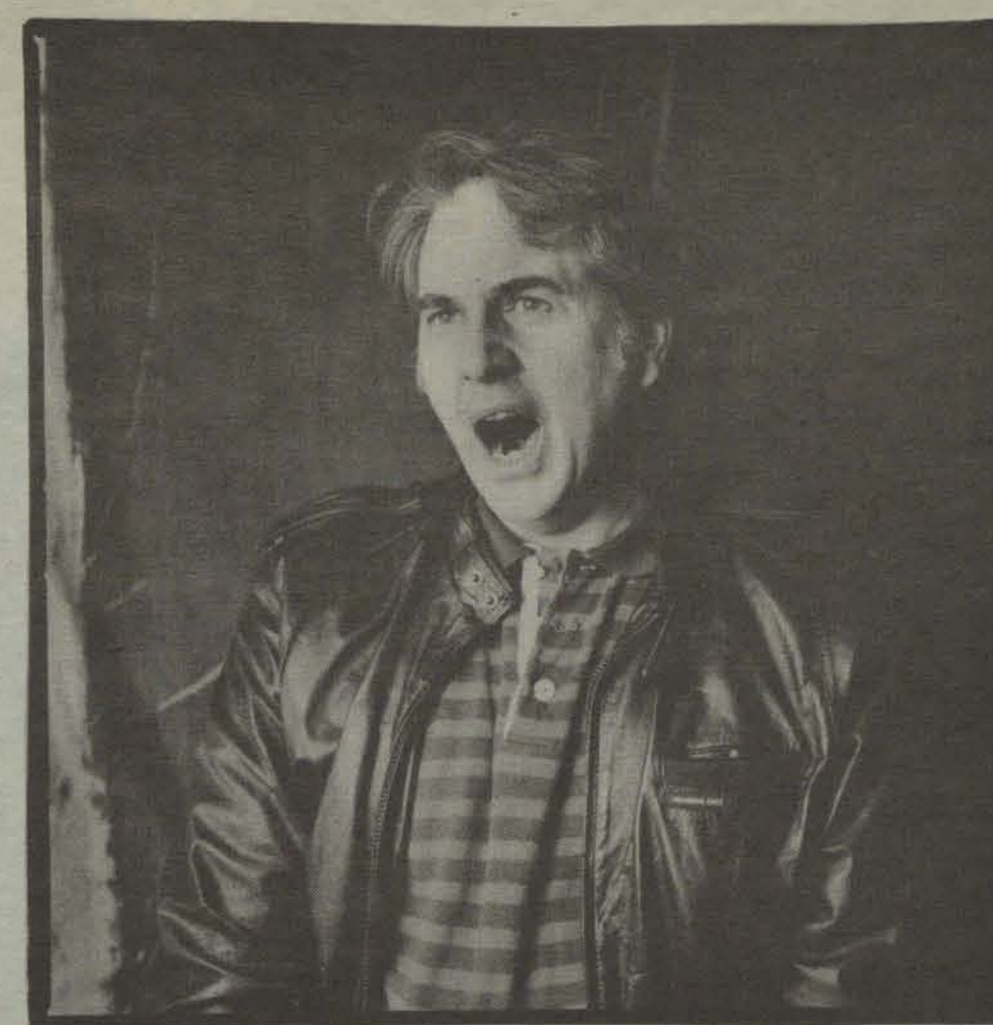
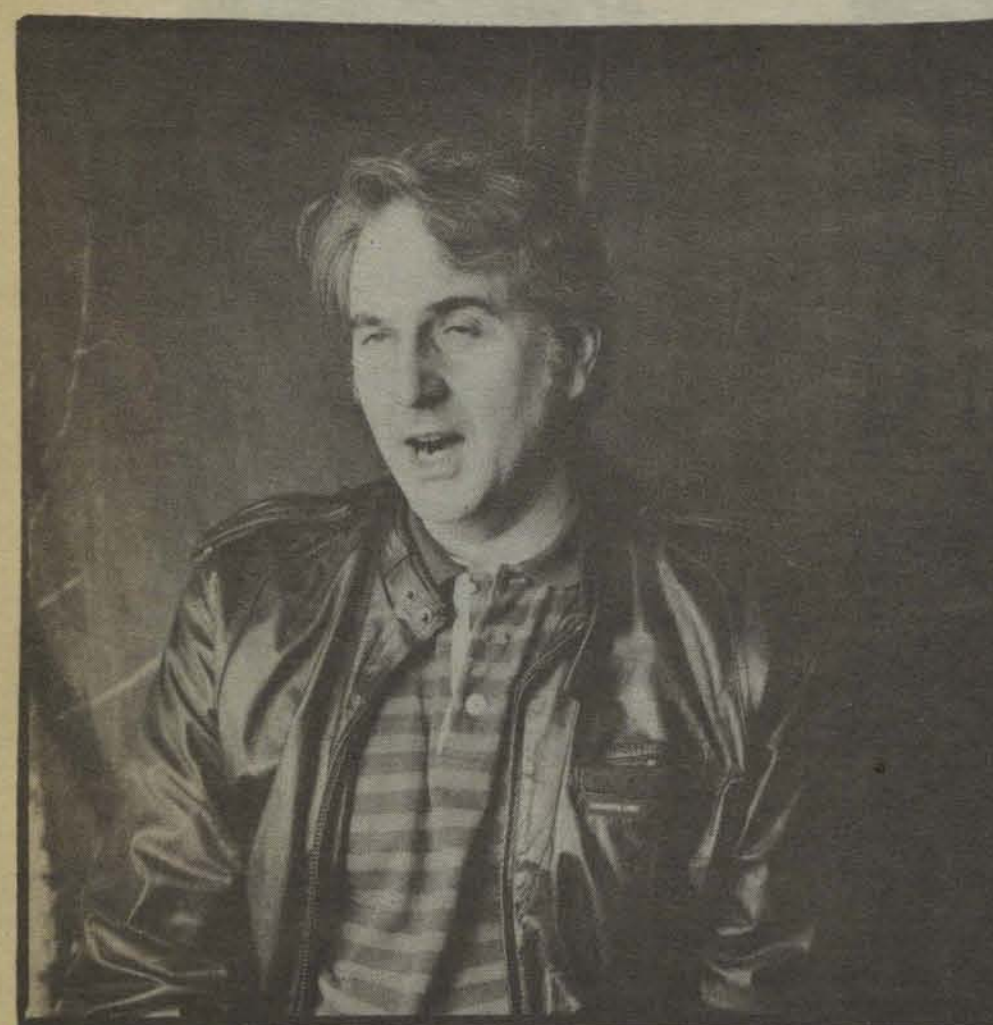
"Yawning isn't really a deep breath. Jaw stretching is the key," explains Provine. "If you can't stretch your jaw along with the air intake through the mouth, it's just not right." He describes the yawn as a "stereotyped action pattern"—a rare human act that triggers a specific, unstoppable behavior in others. Thus the difficulty in stifling a yawn—"a very unsatisfying business," observes Provine.

Why then do we try so desperately to stifle our yawns? During the Middle Ages, religious figures claimed that yawning allowed evil spirits to invade the body, hence the custom of covering the mouth during a yawn to prevent such traffic. In Western societies today, yawning is viewed as a rude expression of boredom, although Provine claims the real message is unclear. If your blind date starts to yawn, says Provine, it may signify the person is tired or bored, nervous, or aroused.

"Many people find that yawning helps them relax," says Provine who notes how common it is to see yawning among athletes waiting to start a race or public speakers about to deliver

"THINK HOW
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DESIRE TO YAWN."

- ROBERT PROVINE



Photos/Charles Freeman

Keep reading and sooner or later you'll be yawning. It's not because the text is dry (perish the thought), the pictures are dull (they never are), or the subject is boring (on the contrary). Robert Provine is a pioneering yawn researcher, and after a decade of scientific study, he's confirmed that yawning is, indeed, contagious. Read about yawning, and you yawn. Think about yawning and, before long, well, go ahead and let it out. Yawn and the whole world yawns with you.

a talk. "The great violinist Itzhak Perlman used to yawn repeatedly to release tension before giving a concert. It may function as a kind of equalizer. Yawning may bring some people down and bring other people up."

Provine warns that deciphering the message telegraphed by an unstified yawn can be a tricky business. Football coach Dan Devine, while at the University of Missouri, used to boast that he threw a player off his squad for yawning in practice. But the episode only makes Provine frown. "Given our current state of information, that response was premature," he says. "The yawn could have meant a drowsy player was trying to remain alert or someone highly aggressive was trying to calm down."

For Provine, yawning meant an escape from his more tedious primary research into the development of fetal nervous systems. Prompted both by curiosity and a desire to get his undergraduate psychology students involved in practical research, he began his yawn investigation "as a kind of hobby. I thought it would be fun," he recalls. Instead, Provine found he'd suddenly become the Rodney Dangerfield of the research community. When he first announced his decision to dedicate himself to yawning, his colleagues scoffed. "You've got to be kidding," one disdainfully remarked. "At first I thought it was strange," admits daughter Kimberly, now a 21-year-old psychology major who helps her father run experiments. "I'd have friends over for the evening and he'd come in and yawn to see how we'd react."

Creation of the robo-yawn

Undeterred, Provine launched his first formal lab studies in 1984 to probe the more humdrum aspects of yawning. To determine how often people yawn and how long their yawns last, he cloistered students in sound-dampened rooms and asked them to think about yawning for 30 minutes, pressing a button whenever they yawned. The results: the average yawn lasted 5.9 seconds, one occurring every 68 seconds. One student—either incredibly bored or very nervous—logged 76 yawns, about one every 24 seconds.

Since then, Provine has devoted himself to the more puzzling aspects of yawning's contagious effect on people. In one study, Provine starred in two five-minute videotapes, one with him yawning 30 times in a row and the other featuring 30 repeated smiles. Of the 66 volunteers who watched the tapes, 55 percent yawned while viewing the yawning tape compared to 21 percent bombarded with smiles. In another, Provine discovered that simply reading about yawning—the control group read a pas-

sage on hiccupping—could trigger yawns. Indeed, Provine believes that most readers of this article will have yawned—or at least felt the urge to yawn—solely because of the words and images printed here. The more sensitive readers may even feel an urge to go to bed. (We suggest avoiding heavy machinery for the next few minutes.)

Provine currently is focusing on what it is about the yawning human face that triggers another person's yawning reaction. His researchers have developed a computer-generated yawn, actually little more than a luminous green cartoon face with a mouth that opens in a clinically correct yawning motion. With a few keystrokes, Provine can make the mouth simulate a mild, oval-shaped yawn or a full-blown, hit-the-sack circle, a leisurely-paced nine-second yawn or a 1.5-second quickie that "looks like someone snapping at flies," he quips. Provine hopes his robo-yawn will one day identify which part of the face triggers our yawning response, but at the moment, the green screen inspires more snickers than yawns. "It's not very human," concedes Provine. "We're still trying to work out the kinks."

Toward improving that computer yawn, Provine applied for his first research grant (for an undisclosed amount) from the National Science Foundation. "I didn't want to apply for funding until I had some evidence of what's really at stake," he says. "A lot of people carry lifelong baggage about yawning." Provine likely won't find out until next spring if he'll get the award, but he's confident about his chances. Already, his yawn research has made him something of a minor scientific celebrity. The handful of papers he's written on the yawn for scholarly journals have prompted interviews from dozens of newspapers, magazines, and talk show hosts from as far away as England and Australia. At conventions of neuroscientists, even Provine's hardest-nosed colleagues find yawning a hot topic.


"He's clearly the leader in human yawn research," says Arthur Myrberg Jr., a marine science professor at the University of Miami who's conducted studies into yawning fish. "Some people may say that's an awfully stupid thing to do and a helluva waste of time and money. But that's the opposite of what's going on. This is an area of extreme importance in areas of sociology among individuals. And Dr. Provine has taken it on his own to start the ball rolling. He's broken new ground in a very short time."

No longer the no-respect researcher who's provoked more yawns than anyone outside of the Soviet Politburo, Provine nowadays welcomes critics who claim his research is a big bore.

continued on next page

DURING THE
MIDDLE AGES,
RELIGIOUS FIGURES
CLAIMED THAT YAWN-
ING ALLOWED EVIL
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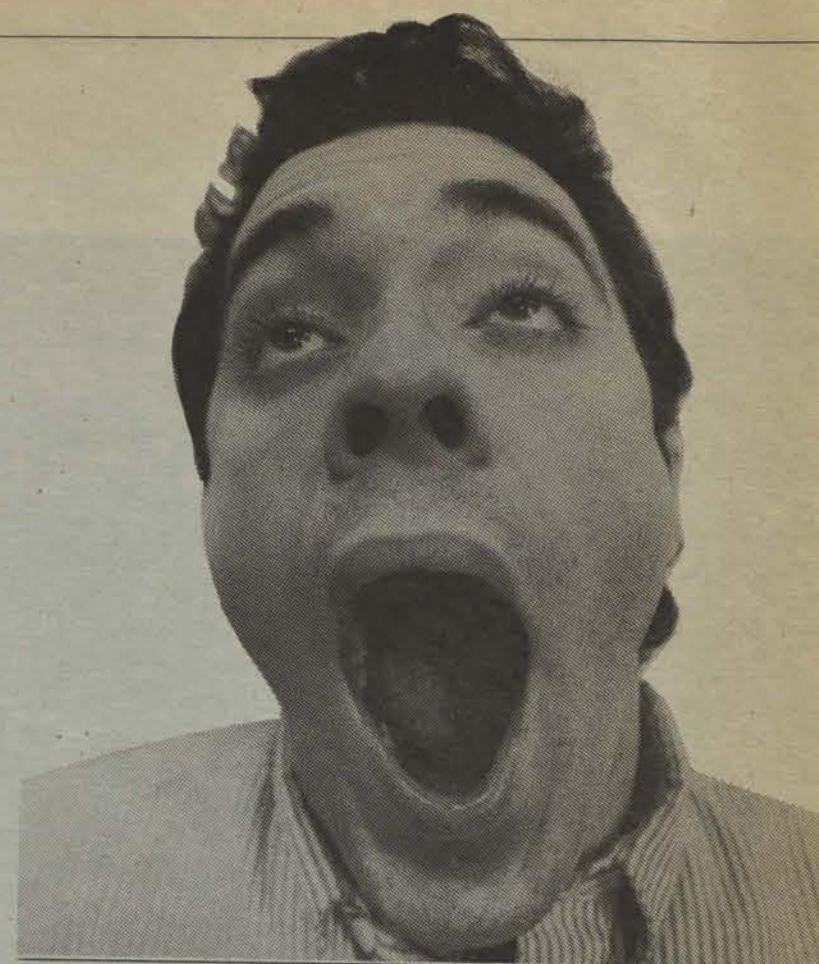
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continued from previous page

"When people say they can't understand why I'm interested in this, I say, 'Wonderful.' I'm going to have a chance to tell them why it's important."

"One day," Provine predicts, "people will say, 'Who would have guessed it?'"

Nothing to yawn at

For a man who gets excited about yawning, Robert Provine's background is anything but dull. The son of a research chemist and homemaker, Provine grew up in Tulsa, Okla., with a passion for scientific investigations. He built telescopes as a youngster and, at age 13, gave an off-the-cuff talk about Jupiter before the city astronomy club when the keynote speaker failed to show. In 1971, he earned a doctorate in psychology from Washington University, where he studied under Barry Commoner and then worked as a research assistant for Nobel Prize-winning biologist Rita Levi-Montalcini. In 1974, he began teaching at the University of Maryland, concentrating his research on such esoterica as the neurological development of chickens and cockroaches. For fun, he painted huge circular oils inspired by the neural tissue he viewed under a microscope.

But about ten years ago, Provine became curious about yawning — "I just thought it was a topic I knew little about but was a common behavior" — and visited the campus library for some basic research. Finding the bookshelves bare, he vowed to close the yawning gap, "to separate the fact from the folklore of yawning. I saw it as an opportunity to do something other people have overlooked. Besides," he continues, "there's a whimsical quality to yawn research."

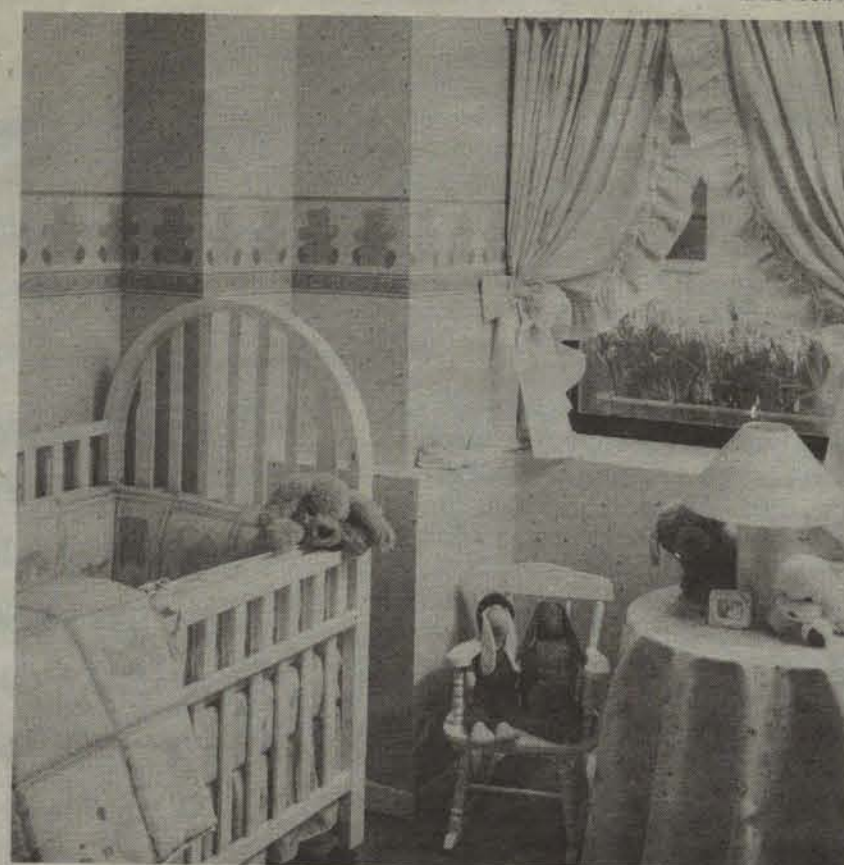
At first Provine refused to seek federal research grants for fear he'd subject himself to derision for studying "pop psychology" or invite a Golden Fleece Award from Capitol Hill watchdog Senator William Proxmire. So he adopted a low profile for his research, using undergraduates as his assistants, running his experiments with cast-off computers and video equipment. His one-room lab, which today might be mistaken for a misbegotten storeroom, is strewn with gerry-rigged TV monitors, empty gas tanks, and "Far Side" cartoons. The star of most of the yawning-man videotapes is Provine himself, looking like someone you'd see late at night in a bus station in a garish checked jacket and boyish face in perpetual unstified splendor. "This is a low budget kind of work," Provine says apologetically.

Still, like any explorer of uncharted scientific territory, Provine has begun making a name for himself as the world's leading yawn doctor. People write him with stories of how yawning leads to migraine headaches, that stress medication makes them unable to yawn, that yawning helps them unwind. Few begrudge Provine the universal attention his work has received. "He's taken a boring subject and made it interesting to people all over the world," says Kenneth Fischer, a 20-year-old research assistant and UMBC junior. "It isn't pop psychology. It has important research implications."

"Yawning certainly isn't AIDS or cancer research," adds University of Miami professor Arthur Myrberg Jr. "But it's a phenomenon that deserves study, and Dr. Provine is extending our knowledge. He's a well-respected scientist and his research has been impressive."

For his wife and two children, having a yawn doctor in the house is like living an endless science experiment where everyone's a guinea pig. "He'd give us a boring passage and get very excited when we yawned," says wife Vivi, 45, who directs a frail elderly nutrition program for Howard County, Maryland. She's watched her husband sit with the family's gray tabby, Sasha, trying unsuccessfully to provoke a yawn as he's assumed the position. "Friends rib me about his yawning work," she says. "But I'll explain that it has a strong scientific basis. So much

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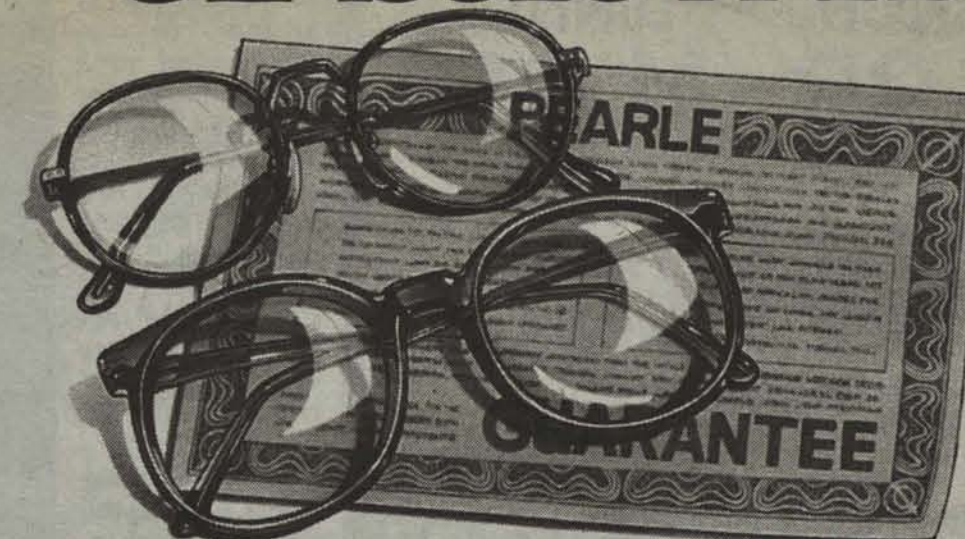
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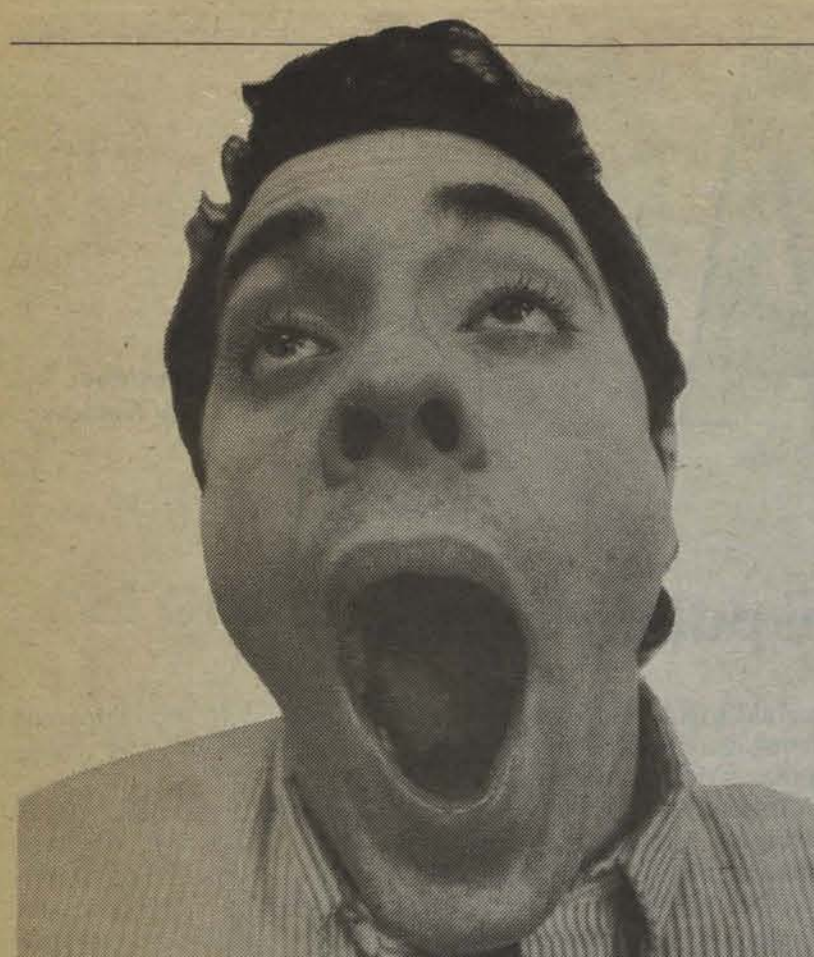
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research is very dry and boring. And actually, this is something that catches your eye."

In the classroom, where he teaches two courses each week ("Sensation and Perception" and "Developmental Neuroscience"), Provine rarely takes offense at yawning students. "I know it certainly couldn't be because of the quality of the lecture," he winks. Believing that most classroom yawning is simply the result of sleepy students, he gets riled only at a noisy, demonstrative yawn that he describes as "a social gesture of the hostile sort. It's telling me the student's bored."

And how would the good professor deal with an aggressive yawn?

"Mace," says Provine, with just the hint of a smile.

Away from the lab, Provine seems to have little time for yawning. A man of Renaissance interests, he plays jazz saxophone well enough to have once performed with Oliver Nelson. He coaches the campus Tae Kwon Do club and in 1986 earned his black belt in karate. And he continues to build telescopes for scanning the stars in the backyard of his townhouse. Several years ago, he took up jogging and, at age 40, ran in his first marathon (time: 3:46).

"Bob's not boring at all. He's sort of a man for all seasons," says Vivi Provine. "He could have gone into art, music or astronomy. He's always had the kind of mind that's interested in all topics. It's one of the reasons he was able to look at yawning and see its basic scientific value. His perspective has always been very broad."

Naturally, any scientist drawn to the yawn must harbor a bit of the iconoclast. And research assistants who meet at his office find the kind of chaos expected of an absent-minded professor. Every flat surface is hidden by foot-high stacks of old exams, reports, and books. Provine's resorted to writing phone numbers on the inside surface of his desk drawer just to keep them handy. "It's disgusting," says Valerie Dyke, a 22-year-old former researcher. "Sometimes I have to sit up straight just so I can see over the clutter." Dyke, who's administered yawn experiments for two years, remembers meetings between Provine and his staffers that have erupted into choruses of bellowing yawns. "It's hard not to," she says. "If we're having a discussion on what the latest subjects have been doing, we yawn. You just can't help it."

Still awake?

Unravelling the mysteries of ordinary impulses has become Provine's quest, and he talks of one day teaching a class devoted to ignored behaviors: laughing, smiling, tickling, and yawning. With grant money, he hopes to upgrade his equipment, hire a full-time researcher, and produce a more perfect computerized yawn that's guaranteed to trigger a yawn in any viewer. The prospect no doubt is greeted with mixed feelings by research assistant Fischer, who spent last summer analyzing videotapes of dozens of yawning subjects, diligently tracing the dimensions of their mouths every one-fifth of a second. "It was a very, very tedious eight hours a day," recalls Fischer. "I yawned a lot."

One day Provine envisions a nationwide experiment in which someone on network TV yawns, sparking a chain reaction with tens of millions of people stretching their jaws and inhaling deeply. "We have inherited a behavior that allows for this extraordinary coupling," says Provine. "If you yawn, it brings about a change in your body and a similar change in anyone else who sees you. So it could be an important unconscious way of coordinating behavior." If Provine's theory is correct, he may have just explained why politicians' speeches are so boring. (Is anyone out there still awake?)

Michael J. Weiss is a freelance writer based in Washington D.C. — a city where many yawns get their start.

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STAGE

by
Ann Sitomer
& Kelly Nelson

FROM THE SOLEMN...

"Ghosts" of unspoken mores

Portland Stage Company's current production of Henrik Ibsen's "Ghosts" is suspiciously Victorian.

According to Lisa DiFranza, associate director of the production, the company chose to produce "Ghosts" because "it is a great classic with issues that remain relevant today."

As in the company's other productions this season, there is a magical moment as the lights go down and the set is lit. For this production of "Ghosts" the stage was designed by Michael Yeargan and the lighting done by Donald Holder. Although the elements of the set are there as the audience finds their seats, the pieces come to life as they are lit. In "Ghosts" the set is a simple drawing room. A dining room is off to one corner, although through the actions of the players the audience knows the dining room is in another part of the house, but the audience is privy to what takes place there. The backdrop is a large glass window as one would find in a greenhouse, opening onto a hilly horizon with the orphanage in full view. The grayness of Norway in winter reminds us of Portland; the rain and the dawn are elemental to the drawing room drama.

The play's characters include the defiant Mrs. Alving, played by Megan Cole, who dotes on her son Oswald, played by Peter Birkenhead. The maid Regine is lustily portrayed (for the benefit of Oswald) by Kitty Crooks and much of the play's comic relief comes in the form of Regine's father Jakob Engstrand, played Donald Christopher. Pastor Manders represents the established mores of late 19th century Norway and Mart Hultsvit plays the prig to perfection.

The drama of the play - between parent and child, husband and wife, ghost and the living - takes place under Manders' scrutiny and against the backdrop of his ideas about

a child's duty to his parents, a wife's duty to her husband, and a man's duty to the church.

The drawing room is in Mrs. Alving's home. Her husband has died a decade earlier and in his honor Mrs. Alving and Pastor Manders have overseen the construction of an orphanage, which looms outside the drawing room from start to finish. Mrs. Alving's son, Oswald, has come from Paris for the dedication of the orphanage.

As the play unfolds, Mrs. Alving reveals her true motives for dedicating the orphanage to her husband's memory, admitting that she spent the years of her marriage covering up an

eruption with no apparent warning. The effect is unsettling.

Through the similarities in behavior between Captain Alving and Jakob Engstrand, Ibsen leads the audience to pass judgment on the characters in a most upsetting way - even to a contemporary audience. Both the deceased Captain Alving and the living Engstrand have a propensity for drink and sleeping around. The audience accepts, with Pastor Manders' coaxing, that Engstrand's moral decrepitude is a function of his class, while Captain Alving's behavior was the result of some unspeakable ailment. One class deserves reproach, another pity. The question is raised as to whether we continue to do this, feeling compassion for some and contempt for others, depending on their social status.

This is only one of the questions that "Ghosts" raises. Questions haunted me for days after seeing the play. I found myself questioning my attitudes about the "unspoken" problems of Ibsen's day, such as mental illness, alcoholism, domestic violence and incest. And I wondered if what we now dare to say out loud about these problems - perhaps too loudly - is what we truly believe and feel inside?

DiFranza says that "Ghosts" is "not only about what children inherit from their parents, but it is also about what the modern world has inherited from the past." If Henrik Ibsen's "Ghosts" continues to make audiences uncomfortable, it is because the Victorian mores of yesterday have become the unspoken mores of today.

Ann Sitomer tries not to pay much attention to the ghosts that haunt her mind.



Megan Cole as Mrs. Alving.

Photo/David A. Rogers

...TO THE RIDICULOUS

"El Grande de Coca-Cola"

"Tsee it as a big Warner Brothers cartoon with a lot of Mel Brooks thrown in," says David Perkins, the director of Mad Horse Theatre's "El Grande de Coca-Cola."

Perkins, a copywriter and account executive with the Portland advertising agency Creative Design and Marketing, co-directed last season's romping comedy "You Can't Get There From Here."

He admits that he prefers to direct goofy comedies, and "El Grande" won't make you question your values or stir up any deep conversations. Nor does it pretend it will. It is, as the Diet Coke ads say, "just for the fun of it."

The play takes place in a run-down Honduran night club owned by Papa Pepe Hernandez. Papa Pepe gets some money from Coca-Cola - through his uncle, the local Coca-Cola bottler - to put on a nightclub act with stars from around the world. The "international stars" turn out to be his daughter, step-daughter, cousin and nephew - all with dubious talents. The play itself is the Coke-sponsored show this extended Honduran family has put together. (The show continues at the Theater of Fantasy through February 26.)

Watching "El Grande" is like watching a south-of-the-border version of the worst of "The Gong Show." Absurd ads for the "sponsor" Coca-Cola appear between singing acts, dancing acts, acrobatic acts and more. Each act falls to pieces. To say more about the stunts and jokes and gags would spoil the spoof.

Oh yeah. All of this goes on in Spanish with some bits of French, Italian and German. But you don't need to know Spanish to figure out what's going on. Daniel Noel, who plays Miguel, says he saw the play in New York and didn't even remember it being in foreign languages.

The fact that the play is in Spanish makes it a novelty. If the same play were in English, it probably would not still be being performed now, 15 years after it was developed by the British improv quintet of Ron House, Alan Shearman, Dix White, John Neville-Andrews and Sally Willis.

For Kevin Shone, who has the most lines, it was "like learning two different scripts." Shone, the Mad Horse Theatre box office manager, is Papa Pepe Hernandez. With his hair slicked back, a frilly fronted shirt and a bow tie wider than

his head, Papa Pepe is the unswerving emcee applauding every act as "terrific" or "magnifico." Shone has the "exciting and nerve racking" role of ad-libbing and interacting with the audience in Spanish. To prepare for this role, Shone searched television stations looking for "less than perfect emcees."

The other four actors don't say a whole lot, relying more on physical humor and being funny by acting like bad actors. "What it really is is a piece of foolish behavior," says Mad Horse regular Donald Jellerson, who plays Juan. To prepare for this part, Jellerson watched Marx Brothers movies.

Daniel Noel calls his character a cross between an "Ed Sullivan Show" regular, Sid Caesar and Pepe Le Pieu. He's trying to throw in a touch of John Travolta too. He prepared to play Miguel by thinking of all the bad cabaret he's seen over the years in New York and Los Angeles and then taking it one step further.

Terry Drew and Lew-Ann Leen, wearing electric blue and pink leotards, flimsy skirts and floral froo froo around their arms, are sisters Consuela and Maria. Drew describes Consuela as "very professional, a perfectionist." Leen says Maria doesn't care about performing: "She just wants to pick out a few boyfriends."

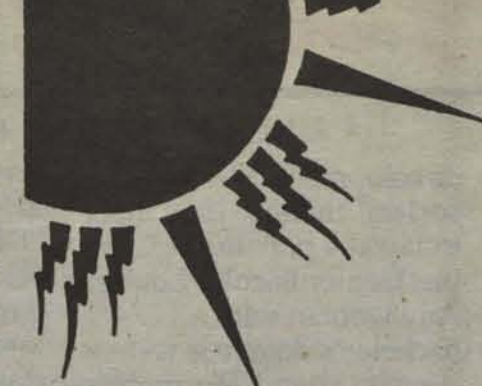
For these actors, this show is not one of in-depth character development and emotional catharsis. "It's a silly show and it gives us a chance to play a lot," says Shone. "We get to go nuts. We get to go crazy."

Since this cast of Honduran actors has to be bad, Perkins says he ended up telling the talented cast, "Don't do that so well." Perkins, who faithfully sipped Diet Coke during rehearsals, encouraged the actors to improvise, giving the play a distinctly Mad Horse touch.

It's noteworthy that these talented performers are willing to act utterly ridiculous for a few hours so the audience can laugh and have fun. These days, the Spanish words we hear are "Contras" and "Sandinistas." It's fun to hear Spanish and laugh. Because audience members are dragged up on stage now and then during the performance - this could be the 15 minutes of fame that Andy Warhol promised you.

Kelly Nelson has no Spanish equivalent for her first name so she was Adele for four years of Spanish class.

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EDITED BY ANN SITOMER

THURSDAY

What is happening in Afghanistan? J. Bruce Amstutz, former U.S. charge d'affairs in Afghanistan and the author of "Afghanistan: The First Five Years of Soviet Occupation," speaks at a World Affairs Council lecture at 12 noon in the First Parish Church Hall, 425 Congress St., Portland. Admission is \$3 for the public, \$1 for students.

The American Association of University Women (AAUW) is forming a new branch on the USM-Portland campus. The association promotes equity for women, education and self-

development, and positive societal change. They meet today at 4 p.m. in the Campus Center Faculty Lounge. Any woman with a bachelor's degree is welcome to attend. For more information, call 780-4383.

FRIDAY

"I want to report a murder." "Where did this murder take place?" "San Francisco." "Who was murdered?" "I was." Perhaps the best opening dialogue to any murder

mystery fills the first moments of the original "D.O.A." The movie is being shown tonight 7:30 p.m. on channel 24, followed by Fritz Lang's classic "M" at 11 pm, in which Peter Lorre plays a psychotic child murderer persecuted by both the law and the underworld. Unfortunately, you'll have to miss "M.A.S.H.," but you can always go out and rent "S.O.B." or "D.A.R.Y.L." or "C.H.U.D." (Cannibalistic Humanoid Underground Dwellers) to finish off the evening. Who needs to leave the couch for excitement?

If you don't have a couch, Ziggy Marley and the Melody Makers are in town for one show at the USM Portland gymnasium at 8 p.m. Tickets are \$15 and are on sale at Ticketron, Telatron, the Civic Center Box Office and the Record Exchange.

SATURDAY

The Third Annual Visual Aid Art Auction, sponsored by the AIDS Project, is being held at the Old Port Regency at 7 p.m. Through the success of Visual Aid, nearly \$50,000 has been dedicated to enhancing the lives of people living with AIDS. The art auction will include hundreds of works by Maine artists: paintings, drawings, prints, ceramics, sculpture and jewelry. The artwork will be available for previewing Friday and Saturday at the hotel. Admission to the auction is \$5.

SUNDAY

The Block Ensemble, a wind quintet whose members include principals

David Cedrone's "Tooth Fairy" is one of the paintings to be auctioned to raise money for people living with AIDS. See February 11...



from the Vermont Symphony and the Portland Symphony orchestras, will perform today at 11 a.m. at the Portland Museum of Art. The ensemble will perform Franz Danzi's "Quintet in D minor," Vincent Persichetti's "Pastoral," and August Klughardt's "Quintett." Tickets are \$3 for museum members, \$5 for non-members and \$1 for children. Ticket price includes museum admission. Coffee, juice and bagels will be served.

Does Portland need an historic building ordinance? See Wednesday...



Later on in the afternoon, the Community Orchestra of the PSO will perform Debussy's "Premiere Rhapsody for Clarinet and Orchestra," Mahler's "Song of the Wayfarer," Tchaikovsky's "Romeo and Juliet Overture," excerpts from "Swan Lake," and selections from "My Fair Lady." The performance is 2:30 p.m. in Luther Bonney Auditorium on the USM Portland campus. Tickets are available at the door, \$5 for adults and \$3 for students and seniors.

MONDAY

Judge Frank M. Coffin, U.S. Court of Appeals for the First Circuit, will present a lecture "Judging in the Constitutional Workshop" as part of the Contemporary Crisis in American Constitutional Law series at 8 p.m. in Daggett Lounge, Wentworth Hall, Bowdoin College, Brunswick.

TUESDAY

A Valentine's ménage à trois. Three students of Amsterdam's Sweetlink

Conservatory got together to perform a work composed for three guitars over 10 years ago. They are still together as the Amsterdam Guitar Trio and playing pieces transcribed for the guitar. Tonight the trio performs at the The Center for the Arts in Bath. Works on the program include "Petite Suite" by Claude Debussy, "Commentaire sopra una lirica di F.G. Lorca" by Aurelio Peruzzi, "Symphony Classique Opus 25" by Prokofiev, "Almeria" by Isaac Albéniz, Thai composer Dnu Huntrakul's "Collections for Three Guitars," and Dutch composer Chiel Meijering's "Two Men and a Lady." Showtime is 8 p.m. Tickets are \$10 general admission. For more information, call 442-8455.

The Cathedral Chamber Singers, a Portland based cappella group, present a Valentine's Day concert, "Love Songs Through The Centuries." Showtime is 8 p.m. at St. Luke's Cathedral, 143 State St., Portland. Admission is \$2.

WEDNESDAY

"Preservation as Public Policy: Balancing Interests" is the noon lecture series being offered by Greater Portland Landmarks, which will continue dialogue on the question the Portland City Council will be considering this spring: does Portland need an ordinance to protect its historic buildings and neighborhoods? The first lecture, "Preservation and the Livable City," is being given by William Collins, former mayor of Norwalk, Conn. and recognized nationally for his commitment to historic preservation and progressive zoning measures. Lectures will be offered on the next three Wednesdays: "Preservation Ordinances: Fifty Years of Precedent" (Feb. 22), "Encouraging Neighborhood Stability Through preservation" (Mar. 1), "A Look at

Portland's Resources - What Do We Preserve?" (Mar. 8). All lectures will be held at noon in the First Parish Church Hall, 425 Congress St., Portland. Each session will feature a slide lecture, followed by discussion and questions from the audience. The lectures are free and open to the public.

THURSDAY

"Contemporary Australian Art: Selections from the Loti and Victor Smorgan Collection" is currently at the Portland Museum of Art. The exhibit is opening its U.S. tour in Portland and it includes 37 large-scale works done in the 1980s by emerging Australian artists including Imants Tillers, Peter Booth and Giuseppe Romeo. A gallery talk on the exhibit will be given by Mr. Romeo today at 5:15 p.m. and tomorrow at 12:30 p.m. Another, perhaps bleaker, view of Australia can be seen in "Mad Max," the

first (1979) in the trilogy of post-apocalyptic movies, which also includes "The Road Warrior" (1981) and "Mad Max: Beyond Thunderdome" (1985). "Mad Max" helps explain the enigma of Max's character, without the blatant post-nuclear war message of "Mad Max: Beyond Thunderdome." Even if you don't like bandits and car chases, how could you miss Mel Gibson in leather? The movie begins at 7 p.m. at the museum. Admission is \$3.50.

FRIDAY

Rock and roll legend Bo Diddley is in town for two shows, 7 and 10 p.m. at Raoul's, 865 Forest Avenue, Portland. Bo will be backed up by a local band, which includes members of the Red Light Revue. Tickets are \$10; call ahead 773-6886.

The Crooked Stovepipe Band plays at a monthly contra dance at Chestnut Street Methodist Church behind City Hall in Portland. Tonight, there will be a special attraction, a demonstration of Western swing with "The Rhinestones," led by Joel Eckhaus, who formerly played with the Nevery Brothers. The dancing begins at 8:30 p.m. and continues to midnight. Admission is \$3.

SATURDAY

If life isn't bucolic enough for you, this weekend Wesley McNair, who writes poetry about northern New England, will be reading from his new book, "The Town of No," at the Maine Writers Center in Brunswick. The reading begins at 7:30 pm and will be followed by a brief discussion. For more information, call 729-6333.

BO DIDDLEY



The daddy of rock n' roll is in town February 17.

This untitled photographic print by Bill Henson is one of the works represented in the Portland Museum of Art's exhibit of contemporary art from Australia. See February 16...

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See page 28

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Sunday 5:00-9:00

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THE MOVIES

FEB. 8-12
WED - SAT 7, 9
SAT - SUN MAT 1

CANE TOADS:

FEB. 11-14
SAT - SUN MAT 3
SUN - TUE 6:30-9
TENNESSEE WILLIAMS
THE GLASS MENAGERIE

FEB. 15-19
WED - SAT 7 (one show only)
SAT - SUN MAT 1

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10 Exchange St., Portland 772-9600

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translation by
Christopher Hampton
directed by Mel Marvin
Jan. 31 - Feb. 19

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February 18 - Nitelites
February 23 - The Fools
February 24 - Savoy Truffle
February 25 - D.W. Gill with The Blue Flames
Every Sunday - Reggae Jam, 7pm-11pm

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Entertainment Hotline 775-2494

LISTINGS

*listings must be received by 5 pm the Thursday prior to publication
Ann Sitomer, 187 Clark Street, Portland 04102 775-6601

SILVER SCREEN

The Accidental Tourist In this movie based on the novel by Anne Tyler, William Hurt stars as an introverted travel writer who faces emotional difficulties following the death of his son and a separation from his wife (Kathleen Turner). Geena Davis plays a pet trainer who turns Hurt's life around. The best scenes in the movie center around the writer's eccentric Baltimore family headed by his sister, wonderfully portrayed by Amy Wright.

The Accused is a movie about gang rape, based, in part, on the New Bedford rape case of a few years ago. Jodie Foster plays the rape victim Sarah Tobias, whose skirt was too short and her tank top too revealing on the night of the crime. Kelly McGillis plays an attorney who believes, at first, that Sarah was partly responsible for the rape. Later, McGillis repents and takes the onlookers to court for goading on a felony. ♦recommends, but with the warning that the movie is about rape and it holds back no punches.

Beaches Bette Midler and Barbara Hershey play lifelong friends. Midler is an aspiring star, Hershey a well-to-do wasp. The movie has its moments (about three of them and they're not too memorable), but it is one of those movies about a loved one slowly dying. You get tired of crying for a character you couldn't care less about.

Cane Toads: An Unnatural History A natural history short feature about Australia's failed attempt to rid the country of greyback beetles by importing cane toads from Hawaii. The movie is both factual and farcical. Also on the program are three shorts by Australian filmmaker Jane Campion: "Peel," "A Girl's Own Story" and "Passionless Moments."

Cousins Ted Danson and Isabella Rossellini are in this remake of a French movie. Yes, it's in English.

Dangerous Liaisons The movie version of this story is based on Christopher Hampton's play of an 18th century French novel by Laclos. According to our syndicated capsule reviews, the movie is a "detached soap opera with a cold-blooded, cynical heart." Precisely. Cynicism is what makes "Dangerous Liaisons" the classic story of sex without love. Glenn Close plays the calculating Marquise and John Malkovich is Valmont, a seducer and corruptor of Parisian morals. Marquise and Valmont both have a grudge against a man they seek vengeance on by corrupting his virgin bride. Michelle Pfeiffer plays a married woman who alone tries to maintain the morality of her class and distracts Valmont from the seduction of the virgin. This story of sexual intrigue is the best of its kind. ♦recommends...

Dirty Rotten Scoundrels Steve Martin and Michael Caine star in this comedy about a sophisticated British con artist and his American sidekick. If you find Steve Martin amusing or get a kick out of men taking advantage of unsuspecting women, you'll like this one.

The Fly II If David Cronenberg's remake of "The Fly" got you wondering whose beloved might be turning into an insect next, ponder no longer. This one opens in time for Valentine's Day. How nice!

Gallipoli Mel Gibson and Mark Lee star in this movie about two young Australian men who meet at a track competition, become friends and join the Australian Army together during World War I. Directed by Peter Weir, it is perhaps one of the most beautiful movies about friendship ever filmed. The movie loses nothing in a second, third or fourth viewing.

Glass Menagerie This movie is good, but not as great as might be expected from the credits. Paul Newman, who acted superbly in the screen versions of Tennessee Williams' "Cat on a Hot Tin Roof" and "Sweet Bird of Youth" directs this one without the flair he has for Williams as an actor. The cast includes John Malkovich, Joanne Woodward, Karen Allen and James Naughton.

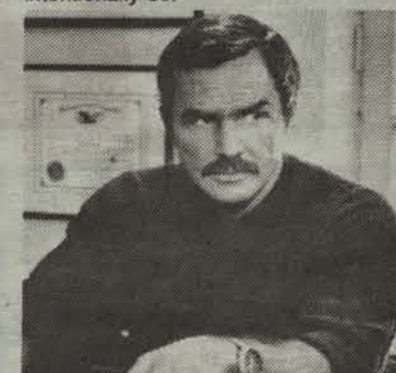
Her Alibi Tom Selleck plays a mystery writer who falls for a woman accused of murder (Paulina Porizkova). The film is entertaining for a while; the writer romanticizes his life throughout the movie, but this play gets old fast. The movie is directed by Bruce Beresford, who directed "Breaker Morant," "The Gettysburg" (both being shown at the PMA for the Australian film series) and "Tender Mercies."

Is It Easy To Be Young? Part of the Soviet film series at USM. Documentary produced by a Latvian film studio presents through interviews a compassionate but disturbing picture of alienated and disaffected Soviet youth. The teenagers are remarkably like American teenagers, but he subtle differences makes one think ♦recommends...

Kiss of the Spider Woman Raul Julia and William Hurt play two convicts who share a cell, their fantasies and their ideologies. Sonia Braga is marvelous as the mysterious woman who drifts in and out of the lives and minds of the two men. ♦recommends... This movie gets better with repeat viewings.



Mississippi Burning is based on the FBI investigation of the deaths of three civil rights workers murdered in Mississippi in 1964. The movie is directed by Alan Parker ("Midnight Express") and stars Gene Hackman and Willem Dafoe. ♦recommends, even though the movie is not, unfortunately, all it was hyped up to be. The plot and suspense hinges on the differences of character between the two FBI investigators, Hackman, a ex-Mississippi sheriff, and Dafoe, a Northern liberal. Unfortunately, their differences are made evident by artificial means. The violence of the racial tension is detached and not intentionally so.



Physical Evidence Theresa Russell and Burt Reynolds star in this new crime flick. The movie is disappointing. It seems as if someone had a great idea for a movie, but no one wanted to take the trouble to make it. Russell appears to have studied for her part by watching Susan Dey on one episode of "L.A. Law"; she delivers her lines as if she had just read them once over. Burt Reynolds isn't abominable, but he doesn't do anything to save this flick. ♦recommends that you don't bother with this one; there is nothing worth seeing in this one.

What's Where

Maine Mall Cinemas
Maine Mall Road, S. Portland
774-6222
Cousins (opens Feb 10)
12:45, 3:15, 7:30, 9:45
The Fly II (opens Feb 10)
1:30, 3:15, 7:25, 9:35
Her Alibi 1:30, 3:15, 7:30, 9:45
Three Fugitives 1:15, 3:20, 5:25, 7:30, 9:35
Beaches 1:30, 4:15, 6:25
Working Girl 12:30, 2:45, 5:05, 7:30, 9:45
Who's Harry Crumb? 1:30, 3:15, 5:25, 7:35, 9:45
The Naked Gun (through Feb 9)
1:15, 3:10, 5:05, 7:9
The Accidental Tourist (through Feb 9)
2:45, 7:30
Oliver & Company 12

Nickelodeon
Temple and Middle, Portland
772-9751
Dangerous Liaisons (opens Feb 10)
1:15, 3:35, 7:05, 9:35 (Fri-Sun)
4:20, 7:20, 9:35 (Mon-Thu)
Taps (opens Feb 10)
1:25, 3:25, 7:20, 9:15 (Fri-Sun)
4:30, 7:20, 9:15 (Mon-Thu)
Torch Song Trilogy 1:20, 3:45, 7:10, 9:25 (Fri-Sun)
4:20, 7:10, 9:25 (Mon-Thu)
Who's Harry Crumb? 1:30, 3:45, 7:35 (Fri-Sun)
4:45, 7:30 (Mon-Thu)
Mississippi Burning 1:10, 3:20, 5:30, 9:45 (Fri-Sun)
4:25, 7:05, 9:45 (Mon-Thu)
Rain Man 1:30, 4:00, 6:30 (Fri-Sun)
4:15, 6:50, 9:30 (Mon-Thu)
Dirty Rotten Scoundrels 9:40 only
Shame (through Feb 9)
4:20, 7:10, 9:25
Physical Evidence (through Feb 9)
4:40, 7:05, 9:15

The Movies
10 Exchange, Portland
772-9600
Cane Toads: An Unnatural History Feb 9-12
Wed-Sat at 7, 9
Sat-Sun mat at 11
The Glass Menagerie Feb 11-14
Sat-Sun mat at 3
Sat-Tue at 6:30, 9
Cry Freedom Feb 15-19
Wed-Sat at 7
Sat-Sun at 1

Cinema City
Westbrook Plaza
854-9116
Movies are not scheduled at press time; call ahead to confirm times
Rain Man 7:15, weekend mats at 1, 3:15
Dirty Rotten Scoundrels 7:15, weekend mats at 1, 3
Deep Star Six 7:15, 9:15, weekend mats at 1:15, 3:15
Mississippi Burning 7:15, 9:15, weekend mats at 1, 3:15
Physical Evidence 7:15, 9:15, weekend mats at 1:15, 3:15
Who's Harry Crumb? 7:15, 9:15, weekend mats at 1:15, 3:15
Land Before Time weekend mats at 1, 3

Evening Star
Tortine Mall, Brunswick
729-5486
The Accused 7:10

Bowdoin College
Kiss of the Spider Woman Feb 12, 7:30 pm
Kresge Auditorium
Brother Preacher Feb 13, 7:30 pm
Kresge Auditorium
Fidelle Feb 15, 7:30 pm
Smith Auditorium
Koyaanisqatsi Feb 15, 3:30 and 8 pm
Kresge Auditorium

Portland Museum of Art
Australian Film Festival
Gallipoli Feb 9, 7 pm
Mad Max Feb 16, 7 pm

USM
All movies are free and open to the public
Gallipoli Feb 9, 7 pm
10 Bailey Hall, Gorham
Is It Easy To Be Young? Feb 12, 7 pm
10 Bailey Hall, Gorham

Oliver and Company The Walt Disney animated feature retells the story of Dickens' "Oliver Twist," transplanting the characters in New York. Oliver is a cute orange kitten who is influenced by a gang of streetwise dogs. Some of the voices you'll hear include Billy Joel, Dom DeLuise and Bette Midler.



Rain Man Dustin Hoffman's performance in this movie deserves the Academy Award. Hoffman plays an autistic adult, Raymond Babbitt, who has inherited his father's estate. Tom Cruise plays his brother who has just discovered his brother's existence and has his eye on the inheritance. Unfortunately, Cruise's performance is just good enough; he is diminutive in the presence of Hoffman. But what is done is done, and ♦recommends you see Hoffman's great performance, but be warned - that is all you are going to see.

Tap Gregory Hines' "Cotton Club" and "White Nights" is still dancing. If this movie has a plot, too, all the better.



Three Fugitives Martin Short's latest comedy has one great scene at least, which is used for the trailer. Who knows? Maybe the rest is just as funny.

Torchsong Trilogy Harvey Fierstein wrote the screenplay based on his play. The movie includes an all-star cast: Anne Bancroft, Matthew Broderick, Harvey Fierstein and Brian Kerwin.

Twins It looks as if Arnold Schwarzenegger has met his match with Danny DeVito. The pair discover they are twins who were separated at birth. The twins were the result of a genetic experiment with Annie getting all the good qualities of strength, wisdom and goodness and DeVito being an unwanted side effect. The plot centers on the twins' reunion and the search for their mother. But who needs plot? The comedy is so well choreographed - DeVito and Schwarzenegger gesture in unison - that if the plot drags, just seeing DeVito and Schwarzenegger in the same picture is enough to make even the most sour puss laugh. The movie is directed by Ivan Reitman who did "Ghostbusters." ♦recommends...

Who's Harry Crumb? Who cares? John Candy goes incognito in this one. If only he'd disappear completely.

Working Girl Mike Nichols' latest film stars Melanie Griffith as a Staten Island secretary who is taking pointers on corporate success from Sigourney Weaver. Harrison Ford plays the love interest. Sigourney Weaver is fabulous as Katherine Parker, yuppie executive and the woman you love to hate - the type who talks about relationships as mergers and is brimming over with so much false sincerity that when she goes over a cliff skiers, we cheer. Unfortunately, we are more thrilled by Parker's demise than her secretary's successes, which is what the movie focuses on.

MUSIC

rock+roll
Gus and Guests Feb 9 at Geno's, 13 Brown, Portland, 761-2506.
Circle Sky and Big Clock Feb 9 at the Tree Cafe, 45 Danforth, Portland, 774-1441.

The Sense Feb 9-11 at Moose Alley, 46 Market, Portland, 774-5246.
The Trade Feb 9-11 at the Old Port Tavern, 11 Moulton, Portland, 774-0444.
Three Talismen, The Voodoo Dolls and Quest for Tuna Feb 10 at Geno's, 13 Brown, Portland, 761-2506.
Savoy Truffle Feb 10 at the Marble Bar, 51 York, Portland, 773-5516.
Broken Men Feb 10-11 at Raoul's, 865 Forest, Portland, 773-6886.

Cornerstone Feb 10-11 at The Brunswick, West Grand Ave., Old Orchard Beach, 934-4873.
Wild Hearts Feb 11 at the Marble Bar, 51 York, Portland, 773-5516.
House, Superior Motive and Hot Property Feb 11 at Geno's, 13 Brown, Portland, 761-2506.
Carol Feb 12-13 at the Old Port Tavern, 11 Moulton, Portland, 774-0444.

Magazine Feb 14-15 at the Old Port Tavern, 11 Moulton, Portland, 774-0444.
This is This Feb 15 at the Tree Cafe, 45 Danforth, Portland, 774-1441.
The Legend Feb 15 at T-Birds, 126 N. Boyd, Portland, 773-8040.
Poison with Telsa Feb 15, 7:30 pm at the Cumberland County Civic Center. Tickets are \$16.50 in advance, \$17.50 the day of the show. For more information, call 775-3481.

Gigolo Acts Feb 16 at the Tree Cafe, 45 Danforth, Portland, 774-1441.
The Johnny Lynch Incident Feb 16-18 at the Old Port Tavern, 11 Moulton, Portland, 774-0444.
Double Talk Feb 16-18 at Moose Alley, 46 Market, Portland, 774-5246.
Holy Bones Feb 17 at the Tree Cafe, 45 Danforth, Portland, 774-1441.
The Boyz Feb 17-18 at The Brunswick, West Grand Ave., Old Orchard Beach, 934-4873.

Bo Diddley Feb 17 at Raoul's, 865 Forest, Portland, 773-6886.
The Nightlives Feb 18 at Raoul's, 865 Forest, Portland, 773-6886.

r+b
8 To The Bar Feb 9 at T-Birds, 126 N. Boyd, Portland, 773-8040.
The Charles Brown Band Feb 10-11 at the Dry Dock, 84 Commercial, Portland, 774-3550.

blues+
Treat Her Right Feb 10 at the Tree Cafe, 45 Danforth, Portland, 774-1441.
Big Chief and the Continentals Feb 12 at the Tree Cafe, 45 Danforth, Portland, 774-1441.
The Rockin' Shoes Feb 17-18 at the Dry Dock, 84 Commercial, Portland, 774-3550.

reggae+
Ziggy Marley & the Melody Makers Feb 10 at the USM Portland gymnasium. Tickets are \$15 and on sale now at all Ticketron locations, the Record Exchange and through Teletron 1-800-382-8080.
Rockin' Vibration Feb 11 at the Tree Cafe, 45 Danforth, Portland, 774-1441.

Reggae Jam Sundays, 11 pm, at Raoul's, 865 Forest Ave., Portland, 773-6886.
Reggae Dancing Tuesdays with D.J. fish at the Tree Cafe, 45 Danforth, Portland, 774-1441.

d+ncng
Zootz 31 Forest, Portland, Thu, house music and new music. Fri, progressive dance mix, 18 & over. Sat, latest dance music, 21 & over. Sun, request night. Wed, new wave - all ages, 773-8187.
The Exchange Club, 33 Exchange, Portland Open Wed-Sun. Open until 3:30 am Fri-Sat, 773-0300.
Sock Hop hosted by the Portland Jaycees Feb 10, 9 pm-1 am, at the Ramada Inn, Congress St., Portland. Admission is free. For people 21 and over.

Hawaiian Dance hosted by the Portland Jaycees Feb 12, 9 pm-1 am, at the Ramada Inn, Congress, Portland. Admission is \$5.

folk+acoustic

Ario West Feb 9 at the Barnhouse Tavern, Rt. 35, N. Windham, 892-2221.
Northeast Winds Music from Ireland and the sea Feb 10, 8 pm at The Center for the Arts, 804 Washington, Bath. Tickets are \$10/\$8. For more information, call 442-8455.

Scott Fulsom Feb 10-11 at the Barnhouse Tavern, Rt. 35, N. Windham, 892-2221.

Marcy Downy Feb 10-11 at The Shawmut Inn, Kennebunkport, 967-3931.
Roll & Go performs sea shanties aboard the Longfellow Cruise Lines Feb 12, 1:30-3:30 pm. Tickets are \$8.50 for adults, \$6 for children. For reservations, call 774-3578.

Dave Dodson Feb 15 at the Barnhouse Tavern, Rt. 35, N. Windham, 892-2221.
Tim Coffin Feb 16 at the Barnhouse Tavern, Rt. 35, N. Windham, 892-2221.

Zane Michael Raven Feb 17-18 at the Barnhouse Tavern, Rt. 35, N. Windham, 892-2221.
Port & Starbird Feb 18 at The Shawmut Inn, Kennebunkport, 967-3931.
Bill Staines Feb 18, 8 pm at the Center for the Arts, 804 Washington, Bath. Tickets are \$6 in advance, \$8 at the door. To reserve tickets, call 729-3185.

j+zz
Melissa Hamilton Feb 10-11 at the Blue Moon, 425 Fore, Portland, Music 7:30-11:30 pm, 871-0663.
Bill Street Feb 17-18 at the Blue Moon, 425 Fore, Portland, Music 7:30-11:30 pm, 871-0663.

shuwt+nes
Maine State Music Theater's Third Annual Benefit Concert Feb 11-12 at Pickard Theater, Bowdoin College, Brunswick. The program features a variety of popular songs from Broadway musicals performed by many MSMT stars. Performances are Feb 11, 8 pm and Feb 12, 2 pm. Tickets may be reserved at 725-8769.

Valentine's Eve Pops Concert to benefit the restoration of Biddeford's City Theater and the University of New England's Scholarship Fund Feb 13, 8 pm at City Theater, Biddeford. The Community Orchestra of the Portland Symphony will perform. Tickets are \$12 and are available at the box office Mon-Sat 12 noon-6 pm or by phone, 282-0849.

Gala Pops Night The Oratorio Choral with special guests Randy bean and Friends perform music by Gershwin, Rodgers & Hammerstein, Stephen Foster, Randall Thompson, madrigals and spirituals Feb 18, 8 pm at the New Meadows Inn, West Bath. Tickets are \$12.50 and are available at McLean's Music, Brunswick and Home Port Designs, Bath.

classic+!
Tenor Bruce Fithian and pianist **Janet Reeves** will present Schubert's song cycle "Die Schöne Müllerin" Feb 10, 8 pm at the Old Arts Center Concert Hall, Bates College, Lewiston. For more information, call 756-6330.

Beethoven String Quartets Opus 74 "The Harp," Opus 18 #5, Opus 59 #2 will be performed by the Portland String Quartet Feb 10, 8 pm at Immanuel Baptist Church, High St., Portland. For ticket information, call 761-1522.

Valentine Pops Feb 11, 7 pm at Portland City Hall Auditorium. Works performed include Tchaikovsky's "Romeo and Juliet," Gershwin's "Love is Sweeping the Country," selections from "My Fair Lady," and other romantic pieces. Tickets are \$6-\$17. For more information, call 773-8191.

Community Orchestra of the PSO will perform Debussy's "Premiere Rhapsody for Clarinet and Orchestra," Mahler's "Song of the Wayfarer," Tchaikovsky's "Romeo and Juliet Overture" and excerpts from "Swan Lake," and selections from "My Fair Lady" Feb 12, 2:30 pm in Luther Bonney Auditorium, USM Portland. Tickets are \$6 and \$3 at the door.

Block and Bagels The Block Ensemble performs Franz Danzi's "Quintet in d minor," Vincent Persichetti's "Pastoral," and August Klughardt's "Quintet" Feb 12, 11 am at the Portland Museum of Art. Tickets are available at the door and are \$3 for museum members, \$5 for non-members, and \$1 for children under 12.

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2.17

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2.18

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2.19

PETER BARDEN (CAMEL)

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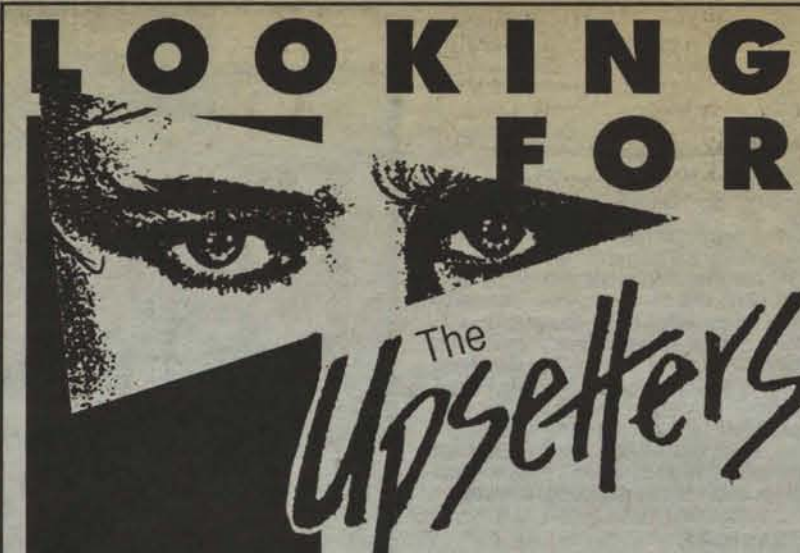
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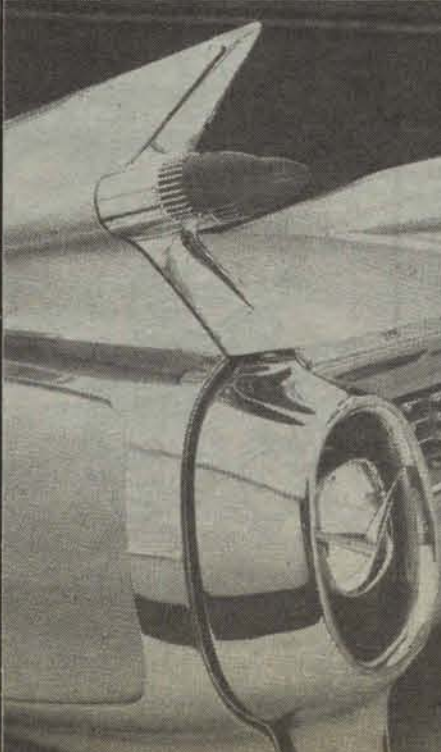


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Feb. 10-11 - Rosa's, Portsmouth, NH

Feb. 16, 17, 18 - River Grille, Augusta

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MUSIC

more

USM Wind Ensemble, directed by John

Boden, Feb. 12, 3 pm in Corbett Concert

Hall, USM Gorham. Tickets are \$3 for the

public, \$1 student and seniors. For more

information, call 780-5555.

The Amsterdam Guitar Trio Feb. 14,

8 pm at The Center for the Arts, 804

Washington, Bath. The trio will perform

"Petite Suite" by Debussy, "Commentaire

sopra una lirica di F.G. Lorca" by Aurelio

Peruzzi, "Symphony Classique Opus 25"

by Prokofiev, "Almeria" by Isaac Albéniz,

Thai composer Dru Huntrakul's "Collec-

tions for Three Guitars," and Chiel

Meijering's "Two Men and a Lady." Tick-

ets are \$10/\$8. For more information, call

442-9455.

Mezzo soprano Sofia Nyblom and

pianist Jeffrey Gilliam perform Swedish,

German, French and American songs

Feb. 17, 7:30 pm in Kresge Auditorium,

Bowdoin College, Brunswick. For more

information, call 725-3321.

El Grande de Coca-Cola by Ron

House, John Neville-Andrews, Alan

Shearman, Diz White and Sally Willis pre-

sented by the Mad Horse Theatre Com-

pany through Feb. 26 at the Theater of

Fantasy, 50 Danforth, Portland. Perform-

ances are Thu-Sun. Tickets are \$10 on

Thu and Sun, \$12 on Fri-Sat. For more in-

formation, call 775-0465.

Henrick Isben's "Ghosts," translated

by Christopher Hampton, through Feb. 19

at the Portland Performing Arts Center,

25A Forest, Portland. Performances are

Tue-Thu 7:30 pm, Fri at 8 pm, Sat at 5 and

9 pm, Sun at 2 pm. Tickets \$8-\$19. For

ticket information, call Portland Stage

Company at 774-0465.

In the Mood A nostalgic look at the

Golden Age of America presented by the

Maine Theatre Ensemble Feb. 10-11 at

the Thomas Inn and Playhouse, South

Casco. Dinner begins at 7 pm, the show

at 8:30 pm. The cost of dinner and a show

is \$27 per person. For reservations, call

655-3292.

Life With Father performed by the

Portland Players through Feb. 12 at

Thaxter Theater, 420 Cottage Rd.,

Portland. Showtimes are Fri-Sat at 8 pm

Sun at 2:30 pm. For ticket information,

call 799-7337.

Measure for Measure Feb. 9-11, 8 pm

and Feb. 12, 2 pm in Gannett Theater,

Bates College, Lewiston. Admission is

\$2/\$1. For reservations, call 786-6161.

The Worst High School Play in the

World by William Gleason Presented by

the South Portland High School Drama

Cub Feb. 9-11, 16-18 at 7 pm with mat-

inees on Feb. 11 and 18 at 2 pm at the High

School. Reserved seats are \$4, general

seating is \$2. For more information, call

767-3266.

A Chekhov Evening The evening will

feature "On the Harmfulness of Tobacco"

and "The Boor," and scenes from "The

Cherry Orchard" to demonstrate

Chekhov's range of dramatic writing Feb.

11, 8 pm at Luther Bonnev Auditorium,

USM Portland. Free and open to the

public. For more information, call 780-

5480.

Comedian Walli Collins performs Feb.

9, 5:30-8:30 pm in the College Room on

the USM Portland campus. For more in-

formation, call 780-4090.

A Special Valentine Two award win-

ning puppet troupes will perform Feb. 12,

2 and 4 pm at the Little Theater at the

Gardner Area High School. Figures of

Speech Theater will present the classical

Greek myth "Cupid and Psyche" and ven-

GALA

Fun in the Sun A fundraiser benefit

drawing and party for the Portland Sym-

phony Orchestra Feb. 9, 5:30-8:30 pm.

Tickets are \$20 (only 250 will be sold).

First prize in the drawing is a 4-day week-

end getaway for two to Bermuda. Second

prize is a weekend for two at Rockland's

Samoset Resort. Third prize is a three-

month Regency Health Club mem-

bership. Tickets are available at the PSO

office, 30 Myrtle St., Portland. For more

information, call 773-8191.

Young People's Theater Benefit

Auction Feb. 10, 6 pm at the Atrium

Ballroom, Brunswick. Items to be auc-

tioned include artwork by Dahlov Ipcar

and Marjorie Moore, the use of a Corvette

for a weekend and a massage. Tickets

are \$10 at the door or by calling 725-

8379.

Visual Aid A pair of art and service

auctions to benefit the Aids Project and

people living with AIDS in Maine will take

place Feb. 10 and 11 at the Old Port

Regency, 20 Milk, Portland. The first

auction will donate services and goods

donated by area businesses Feb. 10, 8

pm. The second is an art auction Feb. 11,

7 pm. Admission is \$5 for each event. Art

will be available for previewing Friday and

Saturday in the hotel. For more infor-

mation, call 774-6877.

Valentine Sockhop to benefit the

Norma Lynn Peterson Fund Feb. 11, 8

pm-12 midnight, at the Holiday Inn by the

Bay, Portland. Tickets for the dance are

\$5 and will be available at the door or by

calling 892-5231.

The American Radio Relay League

Maine State Convention is Feb. 11,

10 am-4 pm, at the Sheraton Tara Hotel,

South Portland. Amateur radio operators,

and people interested in learning more

about this hobby, can obtain further infor-

mation at 874-0700.

openingu

Salazar Works of Salazar will be on dis-

play in the lobby of the Portland Perform-

ing Arts Center throughout performances

of "Ghosts." Reception for the artist will be

given Feb. 9, 4-6 pm. The lobby will be

open to the public Feb. 9 and 16, 4-6 pm.

Erin Nelligan Maine Drawings Feb.

13-Mar 15 at The Photo Gallery, Portland

School of Art, 619 Congress. Public re-

ception Feb. 14, 5:30-7:30 pm. Hours:

Mon-Thu 8 am-9:30 pm, Fri 8 am-5 pm,

Sun 11 am-4 pm. 775-3052.

Contemporary Australian Art: Se-

lections from the Lott and Victor

Smorgan Collection opens Feb. 14 at the

Portland Museum of Art. The exhibi-

tion includes 37 large-scale works done

in the 1980s by emerging Australian art-

ists including Ianis Tiller and Peter

Booth. The exhibit continues through Apr.

30.

Selections of Contemporary Art in

All Media from Maine Collections

through Mar. 5 at the Baxter Gallery,

Portland School of Art, 619 Congress,

Portland. Opening reception Feb. 14, 5:30-

7:30 pm. Hours: Mon-Fri 10 am-5 pm

(Thu until 7 pm), Sun 11 am-4 pm. 775-

3052.

around town

Portland Museum of Art Seven Con-

gress Square, Portland. Hours: Tue-Sat,

10-5; Sun, 12-5; Free on Thursday eve-

nings, 5-9. Current exhibits: Maine Vases

An exhibition of 25 weather vases from

the collection of Ida and Kenneth Manko

of Wells (through Apr. 2). Perspectives:

Works by contemporary Maine artists, an

exhibit of paintings by Mark Wehli

(through Mar. 12). Contemporary Aus-

trian Art: Selections from the Lott and

Victor Smorgan Collection Feb. 14-Apr.

30. 775-6148.

Dean Valentgas Gallery, 60 Hamp-

shire, Portland. Paintings and works on

paper by Susan Osgeod, serigraphy by

Patricia Duncan, and drawings and sculp-

ture by Harriet Matthews and Fumio

Yoshimura are on exhibit through Feb. 19.

Hours: Thu 5-9 pm, Sat-Sun 1-5 pm, and

by appointment. 772-2042.

New Work by Paul Madrell, Jeff

Kellar and Marjorie Moore through

Feb. 28 at Barriford Gallery, 26 Free,

Portland. Also at the gallery a selection of

19th and early 20th century art. Hours:

Mon-Fri 10 am-5 pm, Sat 12-4 pm. 772-

5011.

Over Portland Black & White and In-

fra-Red photographs by Lloyd Ferris through

Feb. at Green Mountain Coffee Roasters,

15 Temple, Portland.

MORE...

SPORT

by
Mike
Quinn

MR. BASKETBALL'S BOOK

Cousy on the Celtics

By virtue of his legendary ball-handling wizardry and floor leadership, Bob Cousy earned the honorary title of "Mr. Basketball" from the thousands of fans who saw him run the devastating fast break which revolutionized basketball during his 14 years with the Boston Celtics.

Well, "Mr. Basketball" will be appearing at Booksmith in the Maine Mall Saturday, Feb. 11, from 1:30-3:30 p.m. to sign copies of his new book, "Cousy on the Celtic Mystique." This is a golden opportunity for Portlanders to meet an articulate and thoughtful expert on professional and college athletes.

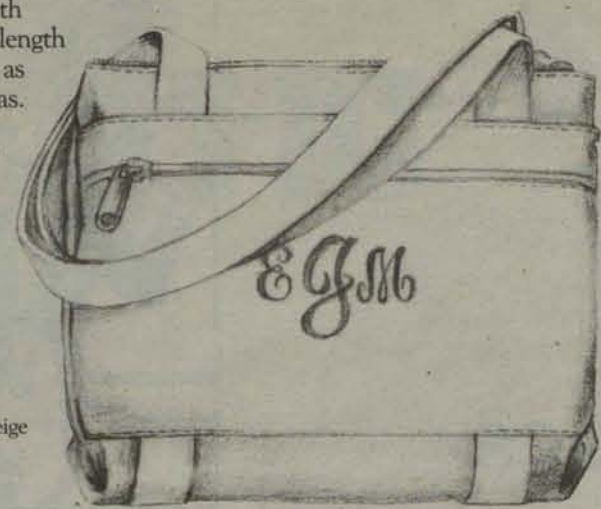
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*Mary L. Doe list as MLD please underline letter of last name. Monogram will appear		Subtotal _____
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ON THE WALL OFF THE WALL

Michael Porter and John Santoro Life size modern sculpture of human forms, three-dimensional interpretations of social issues, and pen and ink capturing realistic and imaginative Maine scenes Feb 8-Mar 1 at The Artisans, 334 Forest Ave., Portland. Hours: Mon-Fri 9 am-6 pm, Sat 9 am-3 pm, 772-5522

The Island Anatomy Series An exhibit of new pastels and drawings by Maine artist Paul Franklin at the Congress Square Gallery, 584 Congress, Portland. The show continues through Feb 18. 774-3369

Hitchcock Art Dealers 602 Congress, Portland. Works by Paul Plante through Mar 2. Hours: Thu 5:30-9 pm and by appointment. 774-8919

Stein Glass Gallery 20 Milk, Portland. New work by Neal Drobnis, Lisa Schwarz and Kurt Swanson through Feb 28. 772-9072

Natasha Mayers Los Desaparecidos, paintings of the disappeared civilians of Nicaragua by Mayers, who is just returning from El Salvador at The Tropical Art Store, 612 Congress, Portland. 761-0611

Paintings by Carol Foster through Mar 5 at The West Side Restaurant, 58 Pine, Portland. 773-8226

Gallery 127 127 Middle, Portland. Group show featuring John Hulberg, John Swan, John Dehlinger, C. Michael Lewis, Michael Waterman, Nick Snow, Graydon Mayer and Gary Haven Smith through Feb. Hours: Tue-Fri 10 am-6 pm, Sat 10 am-5 pm. 773-3317

Maine Pottery Market 376 Fore St., Portland. Hearts and Flowers, a special Valentine Exhibit through Feb 14. Hours: Daily 10 am-6 pm. 774-1633

New Art Forms Ceramics and works in fiber and metal at Nancy Margolis Gallery, 367 Fore, Portland. 775-3822

Bayview Gallery 75 Market, Portland. Wood Engravings and Linocuts by Carroll Thayer Berry and Midcoast watercolors and prints by Camden artist Carol Sebord through Feb 11. Hours: Tue-Sat 9:30 am-5:30 pm. 773-3007

schools+libraries
Bowdoin College Museum of Art Brunswick. Komar & Melamid through Mar 12. The Avant-Garde and the Text through Mar 5. Liberty, Egalité, Fraternité: French Prints at the Time of the Revolution Feb 14-Mar 26. (Hours: Tue-Fri 10 am-4 pm, Sat 10 am-5 pm and Sun 2-5 pm. 725-3275.) Visual Arts Center: "Facing South: Images and Issues from Latin America" photographs by Jim Daniels Feb 3-16

University of Southern Maine Boston artist Nick Lawrence displays his paintings at the AREA Gallery, USM Portland Campus Center through Feb 25. (Hours: Mon-Fri 8 am-10 pm, Sat-Sun 12-5 pm. 780-4090.) Visited and Remembered: Environmental Installation Sculptures by Edward Maynor at the Art Gallery on the Gorham campus through Feb 16. (Hours: Sun-Thu 12 noon-4 pm. 780-5009)

Painting by Robin McCarthy and Sandra Quinn A show of abstract landscapes and still life works will be on display through Feb 23 at the Portland Public Library, Monument Square, Portland. For more information, call 773-4761

Olin Arts Center Bates College, Lewiston. Fine Arts Faculty: New Visions An exhibition of paintings, frescoes and ceramics by artists Robert Feintuch, Paul Heroux, Donald Lent and Joseph Nicoletti. Opening reception Feb 7, 7-9 pm; Recent Work: Mozambique and Beyond, an exhibition of pastels and watercolors by Bulgarian artist Stefan Kantardjiev. Opening reception Feb 7, 7-9 pm. 786-6158

Contemporary Sculpture by Michael Porter through Feb 18 at Thomas Memorial Library, Cape Elizabeth. 759-1720

out of town
Winter Juried Exhibition through Feb 28 at the Chocolate Church Gallery, Center for the Arts, 402 Washington, Bath. Opening reception Feb 10, 5-7 pm. 442-8455

Russian Children's Friendship Art Exhibit contains artwork by children of Archangel, Russia (Greater Portland's sister city). The exhibit continues through Feb 10 at Freeport's Morse St. School. Feb 11-17 the exhibit can be seen in Freeport City Hall.

Margaret Mayer and David Mahoney exhibit artwork of natural landscapes during the month of February at the Maine Audubon Society, 118 U.S. Rt. 1, Falmouth. Hours: Mon-Sat 9 am-5 pm. 781-2330

Tapestries by Mary Lane of Brewer and line cuts by Holly Berry of Waldoboro are on display through Mar 31 at the Attorney General's Office, 6th floor of the State Office Building in Augusta. For more information, call 289-2724

Book Arts George Benington will discuss the history and art of book design, as well as the book as an art form. Included will be slides of his own work and etchings by Thomas Cornell. The program is being given Feb 10, 7:30 pm at the Maine Writers Center, 192 Mason St., Brunswick. Presented by the Union of Maine Visual Artists. The evening is free and open to the public. For more information, call 729-6333

Textual Persuasion: Art and Instrumentality A slide lecture given in conjunction with the exhibit "The Avant-Garde and the Text" Feb 12, 3 pm in the Visual Arts Center, Bowdoin College, Brunswick. For more information, call 725-3271

John Sloan: Art and Illustration A gallery talk given by James Satterthwaite Feb 15 at 1 pm, Feb 19 at 3 pm at the Bowdoin College Museum of Art, Brunswick. For more information, call 725-3275

Contemporary Australian Art is the subject of a gallery talk Feb 16, 5:15 pm and Feb 17 at 12:30 pm at the Portland Museum of Art, Seven Congress Square. The talk is free with museum admission. For more information, call 775-6148

Dealing Art in Maine is the topic of a panel discussion being given by the Union of Maine Visual Artists Feb 17, 7:30 pm at the Maine Writers Center, 192 Mason St., Brunswick. Panelist include Rose Marie Frick of the Frick Gallery in Belfast, Anne Weber of the Anne Weber Gallery in Georgetown, Dean Velentgas of the Dean Velentgas Gallery in Portland, Jim Kineally of the Caldbeck Gallery in Rockland, Katherine Begg of Gallery 127 in Portland, and Lynne Howett of Hobe Sound Galleries North in Portland. Free and open to the public. For more information, call 729-6333

SENSE

What is Happening in Afghanistan? World Affairs Council lecture given by J. Bruce Amstutz, former U.S. charge d'affaires in Afghanistan, Feb 9, 12 noon, at the First parish Church Hall, 425 Congress, Portland. Admission is \$3 for the public, \$1 for students. For more information, call 780-4551

The Problem of Modernity in Callimachus and Paul Ceylan Lecture being given Feb 9, 7:30 pm in Wentworth Hall, Bowdoin College, Brunswick. For more information, call 725-3151

Natasha Mayers will speak on her recent trip to El Salvador Feb 9, 7-9 pm at The Tropical Art Store, 612 Congress, Portland. For more information, call 761-0611

American Association of University Women (AAUW) is forming a new branch on the USM-Portland campus. The association promotes equity for women, education, self-development and positive social change. Their meeting is Feb 9, 4 pm at the USM Campus Center Faculty Lounge. For more information, call 780-4393

Jonathan Edwards and Evangelical Piety Lecture given as part of the "Explorations in New England Spirituality" series being offered by The General Theological Center of Maine Feb 9, 7:30 pm at the State Street Church, 159 State, Portland. Cost is \$5. For more information, call 847-2214

Judging in the Constitutional Workshop A lecture in the "Contemporary Crisis in American Constitutional Law" series Feb 13, 8 pm in Daggett Lounge, Wentworth Hall, Bowdoin College, Brunswick. For more information, call 725-3151

Novelist Elizabeth Cooke will give a bi-weekly workshop for writers called "Writers in Progress," at the Waynflete School on Feb. 13 and 27, Mar 13 and 27, 6-9 pm. The workshop is sponsored by the Maine Writers and Publishers Alliance. \$70 for members, \$80 for non-members. For more information, call Harriet Mosher at 729-6333

MORE...

ART SEEN

by Sherry Miller

TIMELESS ART

Carlson & Turner's calendar



DeWitt Hardy's watercolor from Carlson & Turner's 1989 calendar.

A beautiful little watercolor by Maine artist DeWitt Hardy arrived in the homes of about 900 people just before Christmas. The painting was commissioned by used-book dealer David Turner for the annual Carlson & Turner calendar.

This is the third year in a row Turner commissioned work for his calendar. For the prior nine years he lifted an old woodcut or engraving from one of his 60,000 books. The calendars are one sheet, about eight by 14 inches, with the illustration at the top, the name of the store, the year and each month laid out, and credits for design and printing at the bottom.

"Sometimes I get a call that says 'I still have your 1978 calendar and all the ones in between,'" said Turner. "It's sort of a gas for me that this tiny store in Maine is sending calendars all over the country with a drawing by Ben Shahn (1987), Edward Gorey (1988) or DeWitt Hardy (1989). I've been corresponding with Maurice Sendak (illustrator) and Robert Crumb (cartoonist) for next year. It's terrific that these famous artists are interested in doing the work."

"Illustrators don't receive exorbitant prices for their original drawings. I couldn't afford to buy a painting by Alan Bray for a couple of thousand dollars to use for this calendar. A lot of the printing and designing is also done in trade or at cost because it is good advertising for the designers and printers working on the calendar and it's a good portfolio piece for them, too."

DeWitt Hardy created an original watercolor painting in the dimensions Turner gave him. The next step was to make

color separations for the printing. Usually printers use blue, yellow, magenta and black, but this piece had a fifth color, burnt sienna. Because the painting has some bright whites, designer Bruce Kennett suggested printing the background area tan - well, burnt sienna, actually - so that the white shows through but the calendar appears to be tan.

Next, the painting separations were run through the press, once for each of the five colors. But the colors were a little pale compared to the original. So printer Tommy Ange ran them all through again. This time they came out intense and clear like the original painting.

According to Turner, "the flowers on the fabric were not clear enough, so Tommy hand-etched each flower a little bit deeper so it would hold more ink, and in the final print, there is clear contrast between the flowers and the background."

Each letter and number on the calendar was picked up and put in place by hand. The paper was then pressed against the metal type in a printing process called "letterpress." Although it would have been possible to have printed all 1,000 sheets this way on this particular calendar, that hand-pulled letterpress print was then photographed and an offset plate was made.

Nowadays most type is set by photographic composition machines, more and more of which are using lasers as their light source. Hand-set type, such as that used in Turner's calendar, has become an art form. People working in this field are using their imagination, design skills, craft training and artistic sensibility to

produce an often unique "work of art."

I worked in my first print shop at the Ellsworth American in 1976. There were still trays and trays of type which were set by hand for fliers and announcements. Then there were Linotype machines which poured hot lead into the mold for each letter and set them up in rows for the newspaper. And the American had just acquired its first phototypesetting machine, a Compugraphic, which we were painfully learning to control. Gradually all newspapers moved out of Linotype into phototypographic typesetting.

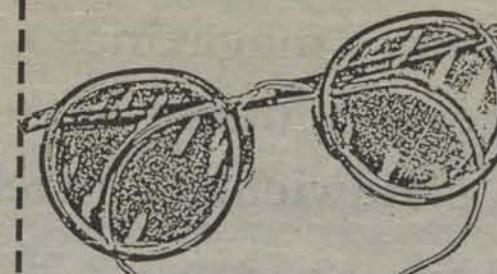
Although this could be seen as killing off the letterpress shops, it seems in fact to have let this work return to its position of a unique and cherished art, one with a future that has not been replaced by technology.

With the Hardy painting, Turner has used full-color on his calendar for the first time. "The screens have 300 dots to the inch," he said, "so that even with a magnifying glass you can barely see the dots." (If you look at this newspaper with a glass, you'll be able to distinguish the dots which make up the black and gray parts of the photograph.) "When they were matching the colors, the printer tried to make the flesh tones accurate because we didn't want blue people, but actually most of the colors came out almost the same as the original. DeWitt was happy with the print and the effect is like an original watercolor."

"It's still great to think about these all over the country."

Sherry Miller has a calendar, but she sends birthday cards late on principle.

FREE PRESCRIPTION LENSES

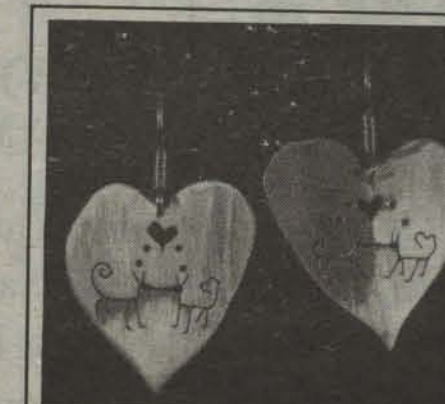


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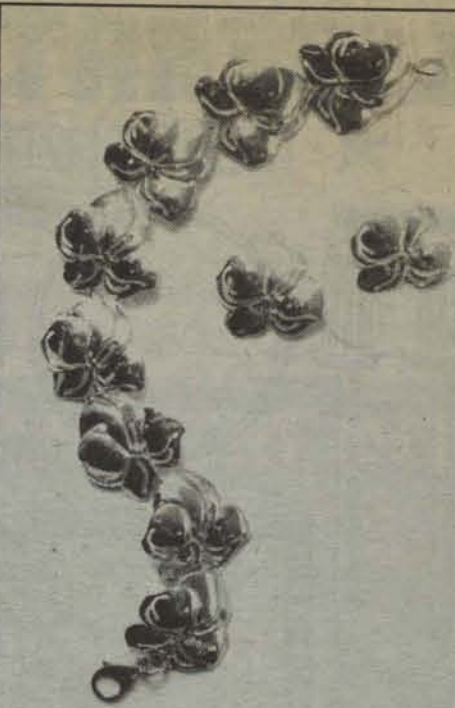
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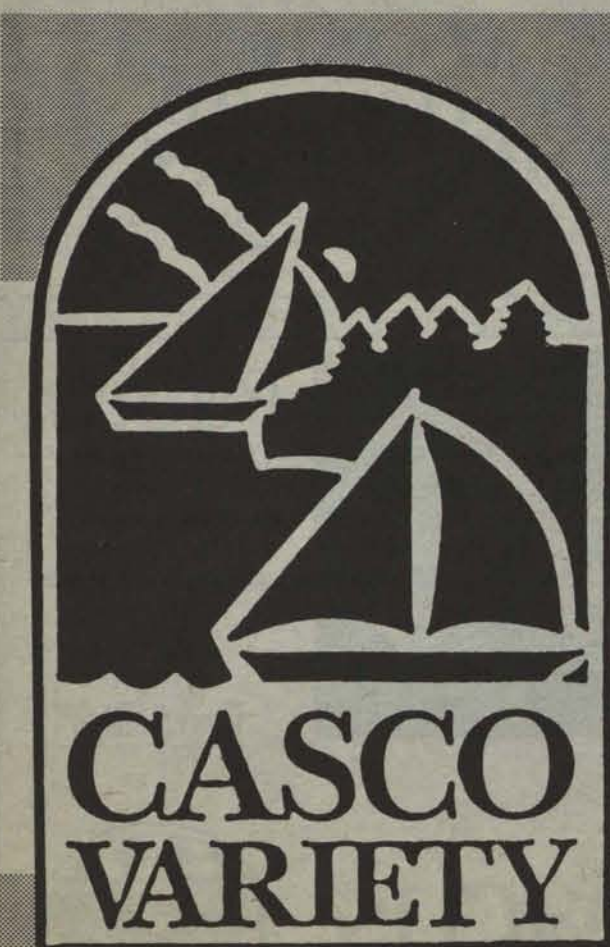
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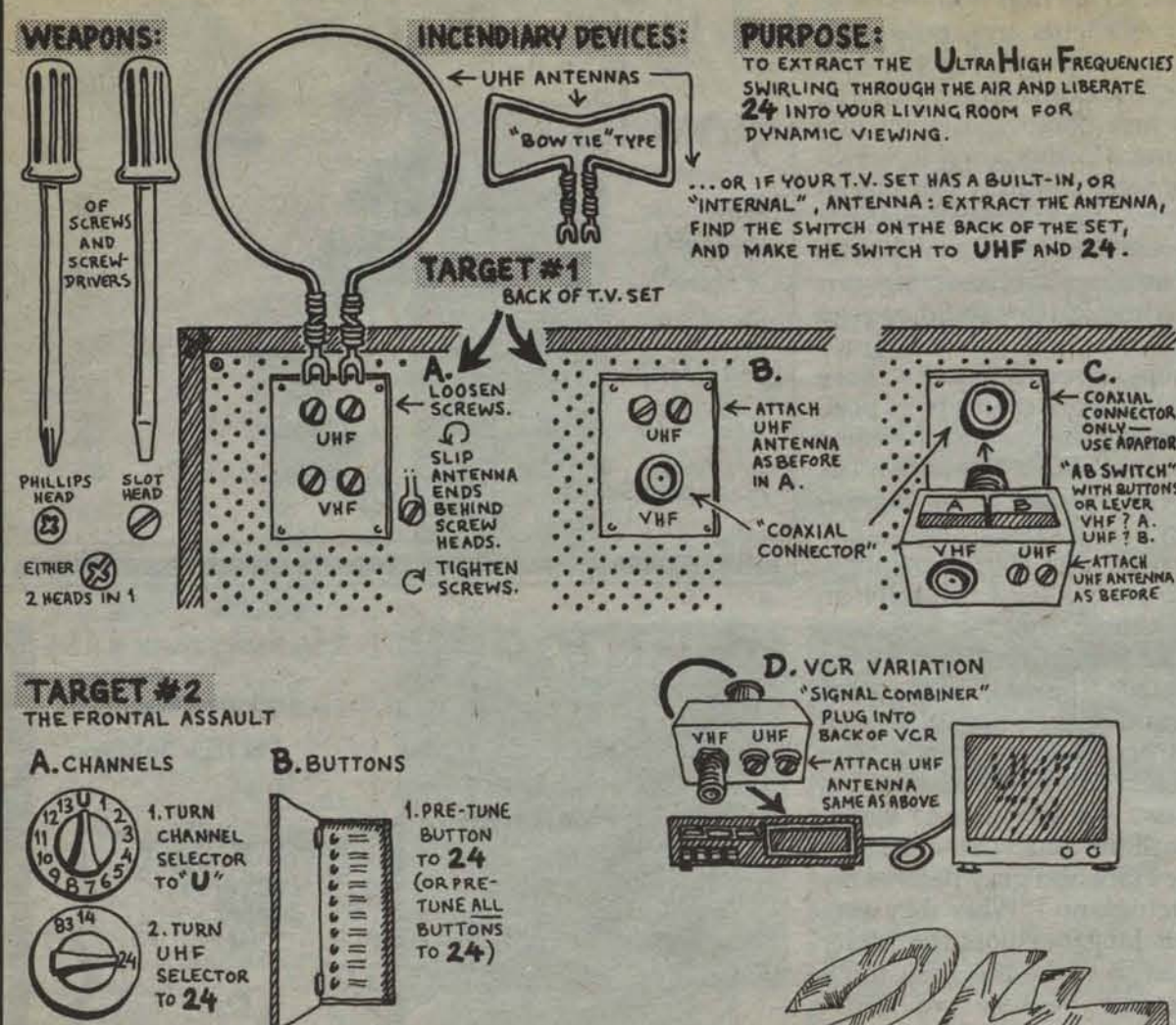
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Chinese Class for beginners and those interested in traveling to China, offered by the American Chinese Friendship Association of Maine. The 10-week program begins Feb 14, 7 pm. For more information, contact Marion Lee at 781-9953 or Arthur Clark at 799-1691.

Public/Private Partnerships: Lessons from the Brazilian Defense Industry A lecture by Patrice Franko Jones, assistant professor of economics at Colby, Feb 14, 7:30 pm in Daggett Lounge, Wentworth Hall, Bowdoin College, Brunswick. For more information, call 725-3151.

World Affairs Council Reception Feb 14, 6 pm at the Marriott Hotel, S. Portland. Poland's ambassador to the United States, Jan Kinsat, will give an informal talk on the latest developments in his country at the reception. Admission is \$10 for the public. For more information, call 780-4551.

An Exploration of Reminiscence and Life Review is the topic of a noon luncheon program being offered for seniors Feb 15 at the Jewish Community Center, 57 Ashmun St., Portland. A \$2 donation for the luncheon is requested. To pre-register, call 772-1959.

Reassessing Soviet Cinema in the Era of Glasnost Lecture presented by Vida Johnson Feb 15, 4:30 pm in 510 Luther Bonney Hall, USM Portland. Free and open to the public. For more information, call 780-4440.

Erosion and Sea Level Rise: Why Your Favorite Peninsula May Become Your Favorite Island A talk given as part of Bowdoin College Environmental Studies Program's series on the Gulf of Maine Feb 16, 7:30 pm in Beam Classroom, Visual Arts Center, Bowdoin College, Brunswick. For more information, call 725-3629.

Small Fur Bearers of Maine Fisheries and wildlife biologist Alan Hutchinson will talk about the status of wild animals in Maine Feb 16, 7:30 pm at the L.L. Bean Casco St. Conference Center, located off I-1, Freeport. Free and open to the public.

Politics and Spirituality Margo Adair, author of "Working Inside Out: Tools for Change," will speak at the first fundraiser for the Fourth American Bioregional Congress to be held in Winthrop in Aug of 1990. Ms. Adair will speak Feb 16, 7:30 pm at the Maine Writers Center, 190 Mason, Brunswick. For more information, call 729-5083.

Current Soviet Agricultural Policies and Performances in a World Perspective A lecture presented by Robert B. Koopman Feb 16, 3:30 pm in the Moor Court Room, USM Portland Law School. Free and open to the public. For more information, call 780-4440.

American Indian Religion Lecture given as part of the "Explorations in New England Spirituality" series being offered by The General Theological Center of Maine Feb 16, 7:30 pm at the State Street Church, 159 State, Portland. Cost is \$5. For more information, call 847-2214.

Writing Effective Press Releases Maine Writers and Publishers Alliance is offering the one-day workshop Feb 18, 11 am-3 pm at the Maine Writers' Center, 190 Mason Street, Portland. Cost is \$20 for members, \$25 for non-members. For more information, call 729-6333.

Wesley McNair will read from his new book of poetry, "The Town of No," Feb 18, 7:30 pm at the Maine Writers Center, Brunswick. Free and open to the public. For more information, call 729-6333.

Winter Ecology Walks are being offered through Mar 31 for community groups at the Maine Audubon Society's Gileland Farm Sanctuary in Falmouth. Walks are scheduled Tue-Fri between 8:30 am-3 pm. The fee is \$2.50 per person with a minimum of \$15 per group. Reservations can be made by calling Carol LeMere at 781-2330.

Climbing and Trekking in Nepal Rick Wilcox will discuss climbing attempts of Makalu and Cho-oyu, and trekking in the Khumbi and Arun River Valleys as part of the Evening Lecture Series at the Appalachian Mountain Club's Pinkham Notch Camp Feb 11, 8 pm (a family style dinner served at 6 pm). Free and open to the public. For more information, call 603-466-2721.

Winter Animal Adaptations Judy Silverberg explains how animals live and cope with winter in the North Country as part of the Evening Lecture Series at the Appalachian Mountain Club's Pinkham Notch Camp Feb 18, 8 pm (a family style dinner served at 6 pm). Free and open to the public. For more information, call 603-466-2721.

Snowshoe Orienteering Workshop Instructors will teach the intricacies of reading an orienteering map, symbols and signs of the field, plus helpful hints for the novice snowshoer. The workshop is being held at the L.L. Bean Foggy House in Freeport on Feb 26, 12-3 pm. Cost is \$5. To register for either date, call 865-4761 ext. 7800.

The Casco Bay Greens will hold their first meeting on Feb 12, 7 pm at 505 Ocean Ave., Portland. New members are welcome. Call Ron Feintech at 772-5581 for details.

Preservation and the Livable City The first in Greater Portland Landmarks' lecture series "Preservation as Public Policy" given by William Collins, recognized nationally for his commitment to historic preservation and progressive zoning measures, Feb 15, 12 noon at the First Parish Church, 425 Congress, Portland. Each session will feature a slide lecture, followed by discussion and questions from the audience. Free and open to the public.

more BODY & SOUL

Hot, Sexy and Safer Health Education Suzanne Landolfi gives a candid, dramatic and humorous discussion of the issues surrounding AIDS Feb 9, 7 pm in Chase Hall Lounge, Bates College, Lewiston. Free and open to the public.

Expansion of The Heart A free public meditation class, based on the teachings of Hazrat Inayat Khan and Pir Vilayat Khan Feb 12, 8:30-8 pm at 232 St. John St., Portland (use entrance at the back of the building). For more information, call 657-2605.

Body Work Trigger Point Therapy for Head, Neck and Shoulders A workshop in massage for the areas of the body that bear the brunt of tension and stress Feb 15, 7-10 pm. For more information, call the Feminist Spiritual Community at 773-2294.

Teen and Young Adult Health Clinic at Maine Medical Center, Mondays 4-8 pm. Appointments are requested, but walk-ins are welcome. For people ages 13-21. For appointments or more information, call 871-2763.

Heaven Can't Wait An evening talk with Kevin John Joseph Higgins on personal/planetary transformation—a metaphysical perspective. Topics will include: spiritual/scientific meaning of oneness—importance of honoring/celebrating you will—inevitable social/earth changes and why—space beings. Mon, Feb 20, 7 pm at the First Parish Church, 425 Congress, Portland. For tickets or other information, call 774-0308 or 871-0287 or write One of Hearts, P.O. Box 15143, Portland, 04101.

Front Page Dance Company is offering an adult jazz class beginning Feb 27, 7 pm at 17 Bishop St., Portland. For more information, call 773-6018.

Transupport is a non-profit, non-sexual, social and educational peer support group for transsexuals, crossdressers, their families, friends and people interested in gender issues. Meeting are held every other Sunday at 8 pm. For more information, call 854-3528 or write to Transupport, P.O. Box 17622, Portland, 04101.

Meditation for Women every Monday at the Quaker Meeting House, Forest Ave., Portland. Guided meditation and ritual. For more information, contact the Feminist Spiritual Community at 773-2294.

The AIDS Project 5 Monument Square (fifth floor), Portland, lists many support groups around Portland for PWAs and the lovers, caregivers and friends of PWAs. For more information, call 774-6877.

OUT SIDE

All it takes to set almost any mood is onions frying in oil. Peasant fare that sticks to the ribs is invoked by onions in bacon fat. The Mediterranean comes to mind when they're sautéed in olive oil. Throw a handful of peanut oil in for Szechuan night or simmer in some coconut milk for Thai. Think, too, of coming in from the cold to the smell of onions cooking. For instant relaxation it beats a back rub.

From raw to translucent to golden to brown, onions have a range of flavor to please almost any palate. (Well, almost. My sister can't abide by them. But then she considers termites a delicacy. Who can figure?) The acrid sulphur compounds of a raw onion, which gives it its bite and makes us cry, dissolve into sweetness with short cooking; and with long cooking then becomes the rich near-caramel

EATS

by
Brenda
Chandler

"I WILL NOT MOVE MY ARMY WITHOUT ONIONS"

All about onions

In the hot summer of 1864 General Grant sent a message to the War Department: "I will not move my army without onions." Three wagon loads had to reach him before he would budge. Grant ordered onions for his men because he believed them to cure dysentery and other hot-weather ailments, but many of us might be tempted to be just as commanding for the simple pleasure of onions *per se*.

Realtors can chuck their tips on how to make a prospective buyer fall for your cozy, home-cooking house. Forget all the stuff they tell you about cloves and cinnamon sticks and orange peels set simmering on the stove. And you sure don't need a loaf of bread baking in the oven to make a looker feel at home. All it takes is onions.

Before moving to Portland we spent months trying to sell our house. Open house week after week: no go. It was onions that made that final pair of persnicknit nitpickers settle for it on the spot. "Mmm," they said, as I began the beginnings of a stew. They circled back through the kitchen. In the half hour it took for the slow browning of my onions they had persuaded themselves that they wanted to buy.

All it takes to set almost any mood is onions frying in oil. Peasant fare that sticks to the ribs is invoked by onions in bacon fat. The Mediterranean comes to mind when they're sautéed in olive oil. Throw a handful of peanut oil in for Szechuan night or simmer in some coconut milk for Thai. Think, too, of coming in from the cold to the smell of onions cooking. For instant relaxation it beats a back rub.

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that gives an onion soup its body.

It may be an oddity of mine, but even the heft of an onion is heaven in my hands. I've been known to stop midway to the cutting board for one last feel of an onion on its way to execution. Onions are dense; the weight of each is proper to its size and nifty, like marbles or small birds at rest. And there is a slick silky paper of skin with all its outer hues of purple, russet or cream. And there is, too, its simple hefty roundness.

It seems I'm in good historical company, too. For all I know, my passions for onions may be the only thing I share with George Washington. He claimed them as his favorite vegetable, eating them any way they came, glazed or cored and stuffed with mincemeat (I hope the meat version of the same and not the mincemeat we know of pies and such). A native plant of Asia and Palestine, this lily has been praised for centuries, even worshipped in early Egypt. The slaves who built the Great Pyramids were said to have lived on onions, radishes and garlic. The Children of Israel preferred onions even to manna and bemoaned their lot when they had to leave them behind in their flight from Egypt.

Others besides General Grant have believed in the onion's medical potency. In early New England it was thought that a string of onions hung over the front door would attract and trap the illness of a visitor passing under, thus saving the family from sickness. For centuries onions have been said to cure everything from colds, fever and earache to bad complexions and warts—and they do, in fact, boast a fair supply of Vitamin C and various minerals. They were used widely in World War II for the bacteria-destroying power of their fresh vapor.

Onions do have their down side, however, and folk have been trying for centuries to stem their tears over onions. In Europe I heard that water running from a faucet nearby would do. A Spanish cook I

know swore that your eyes would not sting while cutting onion if you held a piece of bread in your mouth, preferably with a tip sticking out. Others have suggested you hold your breath. (The same is suggested, too, when touching nettles. I tried it once. It doesn't work.) One nervous Hungarian friend of mine holds cold steel in his left hand while cutting with his right (tricky). On the prosaic side, you can chop them under running water or you can boil them in water for a few seconds and then proceed. But a book I read recently offered the following sure-fire method: wear wrap-around glasses or ski goggles.

For onion breath, raw parsley seems to be the universal cure-all. For onion hands, variously proposed are salt, vinegar, lemon juice, and powdered mustard (all supposing you have no nails or hangnails and don't mind smelling like a tossed salad).

Still, given their versatility, it's a small wonder the Egyptians worshipped onions. They're terrific any which way they come, even plain and unvarnished. Try them baked in their skins and eaten like a baked potato with butter, salt and pepper; guaranteed to make you a convert if you weren't already one.

My 15-month-old child discovered onions on his own the other day. He tugged open the cupboard, pulled out an onion, turned to me and proclaimed "ba!" with huge delight. I wanted to see what he would do with this "ba!" he thought he had. Sure enough, he followed his baby imperative. After throwing it to the ground a few times and watching it not bounce, he brought it to his mouth and took a chomp. Reaction? He made a face, shuddered, stared down at the thing in his hand... and laughed. Looking straight at me, he took another bite, and laughed again. I think he's hooked.

Brenda Chandler has been teary-eyed ever since she did the research for this article.



taki oshima

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LEAD VOCALIST wanted for established reggae band. Instrument a plus. Call 797-0196

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CASCO WEEKLY BAY

PRESENTS

THE SEARCH FOR THE TREASURE OF CASCO BAY

CLUE #3

In Tommy's building, long and high,
there is a timepiece in the sky.
Above the town and port of old,
o'er a street named for things sold,
find a place with Casco's name
for your next clue in this treasure game.



THE CONTEST

It's easy to play. There are two parts:

1. The Weekly Riddle: A weekly riddle will appear on the Treasure Hunt page in Casco Bay Weekly. Each week's clue also will be read on the air on WBLM (107.5 FM) and on Portland's newest TV station, NTV (UHF Channel 24). The answer to each week's riddle will be one of the businesses sponsoring the Treasure Hunt.

2. The Treasure Map: Once you solve that week's riddle, go to that sponsoring location and ask for that week's piece of the treasure map. At the end of the 10-week contest, you will have a 9-piece treasure map and a map legend. Once it's pieced together correctly, you will have a map of Casco Bay. By using the legend and reading the map, you will be able to find the location of the treasure: a location in Casco Bay. And don't worry if you're a late starter - each week's correct location will keep extras of their map piece for the entire contest.

Send your contest answer to Treasure Hunt, Casco Bay Weekly, 187 Clark St., Portland, ME 04102. It must be received by noon April 12. A drawing will be held at the conclusion of the contest, and the first correct entry drawn will win the entire treasure, including a Carnival Cruise for two to the Bahamas from Hewins Travel, where vacations are HOT!

Employees and family members of Casco Bay Weekly, WBLM, NTV/Channel 24 and Hewins Travel are not eligible to win.

THE PRIZES

The grand prize is a Carnival Cruise for two to the Bahamas from Hewins Travel, where vacations are HOT! Other prizes include an ensemble of blue and white-striped luggage from Portmanteau; a Papasan chair from Pier 1 Imports; a Sonesta Hotel Theatre Package (two tickets to a show at the Performing Arts Center, a double occupancy deluxe room and breakfast, taxes and gratuities included); a \$75 gift certificate from Abacus Handcrafters Gallery; a \$100 shopping extravaganza from Casco Variety; a collection of the Academy Award-winning "Best Pictures" of the past 10 years from Videoport; a stylish Drizzle Partner pullover from Options; a \$50 gift certificate from HuShang on Exchange Street; a \$75 gift certificate from Dos Locos; a \$25 gift certificate from Squire Morgan's; a \$100 gift certificate towards custom-made draperies at The Custom Shop; and a Wristrock watch from Conceits.

HEWINS TRAVEL
CONSULTANTS INC. WHERE
VACATIONS
ARE HOT!



WBLM 107.5

Sponsored by Videoport, Options, The Top of the East, Casco Variety, Portmanteau, Pier 1 Imports, The Custom Shop, HuShang on Exchange Street, Abacus Handcrafters Gallery, Squire Morgan's, Dos Locos and Conceits.