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Casco Bay Weekly : 3 April 2003

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APR 3 '03

Under the spotlight:
Lou McNally
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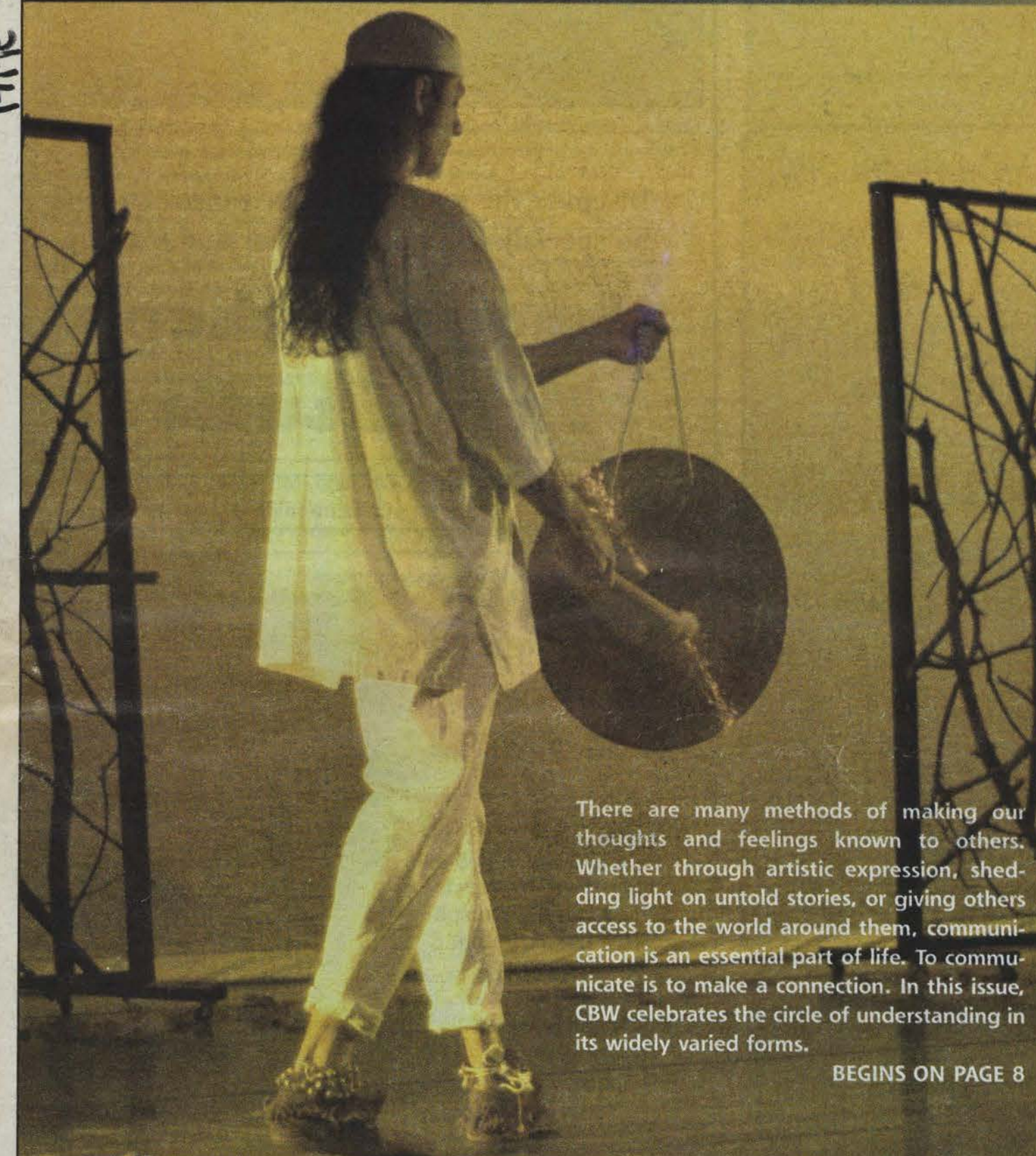
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Volume XV #13

casco bay weekly

April 3, 2003

GREATER PORTLAND'S COMMUNITY JOURNAL OF NEWS, ARTS & HAPPENINGS



There are many methods of making our thoughts and feelings known to others. Whether through artistic expression, shedding light on untold stories, or giving others access to the world around them, communication is an essential part of life. To communicate is to make a connection. In this issue, CBW celebrates the circle of understanding in its widely varied forms.

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The Power of Communication

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GREENER SIDE
Language
of flowers

David Neufeld's
column begins.

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Poetry
in motion

SeaDogs season opens



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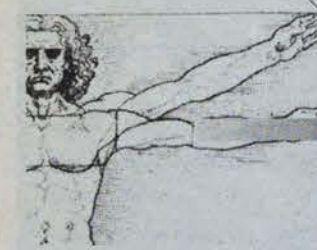
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**Can Hearing Loss
Affect Your Life?**

Courtesy of ARA Content

A landmark clinical study conducted by The National Council on Aging concluded that hearing loss is not an inconvenient fact of life; rather hearing loss affects everything about how a person functions in the world around them.

It's one of the most common impairments in the world, affecting almost 500 million people. But it's also invisible, painless and so gradual that most people aren't aware of it. Hearing loss "sneaks up" quietly, but once it arrives, it can have a big impact on a person's life. But with the revolutionary advancements made in the hearing aid industry, it is also one of the most treatable conditions.

"There are all kinds of possible implications," says Stephan Sagolla, president of Interton, a global company that creates an innovative line of hearing aids. "Hearing loss can make a person feel isolated, contributing to possible depression, or it could put a person's income at risk if, for instance, they are no longer able to hear well at meetings or otherwise be as efficient."

Hearing and Well-Being Go Hand In Hand

When hearing loss goes untreated, it can have a profound effect on the quality of life. A person may experience social and psychological problems, heightened stress resulting from their inability to relate well to others, and increased fatigue. Hearing impaired children in school are especially challenged: they may have to "trade away" other skills in order to concentrate on simple hearing.

Hearing loss is believed to be the accumulation of two or more causes; exposure to loud noises over time, hereditary factors, or the natural aging process. For many of us, detecting hearing loss is difficult. There are no physical symptoms, and the loss is so gradual that we usually don't notice it until others, after being asked to repeat what we are saying again and again, tell us to get our hearing checked.

While it is a good idea to have your hearing health evaluated periodically, if you aren't sure if it's the right time for you, The American Academy of Audiology offers the following questionnaire: If you answer yes to any one question, it could mean you have a hearing problem; if you answer yes to several questions, a hearing health check is strongly suggested. Either way, the Academy recommends that everyone have their hearing checked by a qualified hearing health professional.

- Do you experience ringing or noises in your ears?
- Do you hear better with one ear than with the other?
- Do you find it difficult to follow a conversation in a noisy restaurant or crowded room?
- Do you sometimes feel that people are mumbling or not speaking clearly?
- Do you experience difficulty following dialogue in the theater?
- Do you sometimes find it difficult to

- understand a speaker at a public meeting?
- Do you find men's voices easier to understand than women's?
- Do you have difficulty understanding soft or whispered speech?
- Do you sometimes have difficulty understanding speech on the telephone?

Good News — Help is Here

Many physicians label hearing loss as common "nerve deafness" and leave the patient under the impression that little or nothing can be done about it. These people then go through life turning up everything with a volume control and subjecting those around them to their hearing condition. However, most hearing difficulties can be helped significantly by hearing aids that are selected and fit for an individual by a hearing health care provider. Recent innovations have opened up a range of options for the hearing impaired. "Hearing aids of 10 or 15 years ago are nothing compared to what is available today," says Sagolla. "It's like comparing a megaphone to a high-tech sound system."

There is now a vast selection of program-mable, multi-digital devices that make use of innovations like directional microphones, micro-processors, and sound processing algorithms for better hearing in many situations. Further, these new hearing aids are adaptable for most levels of hearing loss. Technology has improved not only the sound quality but the look and feel of hearing aids as well. Most recently, Interton introduced SilFlex, a product made of soft silicone that comfortably fits in the ear and conforms to small changes in the shape of the ear canal as the jaw moves.

Sagolla adds: "There is no reason to live with the limitations of hearing loss. If you are experiencing any discomfort, have your hearing checked and find out what your options are. It's almost as easy as getting eye glasses, and just as necessary."

For more information visit www.interton-usa.com or call a hearing health care professional near you.

A second clinical study by The National Council on Aging published in 2000 demonstrated that amplification (i.e., the technology offered by hearing aids) is highly effective in treating the most common types of hearing loss. These two studies were the first pieces of research to prove definitively how important it is to identify and treat hearing loss and how effective today's technology can be.

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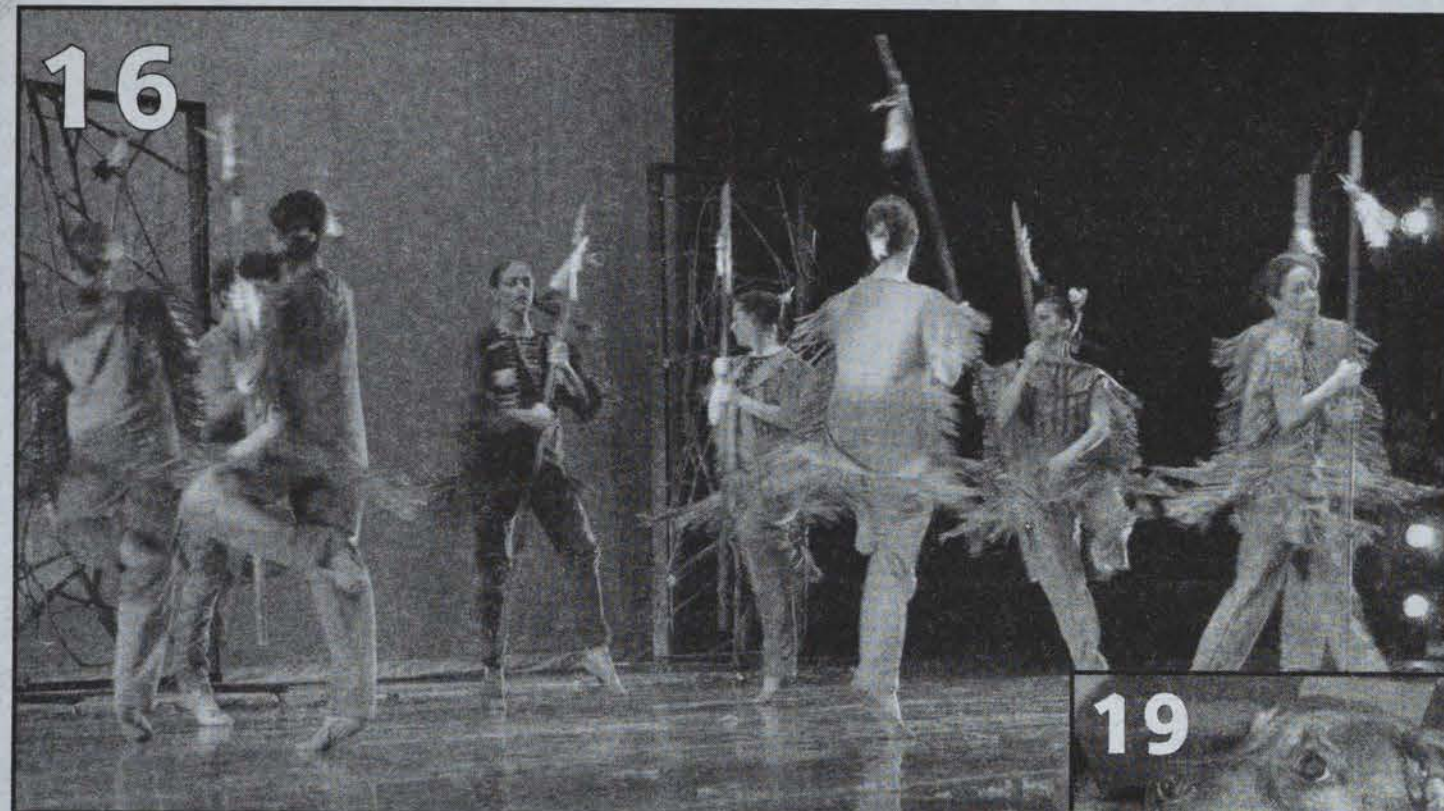
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Photo essay by Michael Eric Bérubé

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Check out our first full distribution partnership with Face Magazine located in the center.

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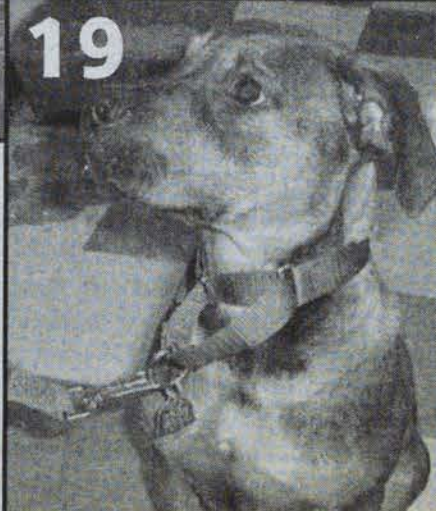
From where I sit

That time of year ...

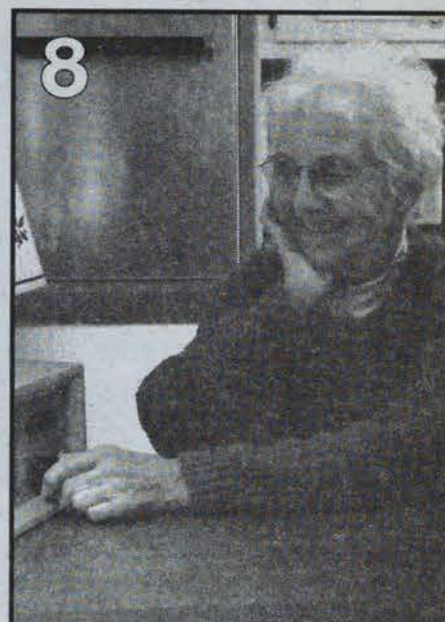
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Cover photo: Michael Eric Bérubé

Special Advertising Opportunities

Reach your target audience by advertising your product or service in an issue of CBW featuring industry-specific content!

Apr 10 Gardening Issue

With springtime comes the realization that Mainers' thumbs are not actually blue, but green! We'll revel in the colors, smells and plain old hard work of gardening. Join us for this issue; we're sure it will change your definition of "vegetative state."

Apr 17 Careers in Motion

In this tight economy, employment is a subject occupying the thoughts of many. There are also those who currently have satisfying and interesting jobs, and have great stories to tell. In this issue, we'll examine the thrills and chills of the workaday rollercoaster.

Apr 24 Downtown Portland

After months of hibernation, it's easy to forget what an amazing place Portland is, and downtown is a vital part of it all. Spring thaw marks the time of year when things heat up in the city. First Fridays bring in crowds of art lovers, and local businesses large and small prepare for new customers. And who wouldn't want to be out and about? In this issue, we share the hidden treasures and well known favorites in the heart of our hometown.

For more information, contact Roseann Mango-Morgenson at 775.6601 or email cbw@maine.rr.com. Space is filling fast!

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community notices

LIFELINE CHOLESTEROL/ BLOOD PRESSURE SCREENING

PORTLAND — Lifeline at The University of Southern Maine will be performing cholesterol and blood pressure screenings on Wednesday, April 9 from 7am to 2pm and 4 to 7pm. The fee for the service is \$16 for the general public, \$10 for Seniors 60 and over, \$5 for USM Students with student ID and \$14 for USM faculty and staff. Screenings take 15 minutes and are non-fasting. Screenings will take place at USM's Sullivan Complex on the Portland campus. No pre-registration is required and service is first come first served.

For more information call Lifeline at 780-4170 Pat Rich or part@usm.maine.edu, or visit the Lifeline program's website at www.usm.maine.edu/lifeline.

BEST SELLING AUTHOR TO MENTOR AND WORK WITH SMALL BUSINESS OWNERS

SPRINGVALE — New or existing small business owner will have the opportunity to meet and work with local author and long-time successful small business owner, David "Andy" Bangs, Jr. Mr. Bangs will lead a business workshop starting April 9 and running every Wednesday until June 11 from 8am to noon at the Business Resource Information Center, (BRIC) in Springvale.

The workshop series, Build a Solid Business Foundation, is unique in that it was developed not only for small businesses, but also with them.

"This winter, the BRIC facilitated focus groups with small business owners and as a result has designed workshops that they requested. We wanted to make sure that the workshops and resources that the BRIC offers will meet the needs of the small business owner," explained BRIC Director Chuck Morgan.

"The goal of this series is to offer highly participatory, hands-on training that provides 'the bricks and mortar' it takes to build or revitalize a solid business foundation that will support a business's long term success. The BRIC will be hosting a celebratory workshop on June 11th in which the participants will be given the opportunity and encouraged to present their business plan to a diverse panel. The panel will provide important feedback and guidance to the participants," Morgan said.

There is a fee for the workshop series, however scholarships are available. Information on the BRIC can be obtained by calling 207-324-0888 ext. 208, or online at www.smrpc.org. Interested parties may also email Chuck Morgan at cmorgan@server.eddmaine.org.

In addition to workshops, the BRIC offers

small businesses at (no cost), access to one-on-one individual business counseling, an ever expanding Resource Library, complete with small business profiles, demographic data, business publications, business videos, numerous computer workstations with high speed internet access and great software programs that allow you to design your own business cards and brochures to name a few tools.

The BRIC operates under the leadership and guidance provided by Southern Maine Regional Planning Commission (SMRPC) and was made possible by the generous funding and support provided by the following organizations: Economic Development Association (EDA), Fleet Bank, State of Maine, Department of Economic & Community Development (DECD), Town of Sanford and the United States, Small Business Administration (US SBA).

MAINE PUBLIC BROADCASTING ADJUSTS PROGRAMMING DURING WAR

LEWISTON — While the war with Iraq is ongoing, Maine PBS will continue to provide their regularly scheduled children's programming during the day. Evening programming will include news coverage with in-depth analysis and perspective on the latest developments. Meanwhile, Maine Public Radio will provide special coverage on the conflict and continue to offer the most in-depth, balanced reports of the day.

During daytime viewing hours, Maine PBS will serve as a "safe haven" for children too young to understand the frightening images associated with breaking news events. PBS Kids programming such as Arthur, Barney, Clifford the Big Red Dog and Sesame Street will be shown as usual. In between programs, Maine PBS will also run special messages provided by PBS, designed to help young children cope during difficult times.

In the evenings, Maine PBS will provide expanded, in depth coverage of the war and the issues surrounding it with award-winning PBS programs like The Newshour with Jim Lehrer, Washington Week in Review, Frontline and Nova. Maine Public Radio will adjust its daily schedule as the crisis develops.

Mary Anne Alhadeff, president and CEO of Maine Public Broadcasting explains that programming changes will be made based on the needs of the viewers. "At times like these, while other networks provide a flow of breaking news headlines, Maine PBS and Maine Public Radio offer a different option consistent with our public service mission and true to what we do best," says Alhadeff. "The staff at Maine Public Broadcasting shares with our communities a deep concern about events in the Middle East. Our thoughts are with the men and women serving overseas, and the many others threatened by this dangerous conflict."

Casco Bay Weekly welcomes your community notices. Please keep your thoughts to less than 300 words (longer submissions may be edited for space reasons), and include your address and daytime phone number. Send to Notices, Casco Bay Weekly, 11 Forest Ave., Portland, ME 04101 or e-mail: cbwdir@maine.rr.com

ARTISTS CHOSEN FOR THE 2003 PORTLAND MUSEUM OF ART BIENNIAL

PORTLAND — The Portland Museum of Art has chosen a diverse group of 70 artists for inclusion in its biennial exhibit. Of those selected, 54 are full-time Maine residents and 19 are previous Biennial artists. The show will present 132 works consisting of 67 paintings, 26 photographs, 18 sculptures, 11 works on paper, 5 installations, 3 watercolors, 1 print and 1 video.

SEA DOGS UNVEIL NEW UNIFORMS

PORTLAND — The Portland Sea Dogs today unveiled their new look uniforms for the 2003 season. With the change in major league affiliation from the Florida Marlins to the Boston Red Sox, the Sea Dogs have replaced their classic teal look with colors and uniforms resembling those worn at Fenway Park.

The Sea Dogs will wear home white jerseys similar to those worn by their major league parent club. The home jerseys will feature red piping along the chest of the jersey, with "Sea Dogs" across the front. A Boston Red Sox patch will be worn on the left sleeve and the red numbers with blue trim are the same style as Red Sox home uniforms. However, unlike the jerseys worn in Boston, Sea Dog home jerseys will feature names on the back. Home hats are navy blue with a navy blue bill and feature the Sea Dog logo in red and gray.

In addition, the Sea Dogs will wear alternate hats for select home games. These hats are red with navy blue bills. The Portland appears in blue and gray.

Portland's road uniforms are gray with red lettering and numerals trimmed in blue. "Portland" is spelled out across the chest in block lettering similar to the "Boston" on Red Sox road jerseys. The same classic numbers will appear on the back, but will not feature player names. Road hats have red bills and are navy blue with the Sea Dog logo in red and gray.

Sea Dog batting practice tops are mesh pullover jerseys in navy blue with "Sea Dogs" and numbers in red with white trim. Red and white piping appears around the neck. Batting practice hats feature the alternate logo (Slugger coming out of the water) and are all navy blue.

Tickets for Opening Day remain and are available by calling the Sea Dogs Ticket Office at 207-879-9500 or by logging on to www.seadogs.com

LOCAL U.S. COAST GUARD VESSEL PROTECTS AID SHIPMENT TO UMM QASR

PERSIAN GULF —Coast Guard cutter Wrangell, home ported in Portland, ME, along

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SUBMISSIONS

CBW is actively seeking submissions of all kinds from our community of readers. Photography, comics, articles, proposals and letters should be mailed to: Casco Bay Weekly, 11 Forest Ave., Portland, ME 04101 or e-mailed to cbw-pub@maine.rr.com

WHO WE ARE AND WHERE TO FIND US

Every Thursday 30,000 copies of CBW are distributed free throughout Greater Portland, at outlets from Brunswick to Windham to Biddeford and at selected York County locations. Casco Bay Weekly is also on the Web at www.cascobayweekly.com

For information about display advertising, call 207-775-6601 or email cbw@maine.rr.com.

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with a Coast Guard HH-65 Dolphin helicopter from Air Station Honolulu, escorted the first waterborne humanitarian aid shipment into the port of Umm Qasr earlier today, while members of Coast Guard Port Security Unit 311, from San Pedro, Calif., assisted other coalition forces protecting the harbor.

The shipment, consisting of vital aid donated by numerous countries, will be offloaded from the British ship RFA Sir Galahad and distributed to the Iraqi people.

"The Coast Guard brings expertise in a variety of missions to Operation Iraqi Freedom, including force protection and port security," said Lt. Cmdr. Jeff Carter, a Coast Guard spokesman in Bahrain. "The men and women of the Coast Guard are proud to be a part of the liberation of the Iraqi people, and we are focused on assisting our coalition partners in reaching that goal."

Approximately 650 Coast Guard men and women are participating in Operation Iraqi Freedom in the Persian Gulf aboard four patrol boats, a high-endurance cutter, a buoy tender, two law enforcement detachments, two port security units, one mobile support unit, elements of the National Strike Force and a harbor defense command unit.

JAZZ PRESENTING ORGANIZATIONS ANNOUNCE APRILFEST 2003

PORTLAND — Following the success of their inaugural collaboration in 2002, Dimensions in Jazz and the Maine Jazz Alliance has announced Aprilfest 2003. Maine's spring jazz festival.

The festival kicks off on Friday, April 4th, at the Eastland Park Hotel, with Palmetto recording artist, pianist David Berkman and his quartet and wraps up on Saturday, May 3rd at the Center for Cultural Exchange with a double bill featuring the Rova Saxophone Quartet, with Jon Raskin, Steve Adams, Larry Ochs and Bruce Ackley, and the free jazz trio, FRINGE. Call 828-1310 for further info.

TOPSHAM RESIDENT WINS WATERFOWL STAMP CONTEST

AUGUSTA — Jeannine Staples of Topsham took first prize in the 2003 Maine Migratory Waterfowl Stamp Contest held yesterday afternoon at the Augusta Civic Center. This year's subject was the green-winged teal. Staples acrylic scene featured a male green-winged teal in spring plumage feeding on the Muddy River, which flows through Topsham. It received the highest score from the panel of seven judges.

"I wanted to keep it simple, I started out with a drake and hen, but then decided to focus on just the male," said Staples.

The painting features a green-winged drake on the Muddy River during an overcast, spring day. An old duck blind sits on the bank, and there are still bits of snow and ice alongside the water. Staples produced the painting from a photograph she had taken earlier. She worked on the painting intermittently for two months.

This is the fifth time that Staples' work has been honored as the Maine Migratory Waterfowl Stamp. Staples will receive a cash award of \$1,000 and a sheet of 10 stamps with her de-

sign on them. Designs are judged on originality, artistic composition, anatomical accuracy and suitability for reproduction as a stamp and print. A Maine Migratory Waterfowl Hunting authority is required of anyone 16 and over who hunts waterfowl in Maine. Next year's subject will be the Barrow's goldeneye.

The winning image and the artist can be viewed online at: www.state.me.us/ifw/images/03duckstampwinner.jpg.

MAINE STATE CHAMBER OF COMMERCE CONGRATULATES LEGISLATURE ON PASSAGE OF NEW STATE BUDGET

STATEWIDE —The Maine State Chamber of Commerce today extended its congratulations to Governor John Baldacci and both Democrat and Republican lawmakers on the passage of a new two-year state budget. With the resounding support of more than two-thirds of lawmakers in both the Senate and the House of Representatives, Maine government has closed a budget gap of more than \$1 billion dollars without resorting to tax increases.

Maine Chamber President Dana Connors worked with the Governor as well as legislative leaders from both parties to win passage of the budget. The Maine Chamber's Board of Directors met with Governor Baldacci last week to finalize their support of the budget, and Maine's business community stood strongly behind efforts to cut spending while not increasing taxes, and at the same time make provision for economic and education priorities in a time of fiscal crisis.

Connors commented: "This budget earned the support it received from lawmakers in both parties. Republicans contributed essential elements, as did Democrats. And in the end, Governor Baldacci's leadership brought everyone together around a tough set of decisions."

"But this budget is about more than just hard choices — it sets the stage for new economic growth in Maine. By prioritizing economic development and education, this budget allows Maine to continue with successful growth strategies like the Business Equipment Tax Reimbursement program, while beginning the exciting new conversion of our technical colleges into a Community College System for Maine."

"And by producing a budget that holds the line on taxes, the Governor and the Legislature have sent a clear message to investors across the country — many states are meeting hard times by raising taxes, but in Maine we are balancing our budget without increasing tax burdens."

Combined with language in the budget that anticipates setting a limit on new growth in government spending, we believe that Maine lawmakers have made a significant step forward toward a better investment climate with the passage of this budget."

The Maine State Chamber of Commerce is a non-profit business association, representing over 1200 companies in every part of Maine, and in every economic sector. The Maine Chamber's work includes advocacy for a stronger Maine business climate, stronger

communities and greater prosperity from all Maine citizens. For more information, please contact Chris Hall at the Maine State Chamber by calling (207) 623-4568, ext. 18, or by emailing chall@mainechamber.org.

USM SCHOOL OF MUSIC ADDS MASTER'S PROGRAM

STATEWIDE —USM's School of Music announces a new master of music degree in the areas of composition, conducting, jazz studies, music education, and performance. Classes for the the master's in music education, which is designed for teachers, will be offered this summer, with the full graduate program beginning in the fall of 2003. This master's joins the master's in biology, making it the second new master's degree in the College of Arts and Sciences this year at USM. It was approved by the University of Maine System Board of Trustees in July 2002.

The School of Music currently serves a student population of more than 220 undergraduate music majors and minors, and offers courses available to all USM students. It provides summer study opportunities for students of all ages in partnership with USM Summer Session. The demand for graduate programs in music has been heard from various southern Maine constituencies for more than 30 years. One external reviewer of the new master's program noted, "It appears that the time has come and the foundation exists for such a graduate program to be instituted at the University of Southern Maine School of Music."

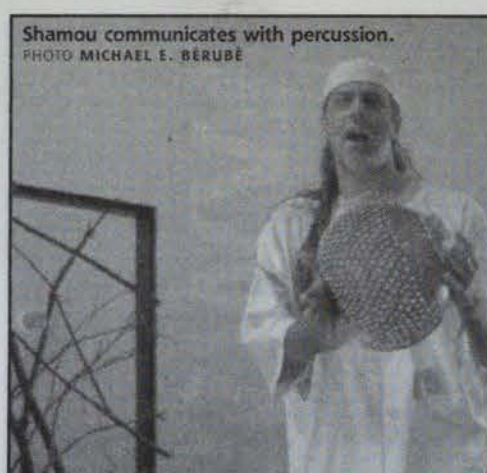
The target population of the program will be performers and music educators, most of whom have family and/or job responsibilities in southern Maine. But the strength and quality of the School of Music faculty also is expected to generate out-of-state enrollments. Scott Harris, director of the School of Music and assistant professor of music says, "We are very excited to have the opportunity to welcome graduate students in music to the Gorham campus."

This is a rigorous master's degree program designed to complement and enhance our thriving undergraduate programs." Joining the School of Music in the fall will be two new faculty members, music education specialist Douglas T. Owens, and musicologist Melissa E. Mann.

Owens is currently completing his doctor of arts in music education at the University of Northern Colorado at Greeley with a secondary emphasis in jazz pedagogy. He has extensive experience in public school teaching and has developed band and jazz programs in schools in Wisconsin. Mann is completing her Ph.D. in music history and theory at the University of Connecticut. A Fulbright Scholar, she also studied at Ruprecht-Karls-Universität, Heidelberg, Germany, where she did research on German music criticism.

For more information on the graduate program, contact the USM School of Music at 780-5265, or visit the web site online at usm.maine.edu/music/graduate/message.html.

www.firstfridayartwalk.com



The Power of Communication

There are many methods of making our thoughts and feelings known to others. Whether through artistic expression, shedding light on untold stories, or giving others access to the world around them, communication is an essential part of life. To communicate is to make a connection. In this issue, CBW celebrates the circle of understanding in its widely varied forms.

The Iris Network

Maine Audio Information and Reading Service

Contributed by The IRIS Network; photos by Les Myers

The power of communication is emasculated when one of our senses is muted or unavailable. The impact of not being able to read the daily or weekly newspaper, for example, creates, and even exacerbates a sense of loneliness and isolation brought on by blindness or impaired vision.

Every day volunteers gather in studios in Brewer to read news, obituaries, wedding and birth announcements, town council meetings and even retail store ads and public events on the Maine Audio Information and Reading Service. These are vital communications conveyed by Maine's daily and weekly newspapers.

The inability to read is caused not because an individual lost interest, but because a physical disability such as blindness, severe arthritis, multiple sclerosis or paralysis made it impossible to scan the paper or maneuver through a web site. More than 35,000 Maine residents are faced with this dilemma and the isolation that results from being "print disabled." Missing the local news published in our newspapers that isn't aired during the nightly news broadcasts creates feelings of losing independence, and distances individuals from their local community.

Maine AIRS was launched April 26, 2000. The reading service is the result of a Needs Assessment Survey of Blind and Visually Impaired People in Maine conducted in 1997 by the Edmund S. Muskie School of Public Service. The survey found that "Access to and availability of information may be important factors in people's ability to live independently. There are some indications that access to information may be somewhat limited and/or the kinds of information available might be insufficient... just 28 percent were well informed about local/community activities. These data show that most people do not feel well informed about a number of important issues. Certainly some of these



Listener Janet Hooke enjoys her morning newspaper using a Maine AIRS SAP receiver in her kitchen.

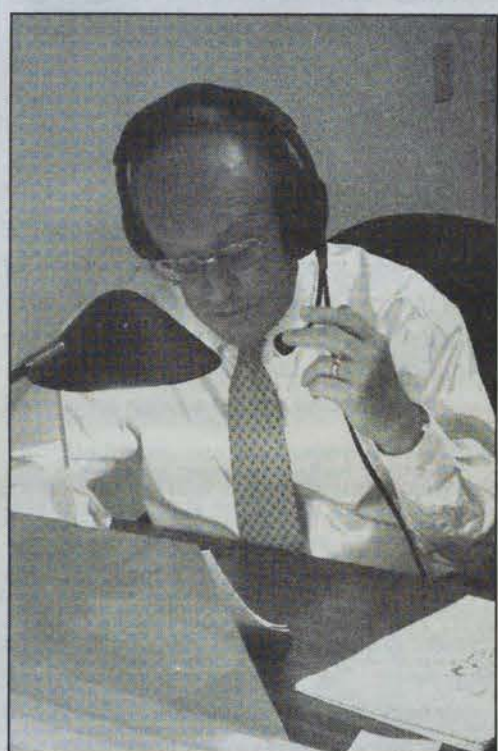
issues could affect how well someone is able to live independently."

By using the Secondary Audio Program channel of Maine PBS, Maine AIRS reaches most areas in Maine: urban and rural, wealthy communities and areas of high unemployment. The reading schedule also reflects the geographic diversity by including newspapers from the Portland Press Herald and the Bangor Daily News to the Moosehead Messenger and Quoddy Tides. Maine AIRS plans to add the Casco Bay Weekly to its schedule in April.

In addition to SAP channel broadcasts, community access stations in Brunswick (TV7), Portland (TV4) and Mattawamkeag (MCAT26) carry portions of Maine AIRS programming. The cable system serving Houlton, Hodgdon and Island Falls plans to add Maine AIRS to its audio offerings in April.

Maine AIRS is a program of one of Maine's oldest independent non-profit agencies. The Iris Network (formerly known as the Maine Center for the Blind and Visually Impaired) was established in

1905 as a residential facility and sheltered workshop. MCBVI was for many years the sole employment option in Maine for people who were blind. MCBVI boasted Joshua Chamberlain as an early Board Member and Helen Keller as a visitor. Though The Iris Network has eight outreach offices across the state, the agency's Portland offices are still housed in the original buildings built in 1905 and 1907 at 189 Park Avenue. The Iris Network's services have evolved and are aligned with its mission to empower Maine's blind and visually im-



David Beebe

paired to reach their self-determined goals.

The Iris Network offers a residential facility in Portland for 16 visually impaired and multi-disabled individuals. The agency's Community Services Program provides home-based services including independent living skills, training in the use of low-vision devices and safety information as well as a diversity of recreational activities. The Computer Access Program provides individual training in workplaces, schools and homes across the state. Clients learn the use of adaptive computer technology such as speech synthesizers, Braille and large-print software programs to enhance employability and access to global information.

The Iris Network's programs empower people who are blind, visually or print impaired, helping them realize the power of communication. For more information about The Iris Network and Maine AIRS, call 1-800-715-0097.

How to listen to Maine AIRS

To listen to Maine AIRS, you need a stereo TV set. Tune your TV or VCR to your Maine Public Television channel (Channel 10 in the Portland/Lewiston area and northern Maine). Press the SAP button on your TV or VCR remote. If you do not have an SAP button, SAP may be found under "Program" or "Menu" in your TV. Look for "Audio," then select "SAP." SAP may be listed as "Second Audio" or "Secondary Audio."

MTS or Multichannel TV Sound is another way to receive Maine AIRS. By activating MTS, your TV will receive SAP automatically. You can also hear Maine AIRS on the Internet: www.theiris.org.

If you have cable TV service and have turned on your SAP channel but still can't hear Maine AIRS, call your cable company. They may not be transmitting the SAP channel audio, and you can request that they do.

If you do not have access to an SAP TV channel, special receivers are available. For more information about these receivers, please call The Iris Network (1-800-715-0097) or Maine AIRS directly at its Brewer studios (207) 989-0058.

Reader Virginia Ledford



Fences

Staff article

It begins in the dark — a room of strangers, mindful of their own personal space — and ends with a shared experience. And whether you're smiling at the person in the next seat or averting your eyes, you've somehow become more vulnerable and familiar. That's the power of live theater.

In our diverse society, it's essential that we recognize the things that transcend our particular demographic and make us simply human. This is the goal of all good theater: to make the audience step out of its own skin and think, "I remember feeling that way." In the work of African-American playwright August Wilson, it is communication between the audience and characters that takes center stage.

Wilson's *Fences* is the final production of the season at Portland Stage Company. Set in Pittsburgh in the 1950s, *Fences* recalls a time when community had a very different meaning. Wilson crafts a vision of an era when people talked to and depended on their neighbors for support in a hostile world.

Fences tells the story of Troy Maxson, an African-American Willie Loman. Thwarted in his ambitions for a career in major-league baseball by a racist society, Troy is an embittered inner-city garbage man. His son Cory hopes to attend college on a football scholarship, but Troy thinks this would only be a setup for disappointment. The lack of understanding and communication between father and son is one of the many difficult interpersonal dynamics addressed by the play.

Fences opened on Broadway in the spring of 1987 to enormous critical acclaim and earned Wilson his first Pulitzer Prize, a Tony Award for Best Play, and the Drama Critics Circle Award. The play is filled with humor and sharp social criticism. As it explores the nature of the human spirit and deferred dreams, *Fences* moves beyond the context of the African-American experience and into the universal. Wilson has commented on the play's transcendent quality in past interviews:

"I don't write for black people or white people," said Wilson. "I write about the black experience in America. And contained within that experience, because it is a human experience, are all the universalities."

The play's title has multiple connotations. Throughout the play, Troy intends to build a fence for his wife Rose. *Fences* are borders, which are not only barriers

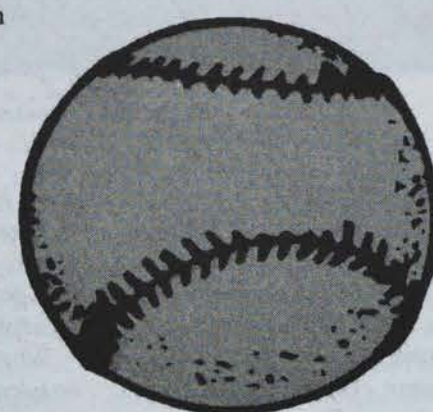


ILLUSTRATION BY TODAY

but also meeting places. Even though Troy is trapped

by his circumstances, he holds court over the neighborhood, spinning yarns from his back porch. A fast talker and a natural storyteller, Troy reaches out to charm those around him. However, for all his surface openness, Troy is incapable of meaningful emotional contact. It is not the fences built by society, but those of Troy's own construction that get in the way.

For August Wilson, the opportunity to speak directly to diverse theatergoers is an important aspect of *Fences*. He hopes that white audiences will not only see the meaning beyond its African-American context, but also embrace it, using their theater experience to see members of their community through new eyes.

"In *Fences* [white audiences] see a garbage man, a person they don't really look at, although they may see a black garbage man every day. By looking at Troy's life, white people find out that the content of this black garbage man's life is very similar to their own, that he is affected by the same things—LOVE, HONOR, BEAUTY, BETRAYAL, DUTY. Recognizing that these things are as much a part of his life as of theirs can be revolutionary and can affect how they think about and deal with black people in their lives."

This call for genuine and open communication implied in the play has been heard by the Portland Stage Company. In addition to the stage production, PSC is holding several other programs to elicit community involvement. Activities include audience dialogues with the director, cast and scholars (See sidebar).

By encouraging audiences to break down their own fences, playwright August Wilson reveals the power of theater to affect people's lives far beyond the moment when the lights come up.

August Wilson's *Fences* runs at Portland Stage Company from April 8 to May 4. For tickets, call the PSC Box Office at 774-0465.

FENCES EVENTS AT PSC

Director Talkback — Wednesday, April 9th following 7:30 preview. With Director Ron OJ Parson and Artistic Director Anita Stewart.

Director Talkbacks, held while a production is in previews, provide an opportunity for the director to request specific audience feedback about the show. Audience comments allow the director to better understand the effectiveness of the production, and directors consider this feedback when they return to rehearsal to continue work in preparation for 'Opening Night.'

Scholars on Stage — Sunday, April 13th following 2:00 matinee.

Scholars on Stage is a popular post-play discussion series featuring guest scholars. Scholars are invited from a variety of disciplines and professions, and bring unique perspectives and expertise to the plays on our stage.

Page to Stage — Wednesday, April 16th at 12:00 noon at the Portland Public Library.

Page to Stage discussions are presented in partnership with the Portland Public Library. These discussions feature artists and speakers who provide insight into the literary and social aspects of the play, as well as exploring the challenges of bringing a particular play to the stage.

Curtain Call — Sunday, April 20th, following the 2:00 matinee. With the cast of *FENCES*.

Curtain Call discussions offer a unique opportunity for audience members to talk about the production with the performers. Through this forum, the audience and cast explore topics that range from the process of rehearsals and producing the text to character development to issues raised by the work.

Continued on page 12



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9

Words from Millie's Garden: The story of Pettengill Farm

Contributed by film-maker, Ronald J. Gillis

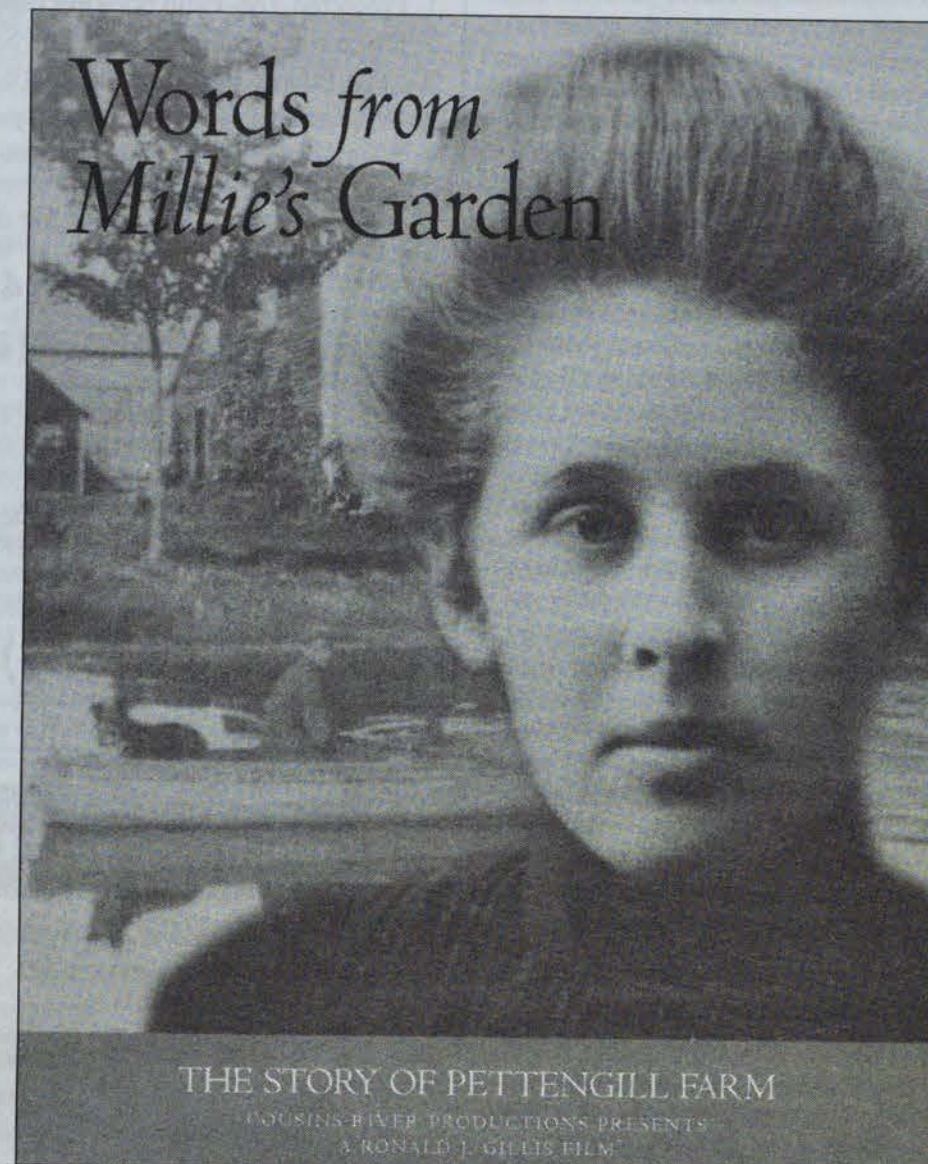
I can tell you time travel is possible and one needs only to walk down a pleasant one-mile country lane off Flying Point Road in Freeport to experience it. There, standing sentry like above the Harraseeket River is an old unaltered saltbox house built when Thomas Jefferson was president. The last inhabitants of the 140-acre saltwater subsistence farm, Mildred Pettengill and her brother Frank, could never afford the exorbitant cost of erecting the necessary poles and electrical power lines along that country lane to bring their farm into the modern era. And for that, I must say, I am extremely grateful. You see, I am a documentary filmmaker and my first film is "Words from Millie's Garden: The Story of Pettengill Farm".

Living in Freeport since 1989 I cannot be sure why I had never visited this Nationally Registered Historic site until September 2000 when my children talked me into going. I can still remember that beautiful sunny day. Walking towards the house I noticed a sign that was propped against it and on it was a brief sketch of the history of the farm and its last occupant, Millie Pettengill. She lived there without electricity, furnace, indoor plumbing or telephone for the almost 100 years she called it her home. Impressed, I was looking down the open field toward the river when my son's young friend came running around the corner of the house in a civil war costume. Seeing him dressed like this while I was pondering what I had just learned instantly transported me back in time for the briefest of moments. Then I had an epiphany that would change the future direction of my life and career.

My wife, up until I visited Pettengill Farm, had been encouraging me to go out on my own as a commercial photographer; I was at the time a staff photographer at Maine Medical Center. Now however I had a radical idea, I felt I had to make a film on the history of Pettengill Farm and its last occupant, Millie Pettengill. The digital revolution had now made computerized non-linear editing not only practical, but, more importantly for my plans, feasible.

I gave my notice on September 4, 2001 and as we all know, one week later the bottom dropped out of our world. Strangely, this event probably did more to help me make a better film; it led me, during my research, to seek solace in the past and the comfort of Millie's world. But my love of history didn't start apocalyptically; it was the culmination of a journey that began with my father many years ago in a town next to Boston.

Often on Saturday afternoons during good weather my father would love to walk the almost four miles into downtown Boston from our home in Brookline Village. When I was old enough I would walk with him and we would usu-



**Impressed,
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ning around the corner
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war costume.**

ally end up getting a hot dog at a Joe and Nemo's before turning back. During these walks my father would point out places of interest and tell me stories of Boston history. You would have thought my father was born here rather than migrating to Boston from the family farm on tiny Isle Madame, which is just off of Cape Breton Island following his years in the service during WWII. Passing under the Central Artery (my father was a crane operator for the largest demolishing company in New England and it was he who knocked down all those old beautiful buildings that once stood in the path of the elevated highway) he brought me over to the old Brinks garage in Boston's North End. It was here that I felt in contact for the first time in my life with a piece of living history. The Brinks Robbery was the largest in U.S. history when it occurred here in January 1950. Twenty or so years later it was still a touchstone for many Bostonians in a city that I know now was built not with wood, bricks and mortar but with the pages of history books. In 1978 when William Friedkin was preparing to film the movie "The Brinks Job" my father was contacted to help the set designers locate the things they would need to authentically recreate the old Brinks garage where the original robbery took place before filming there. History had literally come alive to me.

Millie Pettengill, like my father, also loved to walk. From her farm to Freeport Village was about two miles, but she walked in all directions, happy to talk local history with friends she would invariably meet along the way. When I became aware of this during my research it was then that I felt I could begin to know her. Millie was well read, had a sharp mind and was "with you" in conversations covering many topics, which partly explains why authors and journalists wrote about her. In fact, when journalist friend, James Brown, came back from a trip to India and was sharing his experiences to local groups, it was she, he said, who asked the most intelligent questions, someone who left the state maybe once in her life, to go to Boston. She had traveled alone to Boston on Christmas Eve in 1915 to find her future, as I would move to Maine seventy-one years later to find mine.

My film on Millie Pettengill and her farm is the first of many that will explore not only our shared history but, even if using the colorful voices of our past which have so seldom been heard.

Millie's Garden: The Story of Pettengill Farm airs on Maine PBS, Sunday, May 18 at 3 p.m. Ronald can be reached at crp1@suscom-maine.net.

Non-profit news\$ CyberSeniors.org

by J.D. Allen

"Learning how to use the Internet is like learning how to read; you find that there is a world of knowledge out there just waiting to be tapped into."

—Elizabeth Isele,
President/Founder of CyberSeniors.org

In the past ten to twenty years, society has become more and more influenced by the benefits and powers of computer and Internet technologies. The emergence of the "Cyber-Era" has opened pathways to information, communication, and opportunity unimaginable in previous years. However, while younger generations seem to have grasped the concept of computers as "a way of life," many people of older generations have been simply overwhelmed with the increasingly prevalent techno mumbo-jumbo surrounding them. The members of CyberSeniors.org have identified this problem and have committed themselves to teaching seniors how to communicate and participate in today's complex, ever-changing virtual world.

CyberSeniors.org is a Maine-based non-profit organization that provides educational opportunities—in English and Spanish—for older adults to learn how to use computers and access the wealth of information and resources available on the Internet. The organization specifically targets their services to

helping under-served seniors in the community; therefore making a point of ensuring that everyone has the opportunity to tap into the knowledge of the real and virtual world.

The methodology of the CyberSenior staff is unique yet simple: senior citizens are immersed into the world of computer technology through "hands-on" educational workshops. During the workshops, seniors work closely with techno-savvy teachers and assistants; are given access to up-to-date, Internet-connected computers; and are taught step-by-step how to use them, thus opening the doors to the limitless communication and informational opportunities of cyberspace.

Each workshop takes place at a Cyber Senior Learning Center. The Learning Centers are typically located in, and sponsored by, third party establishments such as local high schools, recreational centers, or public libraries. "Anybody with two or more computers can sponsor one," says Elizabeth Isele, President and Founder of CyberSeniors.org. "The only thing that we insist is that at some point the Center is open to the public. We want to make sure that all seniors in the community eventually have the opportunity to learn about [the benefits of computer technology]."

CyberSenior workshops boast a maximum of three students for every teacher and a total of no more than ten students per session. The small workshop sizes and favorable stu-

dent-to-teacher ratios provide seniors with access to prompt, undivided assistance and allow them to work comfortably, confidently, and at their own pace in their quest to the information super-highway. Furthermore, all teachers and assistants follow a "no-touch" policy while teaching. In other words, they don't rush through the sessions and "show" seniors what to do by grabbing the mouse out of the seniors' hands. Instead, they explain to them how to operate the machines and allow them to do it for themselves.

"Our hands-on curriculum is designed specifically to meet the physical and mental learning capabilities of senior citizens," explains Isele. "Our flexible curriculum ensures that each senior citizen attending the workshops gets all the help that they need. We never give up on [our students]. To us, failure is not an option."

The mission of CyberSeniors.org has been a success from the start. In 1998, they advertised their first workshop by posting signs in senior housing facilities. "We were told that the way to get seniors to come was to offer refreshments," Isele laughs, "and so we did. Twelve people ended up showing up, and at the end of the workshop, when we saw that no one had even touched the refreshments, we knew that we had captured these people's attention. We were sure that they were interested and that our goals could be achieved!"

This immediate signal of success opened the door to an impressive future of organizational growth. CyberSeniors.org joined leagues with the U.S. Department of Agriculture's 4-H organization to sponsor the CyberSeniors/CyberTeens program. In this partnership, the 4-H's already existing "techno-savvy" group of "Teens Teaching Internet Skills" began using



their knowledge and expertise to help teach and assist seniors in the CyberSeniors' workshops. "This not only broke intergenerational communication barriers but it also supplied us with a much needed supply of volunteers to help in our cause."

With this help and the help of others, CyberSeniors.org has now grown to educate approximately fifteen thousand senior citizens nationwide in a span of only five years. Its multi-award winning curriculum (recently awarded with the 2003 "Mind Alert" award) has spread to at least ten other states and covers over sixty Learning Center locations in Maine, stretching from Fort Kent to Kittery. With nothing but good news ahead in the future, we should be sure to keep our eye exceptional Maine-based, community serving, nonprofit organization.

CyberSeniors.org always welcomes volunteers who would like to help it achieve its mission. To learn more about CyberSeniors.org and its members and staff, or for more information on attending workshops, sponsoring a Learning Center, or volunteering, check the CyberSeniors.org website at www.cyberseniors.org, or contact the staff toll-free at 1(888) 676-6622.

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property values

Building Matters: Revolutionary Portland

By Clemmer Mayhew III

Tate House: 1290 Westbrook St., Portland

Too often, the beginning of Portland's historic preservation movement is marked by an image of Union Station being demolished.

Actually, in 1931, the National Society of Colonial Dames (NSCD) in Maine had the foresight to purchase and restore the Capt. George Tate House, thirty years before the wrecking ball leveled the station and eighteen years before the National Trust for Historic Preservation was established. Due to this extraordinary commitment to historic preservation by the local Colonial Dames, the Tate House Museum is one of the nation's finest examples of pre-Revolutionary War architecture.



PHOTO BY CLEMMER MAYHEW III

"The Tate House's endurance has been a miracle," said Earle G. Shettleworth, director of the Maine Historic Preservation Commission. "Stroudwater's ensemble of Colonial and Federal period houses has survived three centuries of assaults. These various attacks resulted in the loss of all pre-Revolutionary War buildings on the city's peninsula."

Yet, the Stroudwater enclave has remained fairly intact. And, whether because of luck or indifference, the Tate House has even withstood the invasiveness of Portland's airport expansions and the contagious sprawl of the South Portland Mall.

"The tombstones in the Eastern Cemetery are the only remaining vestiges from that period in downtown Portland," Shettleworth added.

The Tate House was built in 1755 for Captain George Tate (1700 - 1794) and his family. Tate arrived in the colonies around 1750 to act as Senior Mast Agent for the British Royal Navy. In Stroudwater, the mast yard was along the banks of the Fore River, located down the hill from the imposing Tate House.

Scarcely settled in the mid-1800s, the Portland area's massive pine trees were well suited for tall masts to hold large sails, which assured England's maritime supremacy. George Tate, as mast agent, supervised the cutting and shipping of the pines. The trees were floated down the river to the harbor where they were shipped to England.

Built entirely from Maine timber and modeled after a London townhouse of the early 1700s, the Tate House was the first mansion constructed in Stroudwater. Capt. Tate sited his house between the Fore River and the Stroudwater River, with a clear view of the nearby mast yards.

Following a series of financial misfortunes, the Tate family lost ownership of the house and it passed through a series of owners. In 1853 it was sold for \$300. Later, it was divided into two apartments; each unit renting for six dollars monthly. Then, in 1931, the deserted and dilapidated house was purchased for \$2,500 by the NSCD-Maine, who proceeded to restore it. Even though Maine was in the height of the Great Depression, the Colonial Dames persevered.

In 1933, they formed a Tate House Committee, which undertook the restoration of the kitchen. Then, non-original timbers were replaced with authentic 18th-century lumber. Two years later, the property opened to the public as a house museum.

Between 1950 and 1958, the Colonial Dames retained architect William

M. Macomber, best known for his restoration of Mt. Vernon. He undertook a substantive restoration of the house, costing more than \$10,000. The one-story wing addition, probably destroyed during the 19th-century, was reconstructed along its original foundation outline. Distressed areas were reinforced with floorboards taken from a house on Free Street. A back bedroom and small bedroom were reconstructed with wood from an old barn.

The Tate House is one of two buildings in Maine, the other being the Burnham Tavern in Machias, with a unique clerestory in the gambrel roof. The building's restoration uncovered the unique break in the roof angle; a recess for a third-floor clerestory made from hand-hewn and pegged timbers. A massive brick chimney was positioned in the middle of the house, allowing for fireplaces in almost every room.

A Georgian-style doorway with inlaid pilasters and a triangular pediment atop a broken fanlight is a focal point for the house. The five-bay façade is covered with feathered clapboards. Tall, eighteen-light, molded windows on the ground level flank the entrance. Five panels of fifteen-light openings extend across the second level. Three twelve-light windows follow the width of the upper-level clerestory. Nearly all the window sashes are reproductions.

The Colonial Dames have recreated a pre-1803 interior; the year the Tate family left the house. Highlighted with Georgian details, the large central hall features a cove ceiling and winding staircase that leads to the upper-level rooms. The first-floor parlor contains pronounced moldings, paneled wainscoting, and raised-paneled doors. A replica of a corner Georgian cupboard adds to the period detail. The wall coverings, furnishings, and paintings enhance the dimensional experience of how a prosperous English family lived during the Colonial period in Maine.

Most of the houses erected in eighteenth-century Portland were not of the aristocratic stature of the manor house built by Tate. They were a series of simple, low, Cape houses, asymmetrical in form. Built by local craftsmen, these vernacular structures were not designed by architects or the work of master builders.

The few prominent eighteenth-century buildings that survived the 1775 bombardment and Portland's legendary 1866 fireworks were later demolished, making room for gas stations and parking lots. The Bryce McLellan House (1733), at the corner of York St./High St., lasted until the 1920's, when it was knocked down for gas pumps. The Greenwood House (1774), the peninsula's first brick house, was razed for a hotel. The most notable post-Revolutionary house that still exists on Portland's peninsula is the Wadsworth-Longfellow House (1785), also a historic house museum.

Today, the Tate House is one of more than 8,000 historic house museums in the United States. Ever since the State of New York established the Jonathan Hasbrouck House Museum in 1850, Americans have enshrined their history of domestic life. Historic house museums are an integral part of heritage tourism. They serve as excellent educational tools, important cultural resources, and vital economic factors for many communities. Yet, there is a touch of surrealism — the same society that maintains 8,000 house museums also abides with countless homeless people.

Nonetheless, the Tate House's inventive craftsmanship has been enjoyed by thousands of visitors. It stands for a significant chapter of our past, as alive today as it was nearly 250 years ago.

The Tate House Museum is open to the public from June 15 - September 30. Group tours may be arranged by appointment from April - October. The Tate House is a National Historic Landmark, one of eighteen in Maine. In 1997, the Colonial Dames purchased the Capt. James Means House (1797), across the street from the Tate House, continuing their dedication to historic preservation. Call 774-6177 for further information.

Clemmer Mayhew III is a research writer, historic preservation consultant and architect. *Building Matters*, a survey of architecturally significant structures in our area, is a recurring feature.

In Our Backyard: Energy Patrols Save Power and Money

By Andrea Lani

Environmental Specialist with the Maine DEP's Bureau of Air Quality

Imagine your local school saving \$4000 a year in energy bills, without spending a dime on fancy energy-efficient lights and appliances. Impossible you say?

Not for the kids at Holden Elementary School. Students helped the school save about \$400 per month on electric bills. That translates to \$4000 over a 10-month school year!

Holden's fourth grade class brought about these amazing savings through energy patrols. Students head out in pairs while their classmates are at lunch. First they record the day's weather and temperature, then they check the empty classrooms to see if lights and computer monitors are turned off. If they are, the classroom gets a "thanks" sticker on a special calendar. If not, they get an "oops" sticker that reminds them to be more careful the next day.

On Friday afternoon, the students tally up all the "thanks" stickers each classroom gets. The class with the most "thanks" stickers gets their name posted on the office bulletin board and gets to keep the Energy Patrol polar bear puppet in their room for the week. At the end of the day, the students also shut off the computers in the lab and make sure all outside doors are shut.

The students compared the school's energy bills for October, November and December with bills for those same months in previous years and found that the school was using about 650 fewer kilowatt hours (KWh) per month. Although the school has not yet done any research to see if some of these savings may have come from other sources, the teacher and students think most of the reductions resulted from their energy patrols. Not only does this energy savings translate into money savings for their school, it also means less pollution from power plants, pollution that contributes to acid rain, haze, smog, global climate change and mercury in fish.

Holden Elementary School is just one of about 30 schools in Maine saving energy using Energy Patrols. The Maine Energy Education Program (MEEP), which also sponsors the Electrathon, Junior Solar Sprint, Green Schools and other energy conservation programs, can help your school get started with energy patrols. MEEP representatives will visit the classroom and give the students some background instruction about energy issues and why energy conservation is important. Then they will train the students in conducting energy patrols. Contact MEEP at (207) 625-7833 or meep@psouth.net.

Those of us who are no longer in school can learn from the Holden students' experience and put energy patrols to work in our homes and workplaces. First, get the whole family or office involved and energized about saving energy and money. Then designate a team to periodically patrol the house or office, checking for lights on in empty rooms or appliances like TVs and computer monitors that are running when no one's using them. To find out how much electricity (and money) you've saved, keep your electric bills and compare them to the same month of a previous year. Once everyone gets in the habit of turning off unneeded electrical items, it's easy to save power and cash!

In Our Back Yard is a weekly column of the Maine Department of Environmental Protection. E-mail your environmental questions to infodep@state.me.us or send them to *In Our Back Yard*, Maine DEP, 17 State House Station, Augusta, ME 04333.

greener side

Health in the Garden

by David Neufeld

Our houses shelter us from the elements. Our gardens connect us to them. For each of us the balance we desire between shelter and connection varies. Following winter, especially this one, we are grateful for the shelter of our house and eager for the life-giving force of spring outdoors.

Nature will assert itself in the untended backyard or alley. But to give us the unique degree of connection that each of us craves, we need to make some choices. You may choose to let your yard appear wild, letting plants grow between broken paving and vines climb fences. Or you may civilize your yard with planters containing cultivated species that carry fragrance, color, or memories.



PHOTO DAVID NEUFELD

As the snow melts and the frost comes out of the ground we see our garden spaces in apparent devastation. I find this the most disconcerting moment in the garden season. It is hard to tell the dead from the living. But soon, the first buds will emerge. They signal the beginning of a tremendous rush of life, plants succeeding plants until the frosts of fall stop the clock.

Virtually all gardens are sanctuaries. In urban settings, they are a sanctuary for us and for nature. Successful sanctuaries marry two concepts, shape and content.

Shape: The shape of a place is created by what is in it, objects, and the space around those objects. The beauty of gardens is that the living objects change throughout the season. Trees leaf out. Perennials that emerge at ground level might tower over you by late summer. Annuals fill spaces by your intent or by "volunteering" into open ground. The bare yard of April can become the jungle of August. The joy of gardening comes from finding your place in this natural scheme.

Gardens evolve as we do. Here in Maine, we

have an extraordinary amount of time to witness the hard structure of our garden space, all winter. I call this "dream time" in the garden. This is when we can make choices, based on previous experience, about how to reshape our garden for the coming season.

Content: What will you put in your garden? What is already there? Here is where we must listen to the character and capabilities of our particular garden space. Plants have niches.

Some are broad, allowing the plant to thrive in a full range of exposures. Others are narrow, demanding special placement or care.

We will also listen to our personal tastes in

plants. Do you crave a piece of the Mediterranean in your yard or an alpine meadow? Given an understanding of the limitations and habits of our favorite plants, we can splice our dreams and our reality into the space we live in.

In my work as a garden designer, I've noticed that the urban gardens that were most relaxing were the ones that seemed most wild, as if nature had invaded. This of course was a controlled illusion. Whereas in rural areas, the more relaxing gardens tend to be more formal, a welcome bit of civilization amidst the woodlands or fields. Gardeners know that this is an illusion too. Soon the elemental force of spring will once again show us that life is powerful everywhere and will emerge wherever possible. This is healthy.

This is the first of a weekly column by David Neufeld. David Neufeld is owner of North Star Garden Design and North Star Stoneworks. He has designed and built gardens throughout southern Maine. Questions or comments can be directed to him at: northstr@megalink.net

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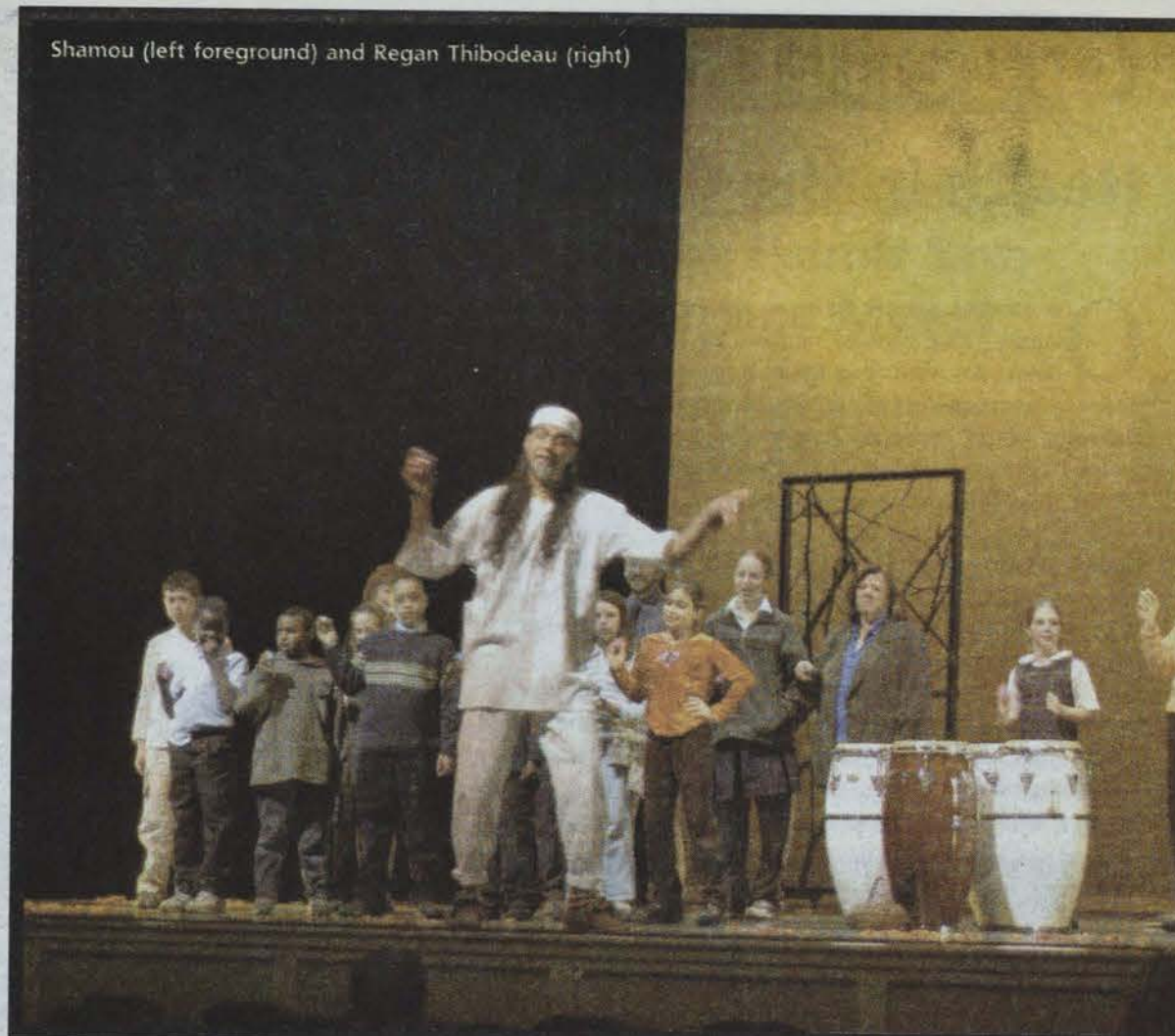
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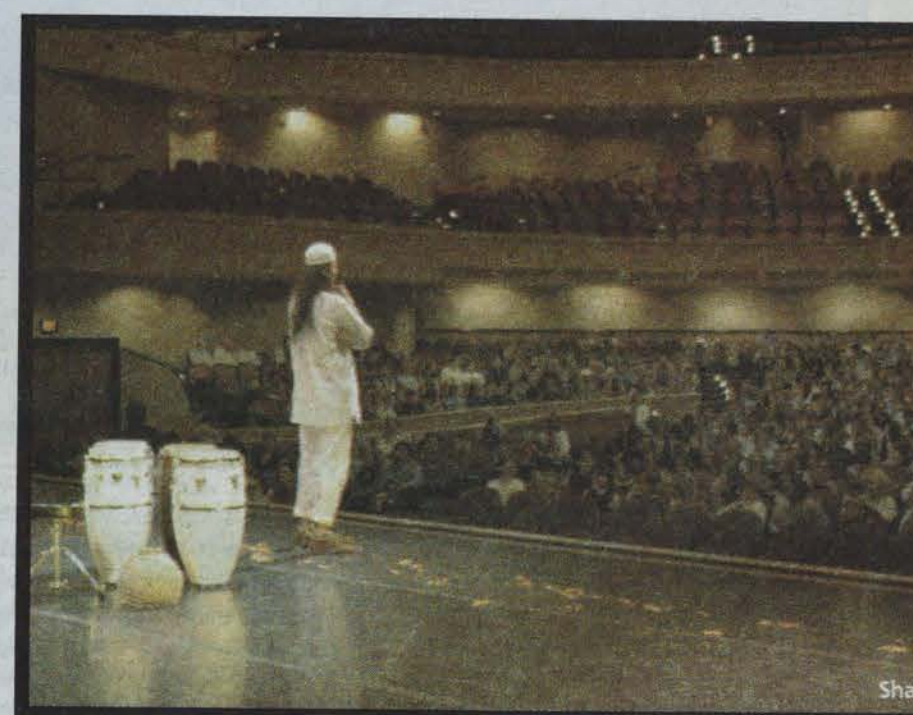
15



Shamou (left foreground) and Regan Thibodeau (right)



J.J. Muise and Clayton Marks III



Members of the Portland School of Ballet presented ***DreamBirds***, part of the *Dancing Words Project*. It tells the story of a Native American boy and his journey to adulthood using American Sign Language and dance. Choreographed by Daielma Santos with a pre-performance by Shamou, Percussionist, this event happened on March 22 at Merrill Auditorium.

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April 2003

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Volume 16, Issue 4

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volume 16, issue 4



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Crow Eatin' and Leaf Turnin'

It's amazing how life can surprise you every now and again. Sometimes, it can just grab you and prove to you that you're wrong. This happens to me quite often, as I'm the type who is quick to judge people, conclude that they are morons, and move on quickly with my life. Or, as well documented in previous columns, my handyman skills. My skills are next to nothing, so every time I pick up a hammer, it's a painful learning experience. I could change, I guess, but then I'd have nothing to write about. My life is a folly, a comedy of errors, and my job is to relay it to my readers and standup fans in a way that only I can, which is sophomoric, grammatically incorrect, and damn cute, if I do say so myself.

This week though, something cool happened. I had to run some cable in my new pad, so I jaunted to the hardware store. Within minutes, I acquired the correct parts, brought them to the new abode, grabbed the hammer, started swinging, and just a few moments later, I was done. I sat in astonishment at how I didn't screw it up, and a tear formed in my eye. I'm not sure if the tear was out of success, or if it was just fear that I wouldn't have anything to write about. I felt baffled. I had actually done something right, and I'm not sure I knew how to handle it. Before I knew it though, I would have a topic. I



My life is a folly, a comedy of errors, and my job is to relay it to my readers and standup fans in a way that only I can, which is sophomoric, grammatically incorrect, and damn cute, if I do say so myself.

would have an experience that would prove to me that yes, despite my recent victory, I was still an idiot, just a more confident one. I was faced to deal with someone I had written off as a complete tool months ago, and every time I encountered him since, I felt justified in my feelings. This guy was nothing short of a retrain in hillbilly clothing, and when he spoke it felt like walking into a freshly occupied public restroom; I just had to leave the vicinity, tout suite.

But today was different. I woke up knowing I was an asshole, I just didn't feel like being one when I encountered this particular stumbling excretion. Perhaps it was enlightenment, but probably not. The conversation oddly got off to a good start. I think we started talking about boobies, which never fails to stimulate my sedated intellect, and it just snowballed from there.

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ON FILM

The Hunted
Rated R
Running Time: 94 minutes

It shouldn't surprise movie-goers that Tommy Lee Jones agreed to co-star in William Friedkin's latest offering, *The Hunted*, for he personifies the role of a tracker—always in dogged pursuit of the bad guys (*The Fugitive*, *Men in Black*). What is surprising, however, is why Benicio Del Toro (*Traffic*, *The Usual Suspects*) would choose to waste his talents on a role fraught with scant dialogue, exaggerated anguish, and a predictable fate. Not to mention the obvious comparisons to Sylvester Stallone's John J. Rambo: the original tormented soldier on the lam in the Pacific Northwest.

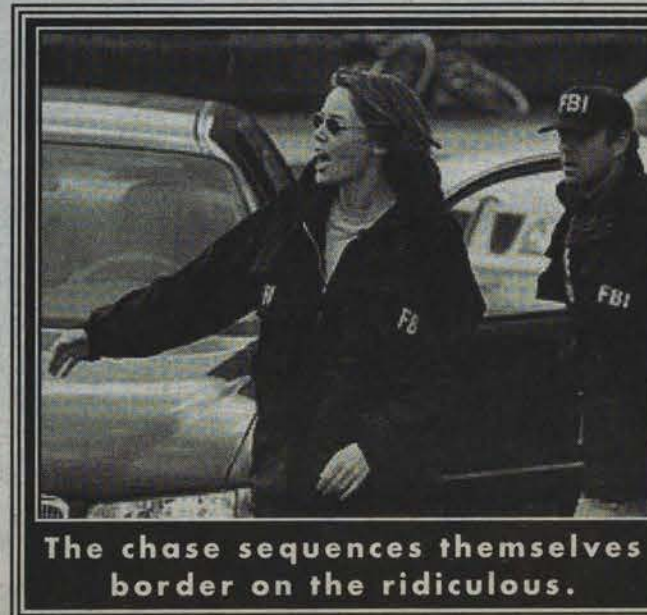
Mr. Del Toro plays Aaron, a soldier in the U.S. Special Forces who is awarded the Silver Star for bravery after assassinating a Serbian military commander. Unable to cope with his recurring flashbacks, Aaron goes AWOL and begins to butcher deer hunters in the Oregon woods. Realizing there is only one man capable of finding the killer, the FBI enlists L.T. (Mr. Jones), a tracker in British Columbia and one-time FBI consultant, to come out of retirement (or rather hiding) and begrudgingly accept one more assignment. He has no choice: the killer is one of his former pupils.

Through flashbacks we learn that L.T. once taught soldiers hand-to-hand combat. One of his basic tenets warned students that killing, though physically easy, is an act very difficult to regulate—which explains Aaron's current situation. In addition, we learn L.T. refused to open Aaron's letters that contained explicit pleas for help (it seems the pupil developed a patriarchal reverence for his teacher). The resulting guilt, however, forces L.T. to make choices he has spent a lifetime avoiding.

Mr. Friedkin, the Oscar winning director of *The French Connection* (a film renowned for its car chase sequence), fails to capitalize on the potential chemistry between Mr. Del Toro and Mr. Jones as the latter chases—and catches—the former

repeatedly throughout the film. It is an ambiguous cat and mouse thriller where the line constantly blurs between who is the cat and who is the mouse.

The chase sequences themselves border on the ridiculous. At one point, Aaron steals a car and frenetically drives it down a suburban street only to make a quick turn and instantly hit rush-hour city traffic—complete with skyscrapers and crowded sidewalks. Adding to the absurdity, L.T. chases the stolen car on foot after jumping off a second-story roof! By the third act, Mr. Jones looks as if he is going to drop



The chase sequences themselves border on the ridiculous.

dead of sheer exhaustion (or humiliation). In addition to cars and humans, L.T. is capable of chasing animals, bicycles, and trains. He also has an unbelievable knack for finding footprints on any surface: forest bed, wet

sidewalk, and a freshly cut lawn.

For those who fear paying top dollar for a product sight unseen, relax, *The Hunted* offers the obligatory government cover-up, feigned love interest attempt, as well as numerous scenes of gratuitous and superfluous violence. The salient question in regards to *The Hunted* is how the trio of Mr. Friedkin, Mr. Jones, and Mr. Del Toro—all Oscar winners—managed to bungle this movie. Maybe the answer lies in the fact that it has been a thirty-year drought since Mr. Friedkin last achieved both box office and critical success for one of his films (*The Exorcist*, 1973). If that is the case, don't expect *The Hunted* to bring the well-needed rains.

—David Tartaglia



Illustration by Max Kelly

"Never try to tell everything you know. It may take too short a time." —Norman Ford

OSCAR COMMENTARY

The Politics of the Privileged

By the time you read this, the 2003 Oscar winners will be old news. The gilded trophies will be shelved, and the speeches forgotten.

The losers will lick their wounds, the winners rejoice, and Hollywood's next crop of hopeful talent will scatter to the wind as scripts are written, casts assembled, and actors take their places.

They will stand in front of lights and cameramen, sound stages and special effects crews as next year's mélange of motion pictures are born and brought to fruition.

And the ceremony's pomp and circumstance will begin anew.

The Academy Awards is a venerable tradition that has sustained an industry, in a country hungry for motion picture entertainment, for a span of 75 years, producing as many memorable moments as the industry achievements it observes.

Almost as much as the motion pictures it celebrated, U.S. military operations in Iraq took center stage at the Oscars ceremony last month.

When confident upstart Adrian Brody stole the sacred "Best Actor" slot away from Hollywood veterans like Nicholas Cage and Jack Nicholson, he encouraged the audience to "pray for a peaceful and swift resolution" to the conflict.

Brody won the award for his portrayal of a piano prodigy in the Roman Polanski film *The Pianist*.

He said his work in the film had made him "very aware of the sadness" caused by war. His eyes threatened tears in his acceptance speech, as he remembered a hometown friend who was stationed in Kuwait.

Documentary filmmaker Michael Moore, who won an Oscar earlier that

While it brought out the best and the worst in Hollywood's boldest and biggest names, it fell dramatically short in awarding credit to the people, now, who have earned it most.

It is not a ceremony that has ever been renowned for serious displays of substance or meaningful subject matter.

It is, however, renowned for preferring to push pageantry and leftist political platitudes.

It is renowned for being filled with the elite of fashion, film and all the glitterati in between.

Ladies and gentlemen, lest we forget, it is famous for being no more than an entertainment industry spectacle, a contest of celebrity, a gathering of all that glitters on the silver screen.

And nothing more.

In fact, as the cameras captured the show live in Hollywood's Kodak theatre on March 23, Iraqi infantrymen on the other side of the world battled the best and brightest of America's military in the scorching desert.

As the cameras captured host Steve Martin's caustic, comic barbs directed at Tinsel Town's elite, the American casualty list in Operation Iraqi Freedom was growing.

As the audience simultaneously applauded and booed filmmaker Michael Moore's rambling diatribe against the controversial war, American soldiers were being broadcast on Iraqi television, looking haggard and nervous.

night for his feature *Bowling for Columbine*, echoed his opinion in a different manner.

After inviting his co-nominees on stage with him, Moore launched into an anti-Bush tirade.

"We love non-fiction," the filmmaker said, "and we have a president who won a fictitious election and sends us to war for fictitious reasons."

His remarks set off a spat of applause, followed by boos, which became so loud he could not be heard finishing his speech.

Mexican actor Gael Garcia Bernal also took the stage attacking the war, saying the "necessity for peace in the world is not a dream but a reality."

The conflict in Iraq illuminated last month's ceremony in a way that nothing else could.

The awards show certainly had its share of memorable moments this year.

While it brought out the best and the worst in Hollywood's boldest and biggest names, it fell dramatically short in awarding credit to the people, now, who have earned it most.

So, in the interest of preserving the Academy's proud tradition of honoring talent, hard work and dedication, I would like to present one final award, left off the evening's rambling list.

As throngs of protestors and patriots

continue to swell, and as war mongers, war veterans and the war-weary continue to use platforms like last month's ceremony to preserve the politics of the privileged, I announce this last award's winner.

Actually, it's a tie.

The actual figure among whom to divide the award is sketchy, but it's somewhere close to 300,000.

That's the number of American soldiers now fighting a ferocious enemy in a far-off land.

That's the number of servicemen and women who, by their example, teach us that pleasant entertainment in the form of the Oscars ceremony is nowhere near as valuable as a human being who would lay down his life to safeguard the freedom of another.

That's the number of reasons we have to even enjoy things like the Oscars, con-

certs, films, books, television shows, and anything else that falls under the category of entertaining us.

But they, of course, don't do what they do so we can enjoy the liberty of entertaining ourselves.

They do it so that we, as a nation, may remain forever free.

Ladies and Gentlemen, the award for outstanding service in defense of a grateful nation goes to the men and women of the United States Armed Forces, a group of individuals who teach us to keep things in perspective as best we can, that things like the Oscar awards ceremony, is nothing but a contest of celebrity, just a simple television show.

And nothing more.

—Andy Meek

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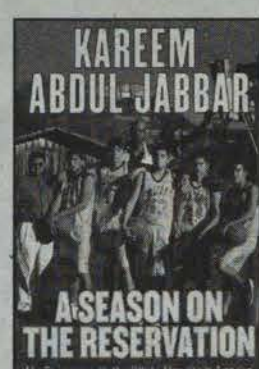
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BookReviews

Joe Gutenberg

A Season on the Reservation
Kareem Abdul-Jabbar,
with Stephen Singular
© March 2000
William Morrow
209 pages, \$24



There's been some kind of screw-up and, for the first time in many months (years, actually), I'm on vacation right now, not here in the pages of FACE. I didn't want to leave you without news of a book, however, so I've gone back a few years to one that I read and meant to review, but somehow it slipped by. (It seems to have slipped out of print, as well, never even making it into paperback.)

Subtitled "My Sojourn with the White Mountain Apache," this memoir describes the four months Kareem Abdul-Jabbar spent in 1998-1999 earning \$1 as an assistant coach for the Arizona high school Alchey Falcons basketball team. They play in Whiteriver, a small town of 3,000 more than a mile above sea level. Surrounded by 800,000 acres of ponderosa pine forest, the town is, to put it more precisely, in the middle of nowhere. The Falcons do have a nice, \$6 million stadium, however, and take the game very seriously. When Kareem arrives, he finds 60 kids trying out for the team. The Falcons had lost the state championship by three points a year earlier, and think they might go all the way this time.

"We had a lot of guts and a lot of potential, but having potential in the world of sports means that you haven't fulfilled it yet," he says about the team. "The most unusual thing in athletics is not finding gifted players; they are everywhere across the country. It's finding someone who can reach his full potential."

The real question, which the book explains, is why Kareem wasn't involved in coaching much earlier, and at a higher level, following his 20-year pro career. Arguably the greatest basketball player of all-time—he lost one game in three years of high school play, and only two games in three years of college, while winning six straight championships, to which he added six more titles in the pre-tattoo NBA. He's also the only player ever, in professional baseball, basketball, or football, to be league MVP six different times, and a

very intelligent guy.

It took the Apaches to give him a chance and, after his mother died, he was ready for a change from big-city Los Angeles. *A Season on the Reservation* describes Abdul-Jabbar's relationships with the young players and the other coaches, his love for the fundamentals of the sport, the excitement that returns during close games, no matter what the stakes, and the culture differences between Whites, Blacks and Apaches. It's also, in parts, a travelogue, and a history lesson. A fascinating mix, all in all, but unfortunately the Falcons' season (and the book) ends abruptly in the post-season when an opponent throws in a long, fluky 3-pointer as time runs out.

Kareem first came to the area to visit Fort Apache, five miles southeast of the school, while researching an earlier book, *Black Profiles in Courage*. A history buff, he collects 19th-century Western art and artifacts, especially from the Black troops called the Buffalo Soldiers. As he is a definite individual, so this probably will be the only basketball book, ever, illustrated not with photos of fast breaks or dunks, but of the cavalry weapons and clothing in his collection.

Another out-of-the-ordinary basketball book, by the way, is *Sacred Hoops* (Hyperion, 1995) by Phil Jackson. Jackson, a contemporary of Kareem's who was a steady but unspectacular NBA player, now has coached nine of the last 12 NBA championship teams, a remarkable record. (People who think the players, and not the coach, make the team should note that Michael Jordan had been in the NBA for five years, including two with Scottie Pippen, and won zip before Jackson took over the team. Likewise, before Jackson arrived in Los Angeles, Shaquille O'Neal had been a pro for seven years, including two seasons with Kobe Bryant, and won nothing.)

Jackson's parents were evangelical Christian ministers, and he was raised strictly before veering off into studying Zen Buddhism and Native American wisdom. It's a unique mix, which makes his theories interesting reading. My favorite quote in the book comes from Paul Valery: "The best way to make your dreams come true is to wake up."



Mail Call

By Scott Wood

One day last week, I received the following pieces of mail:

• **Bills:** Rent. Electric. Telephone. Credit card. Car payment. Lawn Care. Doctor's. Dentist's. Psychiatric Consultation. Trash Service. Columbia House (for a CD that no one in his right mind would order voluntarily). And a dun from the library for an overdue book—*How to Pay Your Bills On Time and Stay Out of Economic Hot Water*.

• **Notice from a Collection Agency:** Another nice letter from the bill collector. And since he collects bills, I'll just send him mine.

• **Letter for Gomer Bass:** I am not Gomer Bass. It's not even the correct address. Obviously, the mail carrier is ad-libbing.

I don't know a Gomer Bass. Do I? Maybe he's getting some of my mail. Maybe he looks like me. He could be a dead-ringer, a double. People are constantly asking me if they know me from some place, telling me they saw me here and there when I wasn't here and there. Maybe they saw Gomer Bass and simply assumed that he was me. People probably tell Gomer the same thing, mistaking me for him. Maybe I'm the double, the copy, the clone. Or maybe, just maybe, we're one and the same person, leading two lives, two separate, widely different lives. I bet he's having more fun. More money, a social life, a car that doesn't limp. That's not fair. I am him. I am Gomer Bass. So that means I can open his mail.

• **A notice concerning an unpaid dept from a man with an Italian surname.** Gomer Bass? Never heard of him.

• **Birthday Card from My Mother:** Birthday this month. Cards used to be welcome. Now, at this late date, they seem like notices from Death, warning you that life is running out.

I don't have birthdays. I had a birthday. Long time ago. I showed up naked. Cold. Wrinkled. Shrivelled. Slimy. Practically blind. I had bad hair. It wasn't one of my best days. And there was no party. No presents. I don't want another birthday.

In the card, mom asks me what I want for my birthday. I don't know. That's a sure sign of rapidly advancing age—when you don't want anything for your birthday. When you're a kid, you want a thousand things. Someone asks you what you want, you unfurl a list 30 feet long. When you're older, staring back at middle age, it is difficult to think of anything you really want. Well, outside of a new Mercedes sport coupe, an Oscar, and a summer home in San Sebastian, Spain.

Indeed, it's easier to make a list of things you don't want. There are scores of things I know I don't want. Such as:

- a pig cooker
- a thong purchased at a thrift shop
- a coupon for a weekend at a resort frequented by underworld hit men looking to hone their skills
- a gift certificate to a shop specializing in contagious skin conditions
- a root canal job by someone who cannot speak English
- jury duty
- a flea collar (an utterly absurd item, anyway, as I cannot imagine a flea wearing a collar.

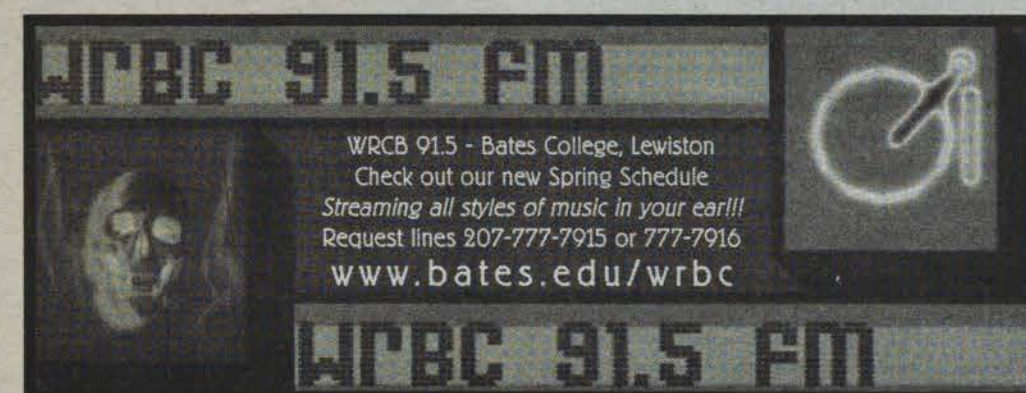
How would you attach the tags? Can you purchase a matching leash? Is it really possible to take your flea out for a hop around the block?

• **Announcement That I Might Have Won One Million Dollars:** Yes. Right. And I might have been selected to receive the Nobel Prize for Chemistry, Physics, Medicine, Literature, and Peace. Or I might have been born the only son of a sultan of one of the oil-rich Arab states. Or I might have stumbled over the long lost treasure of Blackbeard.

• **An Envelope Packed with Coupons:** All of which have expired. That's why the envelope is black. Funeral expenses will be dear.

• **Junk Mail:** Three pieces of junk. Real junk. A wrecked, rusted '88 Cutless Supreme, the frame of a dirt bike, and a dilapidated love seat. I'll just set them out in the front yard until I figure out what to do with them.

• **Love Letter:** From someone named Suzanne P. A letter so over-heated, so steamy, so titillating that it peels the inhibitions right off your frontal lobe. Unfortunately, it's addressed to occupant.



face April 2003 • pg nine

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"If at first don't succeed, find out if the loser gets anything." —Bill Lyon



Illustration by Max Kelly

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face April 2003 • pg ten

"I'm too shy to express my sexual needs except over the phone to people I don't know." —Garry Shandling

Hip-Hop Nation

Lee L'Heureux

KRS-One: Still Teaching

Since jumping into the hip-hop scene in the early 1980s KRS-One has always delivered a different message. Even in his first group Scott LaRock and the Celebrity Three, KRS was writing anti-nuclear weapon songs. Since the early 1980s KRS has taken a long, tough road to 2003 but on April 4 at the Asylum in Portland fans will be able to see this legendary hip-hop icon live and in person. On Friday night the fourth KRS will be performing with a host of other artists featured on the *Saturday Night Agenda* compilation album that is originating in Boston. Maine's own Poverty, recently signed by ARTISTdirect Records, is also on the bill.

In 1985 KRS and longtime partner Scott LaRock formed Boogie Down Productions and became the definition of consistency releasing almost a classic album every year from 1987-1995 under both the name Boogie Down

the culture that KRS has worked so hard to preserve over the years and promote into the future.

The recent KRS-One releases have not lived up to his last album deemed good by critics, the self-titled *KRS-One* release in 1995. His last two albums on Koch Records have come under constant fire from critics. His latest two releases *The Mix-Tape* and his gospel rap album *Spiritual Minded* have not sold as well as past albums and have not been well received by fans. Some of his critics have labeled him a hypocrite for preaching peace yet, at times, including his beef with Nelly, practicing something else. However, even writing a negative paragraph on KRS is hard for a hip-hop fan to do. This one man has done more for the promotion of hip-hop than any other person that has ever clutched a microphone. Although some have criticized his message lately it should not be lost. He currently teaches and lectures at all Temple of Hip-Hop events and has been an honored guest



This one man has done more for the promotion of hip-hop than any other person that has ever clutched a microphone

Productions and KRS-One. Included in that span were the classics, "Criminal Minded," "By All Means Necessary," "Return of the Boom Bap" and others. Unfortunately Scott LaRock was not around to witness the rise in popularity of his group as he was killed in an attempt to break up a fight in the Bronx in the mid-1980s.

More important than the rising popularity is the message that he conveys in his music. Renowned for being a conscientious rapper KRS has been on the forefront of the fight to stop violence. He began the foundation entitled "Stop the Violence" and recorded "Self Destruction" which raised over \$600,000 for the National Urban League. In addition to fundraising efforts for urban renewal and the elimination of violence KRS also promotes the preservation of the culture of hip-hop. In 1998 KRS, in conjunction with the Temple of Hip-Hop, founded the first ever Hip-Hop Appreciation Week which has continued to the present and is scheduled to take place again in mid-May of this year. The organization works to promote all aspects of the hip-hop culture. People often use the terms rap and hip-hop interchangeably. But rap music or emceeing is just one aspect of the culture of hip-hop in addition to graffiti art, break dancing, and DJing. It is this culture and the history and derivation of

at Harvard, Yale, and countless other prestigious institutions. He has publicly apologized for his instances of hypocrisy and claims that his message is still strong and that he is not fazed by the critics. While his last few albums have not been as successful, some of his latest singles have shown recent strength including "The Message 2002" on the *Saturday Night Agenda* album and "Clear em Out" on the *Difference* album. His message and classic music will once again be on display Friday, April 4 at the Asylum in Portland. An inductee into the Hip-Hop Hall of Fame and an artist sure to be inducted into the Rock & Roll Hall of Fame (along side Run DMC) the opportunities to see him live are likely dwindling. This is one opportunity that all hip-hop fans should take advantage of.

Questions, comments, concerns are always welcome: hiphopnation897@aol.com

Lee L'Heureux is the host of Central Maine's longest running hip-hop radio program, *Hip Hop Nation* broadcast on WMHB Thursday nights. In addition, Lee is the Music Director at Maine's first commercial hip-hop station, WRED and he is also the East Coast director for ESP Media.

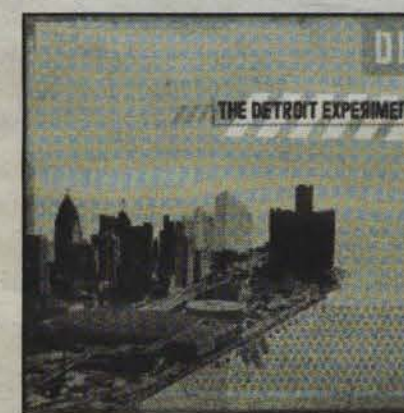
Got Funk?

by Eric Poulin

The Detroit Experiment (Rope-a-Dope Records)

Following the success of their prior city-specific experiment, the people at Rope-a-Dope Records decided to move it from Philadelphia to Detroit. And you have to admit, the concept itself is exciting: get a number of musicians from the area, put them together, and see what they come up with. The result, of course, would ideally create a unique portrait of the musical character of a city.

In Detroit, the results weren't as clear a marriage of different styles as in Philadelphia. There, hip-hop and jazz were united in a way that retained their individual appeal while simultaneously creating something refreshingly new. But in Detroit, except for a few tracks, the album is pretty standard jazz/fusion fare. There are a few exciting tracks such as the angular opener, "Space Odyssey," the achingly beautiful acoustic track, "There Is a God," and the '70s funk of "Church."



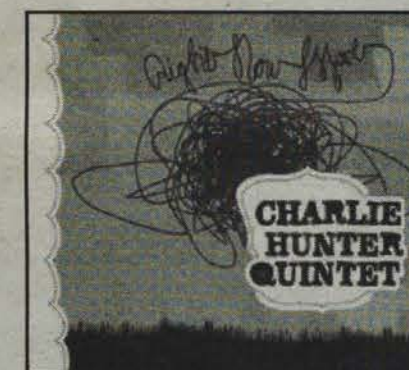
But my chief criticism of *The Detroit Experiment* is with Carl Craig, one of the core contributors and the producer of the record. His musical contributions manage to mar many of the otherwise decent tracks with his cheesy super-imposed synthesizer tracks. At worst, they make the songs sound no better than canned elevator music, and at best you can occasionally manage to forget they're there.

Bottom line is: if you're interested in the experiment of it, the album is worth the purchase if only for the few stand-out tracks mentioned earlier and, of course, if you happen to love cheesy synthesizers. But the cohesion of the album leaves something to be desired, so if you're looking for an outstanding album from top to bottom, look elsewhere.

Right Now Move The Charlie Hunter Quintet (Rope-a-Dope Records)

Charlie Hunter has an undeniably unique vibe that, admittedly, takes some getting used to. For some time I couldn't help but get caught up in the apparent gimmick of Charlie Hunter playing his custom built 8-string guitar (2 bass strings and 6 guitar strings). Aside from the obvious technical ability required to play such an instrument, I couldn't help but wonder how much he could do were he to free himself from the bass line and play completely uninhibited. However, the more I become accustomed to his style, the more I can't help but feel something would be sacrificed were he to hire a bassist and play a standard 6-string guitar.

The album that cemented this for me was his latest and first release on Rope-a-Dope Records, *Right Now Move*. On it, Hunter has moved up from the quartet to the quintet featuring himself on guitar/bass, Derek Phillips on drums, Curtis Fowlkes on trombone, John Ellis on tenor saxophone, and Gregoire Maret on chromatic harmonica. He's chosen fine musicians that complement his laid-back, groovy style. And, quite notably, all of them strengthen his deserved



jazz credibility, a trait only legitimately shared in the contemporary jazz/funk scene with Hunter's friends Medeski, Martin, and Wood.

Right Now Move features sophisticated playing and writing throughout that's equally appealing to straight-ahead jazz fans as well as jam-happy hippies. From the swinging groove of "Oakland" to the blues stomp of "Try," the album delivers.

Bottom line: if you're looking for an outstanding album from top to bottom, go ahead and check this album out. [See also Doug Collette's comments on page 31]

Eric Poulin is the drummer for The Apocalypse Brass Band, and DJ of Sound Contraposition on 1-4AM late Monday night/early Tuesday mornings on 90.9 WMPG. He can be contacted at epgofunk@hotmail.com.

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face April 2003 • pg eleven

"You've got to take the bitter with the sour." —Samuel Goldwyn

BROTHERS IN MUSICAL ARMS: GOOD CHARLOTTE

By Rex Rutkoski

After all they've been through in real life, the challenges of the music business probably don't seem so challenging to the co-founders of Good Charlotte.

When Maryland twins Benji (lead singer) and Joel (lead guitarist) were 16, their father walked out on Christmas Eve, leaving their mother to care for four children. The resulting financial tailspin led the family to being evicted from their home. The brothers stopped using their father's last name. At one point, a shed on a neighbor's property was home for their mom. The boys, taunted and made fun of in high school for their hand-me-down clothing, struggled with poverty but took comfort in music. Eventually they formed Good Charlotte, taking the name from a children's book.

Their mother was their biggest supporter, giving them her only vehicle to play shows while she offered to either walk or catch a ride to work.

When they graduated from high school in 1997, mom gifted them with airline tickets to California so they could follow their dream.

Her belief paid off. Good Charlotte's "Little Things," inspired by their own high school horror stories, was a modern-rock hit in 2000. It emerged from their self-titled album debut, which found a home on *Billboard's* Heatseekers charts for more than 90 weeks.

YM magazine has dubbed them "The Next Big Thing," they landed a spot on the Warped Tour, and the brothers have been hosting MTV's *All Things Rock* video show.

The video from "Lifestyles of the Rich and Famous," the first single from their new album, *The Young and the Hopeless*, featured high profile guests Chris Kirkpatrick of 'N Sync and Kyle Gass of Tenacious D.

The CD offers commentary on the breakdown of the American nuclear family, as well as tapping into many areas of youth angst. *Rolling Stone* has praised it for being pop-friendly, and laden with punky grooves and sing-along choruses.

Through the sometimes troubling subject matter on the CD, Benji wants to offer hope.

"We want kids to say, 'We don't want to be like you.' We want them to be proud."

"I want people to take something positive from the music, to spread a good thing, to show kids they can do what I do," Benji says. "We all came from kind of a diverse spot in life. I want to show people they can do anything. I want people to respect each other."

He believes the band, which includes Paul Thomas on bass and Billy Martin on guitar, is making an impact with that message. "If we can take that to the rest of the world, what we have been doing with the kids and our fans, and the kind of community we built among our fans and with other bands, it would be great," Benji says. "We demand that people respect and help each other, and we demand and teach people to treat each other well. I hope we can take that around to a mainstream kind of audience so they can see something other than negative." The brothers, now 23, refuse to be beaten down by their circumstances while growing up.

Benji says he feels like his dad affected his life in a bad way for long enough when he was younger, and he is not going to let him do it anymore. He refuses to carry that burden of being hateful and angry. That's why he describes "Emotionless," a track on the new album, as a song of forgiveness. "I'll forgive him for my sake. I won't let those feelings about him affect the way I



treat other people or the way I live my life," he explains.

He says Good Charlotte's audience is "mostly kids who don't fit in."

"They couldn't really fit in anywhere else. They are not like punks. They are kids who, pretty

"We don't want to be like you." We want them to be proud."

much like I was in high school, didn't really fit into anything," he says. "They are kids who, if they went to a punk show, would not feel like they were part of it. At our shows, no one cares who is there. There are all different kinds of kids. It's not about that. It's about being at our show and we have an open door."

Anybody is welcome."

"The Anthem," another cut on *The Young and the Hopeless*, is described by the brothers as a song for the so-called "losers" in every junior high and high school in the USA. They hope "The Anthem" will help listeners get through the day.

Benji: "Music is so powerful. 'Anthem' is about being proud of not fitting in. It's 'I'm glad I'm not like you,' and being proud of not being the status quo. It's all so shallow crap and everything, and feeling like you have to have this and this and this."

"We want kids to say, 'We don't want to be like you.' We want them to be proud."

"We all came from kind of a diverse spot in life. I want to show people they can do anything. I want people to respect each other."

Everyone in this country feels the pressure of having to fit in every day, he acknowledges. "They feel like success is a car, a

He sees that realness as the band's strength.

"That's the best thing about us. We might not be as flashy or whatever as some groups or people. What you see is what you get. It always will be. You know what you will get. We are just really honest with ourselves and everyone."

He and his brother write really well together, he says. "We write a lot of personal songs." It is special being able to play music with your brother, Benji says.

"That's as old as time with music and brothers. There is something that can't be manufactured and something that can't be created," he says. "It's just there or it isn't."

There's a better chance of forging that bond when you happen to

be brothers, he says. "John Lennon and Paul McCartney weren't brothers, but they definitely had that brother vibe. A lot of times brothers have that bond. They share a lot. I don't know what it is, genes or whatever, but we just got lucky. We are best friends who have been together our whole lives."

Music is powerful glue for that bond. "Music has just become more than I ever thought it would ever be," Benji says. "It's my life now. It's kind of like a tool and I really think it's like a prism. Every musician and songwriter is sort of filtering through the same stuff, but it's all coming out in different ways. When you look at a prism at different angles, the light is always gonna be a little different. Each musician might filter in a different way. I have a really big respect for people who do music. Even if I don't like it, I respect they are making music and working hard."

Benji is still amazed at where the brothers' love of music has brought them. "I'm blown away at the journey so far," he admits. "Every day I thank God for what I have and the life I live. I know a lot of people don't get to live the kind of life I do. It's amazing, the things I've been able to see and the places I've gone."

Through it all their mother remains their biggest fan.

"All our moms are awesome," he says of the members of Good Charlotte. "They all are really strong women who helped us out in different ways. We are just really lucky. I might not have a dad, but I have an awesome mom who gives me enough love for three dads."

Good Charlotte will be playing at the Civic Center in Portland April 25th.



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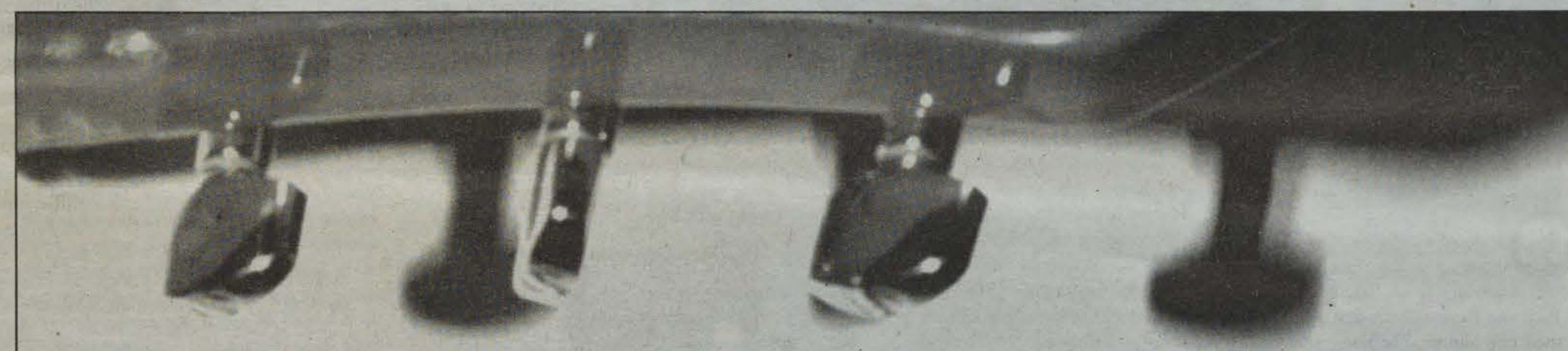
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WATCH OUT! SHE HAS A ROCK IN HER HAND: THE LAURIE JONES STORY

her latest song. Maybe, she thinks, no one will ever hear her songs. Or maybe, even if people do hear

long drive back from some gig somewhere. But I always knew that I wanted to do music and I've always been willing to do whatever it took to do it. It's just that, sometimes, I start to wonder how long I'm going to have to keep paying my dues."

Being the ambitious person that she is, Jones began paying her dues early, while still a member of the Lubec citizenry, signing on as the "chick singer" in a band whose members were for the most part uninterested in her songwriting ability.

"I had to sing heavy metal and hard rock songs," she says. "As a reward, I got to do a few songs that I actually enjoyed singing. I'd do a Motley Crue song, then a Blondie song. Then a few more Motley Crue songs in exchange for being allowed to do a Cyndi Lauper or Scandal song."

That earlier era of musical compromise led several years ago to a connection in Nashville which, at the time, seemed to be the beginning of much bigger and infinitely better things. Unfortunately, as so often happens with the vagaries of life as a musician, things didn't work out as she had hoped.

"When you're in this business," she says, "you're willing to do whatever it takes to succeed. I met some people who I thought were going to help me, and I went along with their ideas for what I should be doing with music, but I ended up getting screwed."

One of those ideas involved the recording of a CD of country cover tunes that, although graced with Jones' distinctive, emotionally-charged voice, fell far short of providing the promised breakthrough into the national music scene. Not only that, but when the country dust set

them, they won't like them. But both possibilities are inconsequential in comparison to the fact that, at some recent point in her young life, she has come to the realization that writing songs and singing them are the only things that she really wants to do.

Ask Laurie Jones to expound even further on what it was like to have been an aspiring female singer/songwriter in Lubec, Maine, and she will do her best to put a positive spin on her past. She knows that it isn't easy for any aspiring musician, any-

"But I always knew that I wanted to do music and I've always been willing to do whatever it took to do it. It's just that, sometimes, I start to wonder how long I'm going to have to keep paying my dues."

where, to hold on to the dream of making a living at his or her craft, to resist the temptation to join the rank and file and go for a weekly paycheck instead of living the hand-to-mouth existence of most working musicians.

"I still struggle with that," Jones says. "I struggle with it every day. Especially when I come home late at night after a

singer/songwriters and gives her songs their captivating edge. Drawing on her early love of arty performers like Debbie Harry, David Bowie, and Adam Ant (yes, Adam Ant), she manages to infuse even her "folkier" songs with a gutsy edge that has its roots in eighties New Wave and Punk but is never anachronistic or derivative.

Backed by a strong core of musicians that includes bassist, Walter Howland; drummer, Steve Peer; guitarist, Ian Parker; keyboardist, Michael Townsend; and harpist, Ron Parent, she can emotive with the melancholic intensity of a pre-rehab Shawn Colvin, and then, on the very next track, kick ass like a latter-day Chrissie Hynde. But in the process of having finally found her voice, Jones has also come to grips with the fact that, in order to make it in the music industry, more than just talent is required.

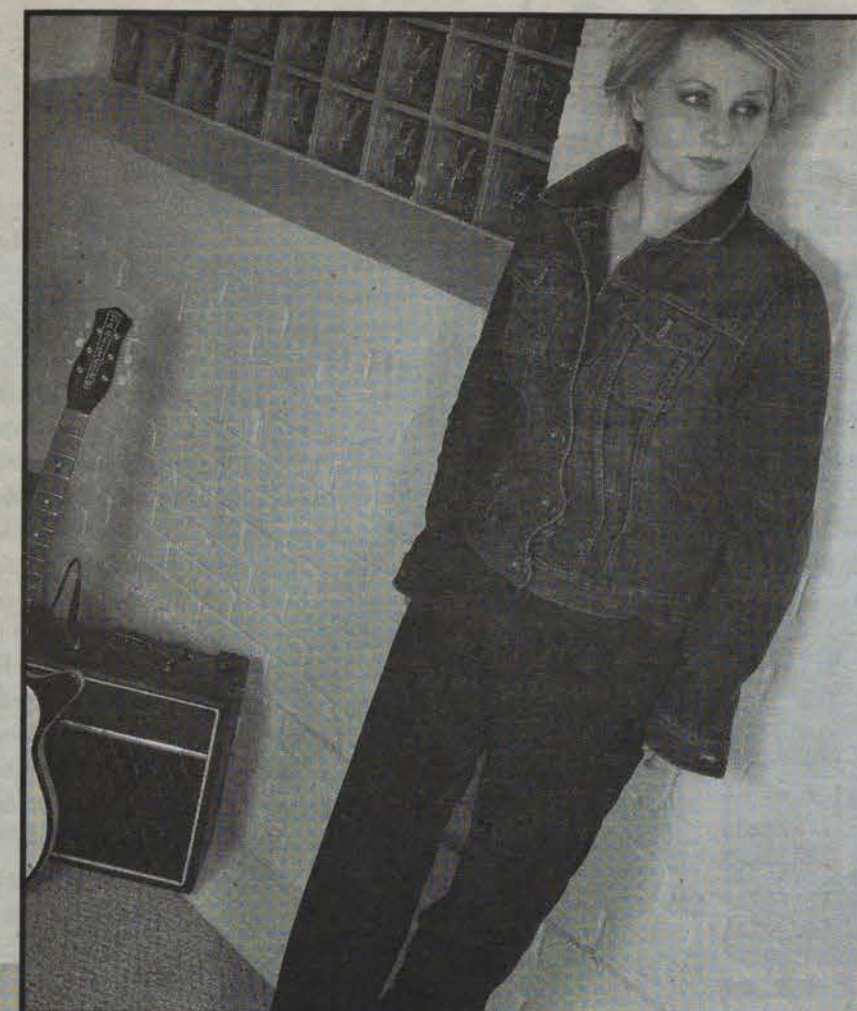
"You have to make things happen on your own," she says. "You have to be smart about the business aspect of things. It's important to choose carefully the places where you play and to think about where each performance is going to lead."

Jones is aided in her quest for recognition by drummer and collaborator, Steve Peer, himself a veteran of such iconoclastic bands as TV Toy, whose no-holds-barred vision of Jones' star potential prompted him to book her into the Kashmir Club in London last February. Since finances didn't allow Jones and Peer the luxury of bringing along the rest of the band, Jones accompanied herself on guitar, something she had only done sporadically since sustaining a wrist injury the previous summer. The positive reception she received from the Brits was sweetened by the fact that the Kashmir Club actually has a rule stating that patrons must be quiet while artists are performing.

Stateside, Jones' gigs haven't always been so satisfactory. During her recent, infamous "Borders Tour," she played to less attentive audiences in exchange for being allowed to promote her CD. It was, for Jones, further confirmation of her belief that the inherent rush of performing onstage is less important than her ongoing cultivation as a songwriter. Especially since, non-paying Borders gigs aside, her last CD received a shining review in *Goldmine*, the national music publication that serves as the unofficial banner for serious artists more interested in getting their message across than in becoming the music world's flavor of the nano-second.

"If I had to choose between singing

"The future is much like the present, only longer." —Dan Quisenberry



"I don't understand where the ability to sing comes from. I've just always been able to do it. But I have to write. When I'm working on a song, I can't relax until it's finished. I can't do anything until it's out."

and writing," she says. "I would definitely choose writing. I don't understand where the ability to sing comes from. I've just always been able to do it. But I have to write. When I'm working on a song, I can't relax until it's finished. I can't do anything until it's out."

That doesn't mean that the Muse is always waiting in the wings to speed the process along. As a case in point, Jones cites a trip she and Peer made last year to San Diego, where Peer thought the change in scenery and weather might diffuse her writer's block and provide the inspiration for some new songs. But the trip had just the opposite effect. Songwriting took a back seat to soaking up the sun and playing tourist, and by the time she and Peer were on their way home, Jones was feeling even more cut off from her usual surge of creative energy.

"You can't just decide to write a song," she says. "It has to come on its own. It wasn't until Steve and I were on the way home, and he took out his guitar and started playing some chords, that I even started to come up with the lyrics for the song that ended up being 'Better Days,' which is one of the songs that will be on our new CD."

Jones' new CD, which is still in production, will be, she hopes, the one that cements her new maturity as an artist. Admittedly more cynical these days, and less trusting of the people with whom one

sometimes has to deal in the music business, she has learned to hide a "rock in her hand" while struggling to maintain her belief that if one is true to one's artistic vision, it will ultimately result in success. The girl from Lubec is still there underneath the toughened skin and hard-edged lyrics. Jones' early sources of inspiration can be heard in the jangly guitar chords and quirky beat of songs like "Good Stuff" and "Rebound," and her song, "Joey" is an unabashed tribute to one of her heroes, the late Joey Ramone. But that rock in her hand has settled into an intractable niche, defying anyone to mess with her plan of succeeding at what she has always wanted to do. Play music. Sing. Write songs. And to do all three on her own terms as long as someone somewhere is at least half-listening to what she has to say.

Laurie will be playing at Pete & Larry's in Ellsworth on April 4th and at The St. Lawrence Arts Center in Portland Friday, April 11th with guest, Sara Cox.

Greta Sproul lives and works in a rural Maine town too far north for her tastes, and is waiting to hear good news concerning her recently completed novel so that she can have an excuse to travel to New York City.

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"Everybody lies, but it doesn't matter because nobody listens." —Nick Dianos

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MEL CHIN

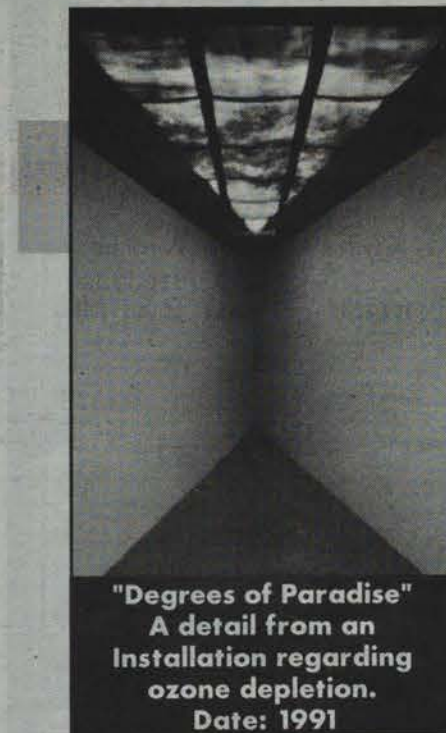
Renowned Artist to Lecture in Maine

Interview by Sandy Vaillancourt

When artist Mel Chin agreed to participate in the University of Maine at Machias' Libra Distinguished Lecture Series this spring, students, staff and faculty became very excited. "Chin represents the direction the University is headed in," says David Rosen, Vice President of Academic Affairs, a movement toward scholarly studies in ecology, science, and art.

Chin is a socially conscious artist often labeled as an "environmental artist," no doubt because of his ground breaking work on *Revival Field* (1990 - present), a public art project in Minnesota that employs Green remediation. Green remediation refers to the use of plants to remove heavy metals from contaminated soil. In this public art project, he wound up crossing the lines defining art and science. Chin supports the belief that art and science will continue their integrated cooperation in an active response to problems that threaten the health of the earth.

Chin's interests include creating work that addresses issues of habitat devastation, restoration, and sustaining the planet's biodiversity. He has received numerous awards and grants from organizations such as the



"Degrees of Paradise" A detail from an installation regarding ozone depletion. Date: 1991

National Endowment for the Arts, Rockefeller Foundation, and the New York State Council for the Arts. He has created many public art installations and one person exhibitions all around the country. He is now working on a *Revival Field* project in Germany.

The following interview is a sneak

peek of Chin's upcoming UMM Libra Distinguished lecture talk entitled "The Job." Just what is the role of the artist today?

SV: What do you mean by "The Job"?

MC: It refers to the question, What is the job of the creative artist during our time? What is the role of any creative person as they relate to the community at large? Under recent events, such as, actions of war that have been continual for quite awhile, the job description gets complicated. In truth, part of the job is to rekindle the



"Instead of pushing the envelope we should be redesigning the envelope."

desire for creative activity in the wake of disruptive reality.

SV: Do you think there is a decrease in creative expression?

MC: It's not just current events or world events, it is also our daily routines and the world around us that affects this desire. It is not predicated on one catastrophic event. It is easy to forget "The Job"...the philosophical concerns, especially if the saying is true, "the unexamined life is not worth living." Another question that comes to mind is, What happens when the very tools that you use may be flawed and

"In truth, part of the job is to rekindle the desire for creative activity in the wake of disruptive reality."

dismantled? For example, how many times did the Challenger blow up, how many times was Jackie buried and how many times did Rodney King get beaten? The constant repeat of singular events can lead us away from more complex issues such as mythology, justice, pride, privilege and our relationship to these concepts.

SV: What do you think the role of the artist is today?

MC: To create the tools for this examination of complex issues. Not exactly making the tools for others, but for oneself first. An example of one tool might be consciousness—critical consciousness in the wake of a world consumed with sentimentality—which is affected by the media and politics, as well as by a corporate capitalist climate.

SV: Joseph Campbell, author of the book, *The Power of Myth*, viewed artists as the people who keep myth

alive, the people who interpret unseen things for us, and interprets the divinity inherent in nature for us. He believed the function of the artist is the mythologization of the environment and the world. Do you believe this?

MC: I no longer prescribe to this. Art and our society is in a constant state of mutation. Artists must change along with it. Artists should be prepared to go to areas beyond the expected and not be afraid to go there. It's no longer important to me to maintain the tradition of the

artist. Where we fit within our culture is more the question. The mythology of the artist is a recent construction. This role can't be defined. What is necessary to me now is more of a research to destroy my preconceived notions.

SV: Pulitzer prize winner Rene Dubois wrote much about the environment and its effect on human beings. How do you think the environment of today affects people?

MC: The climate I am most curious about now is the psychological and the economic. We now have many means to correct

"Americans you think you are free... in Russia we know we are not free." We probably do not think about this freedom until it is jeopardized. It has been questioned for quite awhile, not just recently, but actually since the mid eighties when the NEA was affected by funding cuts. The question is how can I express myself if I am ignorant of the larger reality? I try not to think of myself as heroic, but I do try to figure out what it means to be human. Artists are just one of the voices out there. I do not think I am more special than others. I am linked by the horror of the world because of my links to the world. What actions does one take to rekindle the desire to take action?

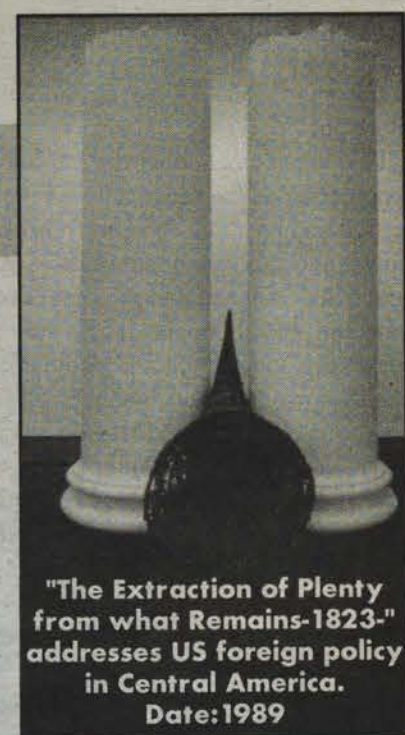
SV: Are you worried about our environment? Are you optimistic?

MC: Everything I have learned about ecology is not optimistic. It has not been positive. With species degradation and depletion of natural

resources. However, maybe this is what keeps me going. Not to find just the optimistic path, but the path for action.

SV: What is your connection to Maine?

MC: Thank goodness for Maine. I have been on the Board of Governors of Skowhegan School of Painting and Sculpture, I've worked in Vinalhaven and developed a set of prints there. In Maine,



"The Extraction of Plenty from what Remains-1823" addresses US foreign policy in Central America. Date: 1989

there is a sense of creative and political investigation that is encouraging. In Maine, I felt as though I was not alone. I sensed a spirit of independence.

SV: How do you feel about support for artists? Where should artists seek support?

MC: I really can't say. Honestly, when I

began, I thought there would be little support for my art. More important, it is to maintain criticality of ideas and commitments. Maybe money will follow and maybe it will not... so long as you remain committed.

SV: Should artists of today pass down knowledge to young new artists?

MC: Every time I have had help, I have been very grateful. More important is what we can learn from each other. There is humor and maybe that can be shared. Ideas I am concerned about are ageless.

SV: What books do you recommend artists read?

MC: You have to find the time to read and this is difficult.

Books that interest me more are not always about art or poetry. Recently I read some essays on science and nature writing. There is a connection between artists and scientists in the realm of ideas.

SV: Do you believe nature and life are in jeopardy—we hear so much about



Revival Field soil sampling... Date: 1993

project involving the western agricultural zones in Japan. I recently had a piece in an exhibition at Bowdoin College. I am also working in Nashville, Tennessee with a fresh water research center along the

Cumberland River. A version of the *Revival Field* is continuing in Stuttgart, Germany along the Neckar River, it's the first of its kind in Germany.

SV: Where can people find out more about your work? Where can they view it now?

MC: They can log on to pbs.org. I was part of their series, *Art in the 21st Century*, where I was one of 16 featured artists.

SV: What articles have you recently published?

MC: I recently created an essay as part a book about Houston, Texas history, entitled "Good."

SV: Who are some of the artists you admire, respect—who inspire you?

MC: Woody Guthrie, "All Or None." [*All Or None* (17 min.) is a film on Woody produced by The North American Folk Alliance]

"...maybe this is what keeps me going. Not to find just the optimistic path, but the path for action."

genetic engineering, global warming, globalization and disease? How can artist help in this area?

MC: We each generate our own response.

We have to go to more than one source for information. We need to reach out to more than one source and open our ideas and ears more.

SV: What are some new projects you are working on?

MC: A project I designed is S.W.I.N.G. (Sustainable Works Involving Neighborhood Groups), a plan to set a curriculum for the University of Michigan. I am also working on a public art commission for the largest joint Public/University library in San Jose, California. It is the only library of its kind in the country. There are many other projects, one in Pittsburgh, Alabama, and one

Artists and architects inspire me—even in more conventional times.

SV: What is the most crucial issue affecting our environment today?

Water? Food? Air?

MC: We should all reinvestigate it. We should know our place in history and examine our own motivations within this world. As the late great Samuel Mockbee, once said, "we must proceed and be bold." Sam had it right.



Melrose Place film still. Mel organized the GALA Committee that placed works of art with social-political context on the soap opera *Melrose Place* for two years. Here two leading characters discuss a painting of the bombing of Baghdad. Date: 1995-97

Renowned artist Mel Chin will visit Maine Thursday, April 24th, 5:30 p.m. The public is invited to the complimentary afternoon tea at 4:30 p.m. that precedes the lecture in Kimball Hall. The lecture is free and will take place in the Performing Arts Center at 5:30 p.m.

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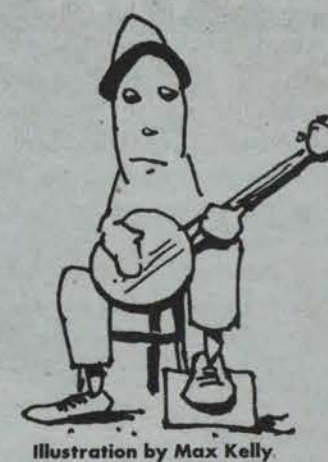


Illustration by Max Kelly



interview by Chad Walls

Local Portland DJs Matt Little of WMPG & Shawn Jeffery of WCYY

Face: As a form of entertainment or of communication, is radio losing its importance with so many other ways of obtaining music and news?

Shawn Jeffery: I know people are still listening. But, the question is: Is it going in one ear and out the other. I think that radio is still vital entertainment based on locality. Anyone can download music to hear what they want to hear and go way beyond what we are playing (at WCYY). People have a thousand choices, but satellite, cable TV, and the internet can't personalize them and localize them like radio can.

Matt Little: That's a tough question. I know [when I was] growing up radio wasn't relevant at all. I never listened to it, especially commercial radio. But I think that it is important since, for most people, it's always on, sort of omnipresent in the car or on the job. At WMPG, it's genre-based so people can tune in to get more information about the music they love as well as local happenings. I don't think commercial radio is important in that way, especially since it's programmed by someone in another city. There are many listeners that listen to NPR and WMPG and aren't even aware of what else is out there. The dial is so crowded now.

Face: As far as local acts go, I can't remember being a teenager and listening to hear local bands and artists playing their songs or being interviewed. Now it seems par for the course on WCYY and WMPG. Is this intentional or just a sign of the times?

SJ: I think since our first month on the air, we were playing Twisted Roots, Carr and Rustic Overtones right away. It's great having WCLZ next door to swap notes with. Charlie Gaylord will drop me a demo of someone that might be more appropriate for *Spinout* and I will drop him a CD for his show. We pump up our scene so much, national acts will show up and say, "Hey who's that local act?" Bands from the area like 66ig or Dave Gutter from Paranoid Social Club, who have toured around, will come back and say that they hardly ever hear stations in other markets support local band like we do. That's something we're really proud of.

ML: We've been supporting acts since I can remember with everything from the '60s punk scene with The Brood and The Talismen to now with The Points. All of that local stuff is very exciting to me.

Face: How does something transition

from being college rock to mainstream rock? Or does that really happen at all?

SJ: Great college stations serve the public. From a music standpoint, that's where a lot of bands break through. All the stuff that I get calls to play on my show from small, indie companies are bands that are all about college stations. The alternative umbrella there is gigantic.

ML: That's an interesting thought. I think there are some new bands that never want to truck with college radio at all. Those are the bands that you've never heard of that have CDs out, tons of promotion and are already on tour and it's like, "Where did these guys come from?" I don't know how true it is anymore that college radio is the farm team for mainstream radio.

Face: I remember exactly where I was when WCYY came on the air. There had been a buzz around for weeks about this alternative station that was going to be edgier than



WCYY's Facemelter with David Driman of Disturbed

WBLM and bring "Maine into the '90s." How was masterminding all of this and how were they defining "alternative?"

SJ: I think we felt the time was right, but I think that we were even a few years late. We had WCYY already but it was an adult format and I was working for WBLM. I don't know how it happened, but one day I just got the call from Herb Ivy and he said, "Shawn, I just want you to be part of this station."

ML: I tuned in on the first day and it was obvious that the DJs had no idea what they

All of that local stuff is very exciting to me

— Matt Little

were playing. They were spinning The Ramones and The Sex Pistols and didn't really know why. Neither did I, since no one really understood the commercial alternative format. But I soon understood that it wasn't the point with mainstream radio, as it is here, to educate about music. So when it began, it was kind of like college radio in that they were willing to take chances, but unlike college in that the DJs didn't really understand why they were taking chances.

Face: The term "alternative" has been used to death and saturated. Do you tend to stay away from that term these days?

SJ: To me, "alternative" is something that you can't consider classic rock.

ML: You can almost hear the quotation marks around the word when you say it. When I first heard that term it made me think of the term new wave, to describe gentler mainstream punk. I never took the term seriously when talking about style, it's just a marketing term,

something polite for people to say when describing something heavy and dirty. It's a pun, really, on this supposed genre of music called alternative.

Face: You're associated with the music you listen to, heavy alternative and garage rock. What would we not expect Facemelter or Matt Little to listen to?

SJ: Actually, we don't play any of my favorite bands here. My favorite bands right now, not in any order would be RUSH, Faith No More, Kings X, Dream Theatre, 24-7 Spies, Fates Warning and Anthrax. I'm into progressive rock; I'm a metal-head from the '80s. I listen to a lot of death metal, hardcore and punk. Really, my favorite bands are ones where the singer can really sing and the members are great musicians and they collectively go against the grain somehow.

ML: Most people think I only listen to rockabilly but there are tons of different kinds of records. I really like hip-hop, electronica, blues and more experimental/conceptual music. I think that helps with my show too; the more your ears are open, the more you can discern differences in music. You can tell with

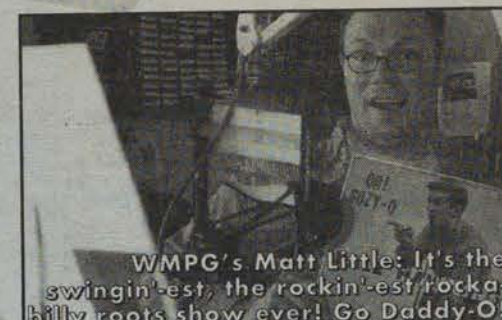
To me, "alternative" is something that you can't consider classic rock

— Shawn Jeffery

close shadings what something is or what it's close to.

Face: Shawn, did Gene Simmons and Paul Stanley play a role in your career choice?

SJ: I remember going to my friend's house as a kid and seeing the *KISS Alive II* album unfolded and just saying (in 9-year-old amazement voice) "Oh my God!" Three years later I joined a record club and ordered the Gene



WMPG's Matt Little. It's the swingin'est, the rockin'-est, rockin' Billy roots show ever! Go Daddy-O!

Simmons solo record amidst other '70s rock albums. My dad saw it and took it away and wouldn't let me listen to it. But the band that actually got me here was The Cars' first record in '78. The new wave keyboards with the guitars turned up... I was always infatuated with music, but that album made me fall in love with rock music. I would listen to Casey Kasem and write down the week's top 40. If there was a song I didn't know I would make a separate list. I had to know about every song in the world. Little did I know that that was impossible.

Face: Most people that have a job in music or just fans of music have an encyclopedic knowledge of music. I have heard you both on the air and you're able to just rattle off who played bass on some obscure blues record, or who played tambourine on an XTC record, or whatever. How do you remember all of that?

SJ: Music is just my life. I'm not a musician

so I just absorb myself with buying and listening. I actually don't consider myself having a great memory especially with details about producers and engineers. Even on *Spinout*, with some of these obscure bands I play—I'll let out a little secret—we get bios and mostly I'm just reading. But with the bands we play on a regular basis, I just absorb all the information.

ML: It seems to me that I've always been this way. When I was a lot younger, there were sports guys and record guys in my school. I always knew where I fit in. But there was a sound in my head that I was searching for to buy, take home and play. It took me awhile, but part of being a music fan is to keep searching and not be ossified into one genre or one time period. I play rockabilly on my show, but there are music fans that call and keep me on my toes and say, "Hey, you're playing stuff after 1958, I can't go along with that." There are others that push me to play more surf. But I stay true to my definition of what I want my show to be and I call it rockabilly as a shorthand.

Face: What's your best on-air horror story?

SJ: Ask the people in this building that have been working here a long time if they've had "the dream," where you're in the studio and things are

going haywire. Right now we're running CNN updates at the top of every hour just to keep people abreast of what's going on in Iraq. September 11th was pretty crazy. I remember it all just snowballed and I ran with it, grabbing audio from the TV and taking notes all day running back and forth, five minutes behind the news wire. When you go from entertaining to dealing with people's lives, it changes your perspective. Now after that we're a little bit more prepared; everyone's on alert. As far as the little things, back in '87 I got a call from a listener telling me that the new XTC single didn't sound right. It was "Dear God," I think. It starts with a little kid's voice, so at 33, it actually sounded right.

ML: I've never really had any on-air emergencies, but I do know that if there's a national emergency, we just tell them to tune in to WBLM.

Face: Matt, if one of the local mainstream stations offered you a job, would you take it?

ML: That's a tough question and that thought has crossed my mind. It would be great to earn a living to do something I love, but I don't get a big ego boost from being on the air. It's just fun to play the music I like while putting on this crazy, platter-chatter act. If they offered me a million billion dollars I would have to seriously consider it, as long as I could still do my weekend gig here. It would be great to make money doing what I love, and yet what I love would be diluted by taking money for it, and having to tow the line.

Matt Little's show *Get Hot or Go Home* can be heard on WMPG, 90.9 Saturday's from 2:30 to 5pm and he can be reached at www.wmpg.org

Shawn Jeffery can be heard daily on WCYY, 94.3 and can be reached at www.wcyy.com

Photos courtesy of WMPG and WCYY.

Street Talk: The Face Magazine Performance Calendar

1 APRIL TUESDAY

DON ROY FIDDLE WORKSHOP PORTLAND SYMPH. ORCH. DOUGIE MacLEAN	fiddle workshop classical Scottish sngr/sngwtr	Center for Cultrual Exchange Merrill Auditorium Camden Opera House	Portland, ME Portland, ME Camden, ME	207.761.1545 207.842.0800 207.667.3618
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2 APRIL WEDNESDAY

JOE COCKER/ TONY MCNABOE DONALD PRIDE/ JEAN ROSENBLUM	pop, rock guitar flute	Merrill Auditorium Nordica Auditorium	Portland, ME UM Farmington	207.842.0800 207.778.7136
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3 APRIL THURSDAY

MARTIN SEXTON SYRACUSE SYMPH. ORCH. RICHARD KAY & FRIENDS	singer songwriter classical classical	State Theater Capitol Center for the Arts 1st Parish Unitarian Ch. (12:15)	Portland, ME Concord, NH Portland, ME	207.775.3331 603.225.1111 207.775.3356
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4 APRIL FRIDAY

REGIE CABICO EVERGREEN/ ABBOTT HILL RAMBLERS JAZZ VESPER WORLD MUSIC AT BATES GARY GOODMAN	poetry, comedy, bluegrass and more jazz/gospel "Island Sounds" comedy, hypnotist, magic	Center for Cultrual Exchange Dexter HS cafeteria St. Andrews Presbyterian Church Olin Arts Center, Bates College Portsmouth Music Hall	Portland, ME Dexter, ME Kennebunk, ME Lewiston, ME Portsmouth, NH	207.761.1545 207.277.3961 207.985.5670 207.786.6135 603.436.2400
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5 APRIL SATURDAY

NADJA SALERNO- SONNENBERG JOHNSMITH/ RACHEL BISSEX THE PENDULUM SWINGS	classical singer songwriter theater	Maine Center for the Arts Muse at the Gray Goose Unity Ctr for the Perf Arts	Orono, ME Londonderry, NH Unity, ME	800.622.8499 603.437-6085 207.948.SHOW
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6 APRIL SUNDAY

MARK ERELLI VALKYRIES YANNI PORTLAND SYMPH. ORCH. BIG BILL MORGANFIELD	bluegrass roots rock singer songwriter rock new age, jazz classical blues	SOUTHERN RAIL RUSTED ROOT Chinook Café CCCC (Pirates fan apprec. day) Verizon Wireless Arena Merrill Auditorium Unity Ctr for the Perf Arts	Hampton Beach, NH Hampton Beach, NH Conway, NH Portland, ME Manchester, NH Portland, ME Unity, ME	603.437-6085 603.929.4100 603.447.6300 603.644.5000 207.842.0800 207.948.7469
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7 APRIL MONDAY

BOTTOM LINE TUBA QUARTET	classical to pop	UU Church	Bangor, ME	207.288.2141
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8 APRIL TUESDAY

BOTTOM LINE TUBA QUARTET CHAPTER 6	classical to pop a cappella	Congregational Church South Dining Hall	Dover Foxcroft, ME UM Farmington	207.288.2141 207.778.7346
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9 APRIL WEDNESDAY

BELA FLECK & THE FLECKTONES DAN WOODWARD PATRICIA HAYDEN DAR WILLIAMS BOTTOM LINE TUBA QUARTET	jazz/bluegrass tenor piano singer songwriter classical to pop	Merrill Auditorium Nordica Auditorium Capitol Center for the Arts Skowhegan Federated Church	Portland, ME UM Farmington Concord, NH Skowhegan, ME	207.842.0800 207.778.7136 603.225.1111 207.288.2141
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10 APRIL THURSDAY

B.B. KING MYSTIC VIBES BOTTOM LINE TUBA QUARTET BELA FLECK & THE FLECKTONES LOS FEDERALES ELLIS PAUL THE WAIFS	blues reggae classical to pop jazz Americana singer songwriter Australian folk rock	Hampton Beach Casino Ballroom Sugarloaf Reggae Fest Elm St. Congregational Church Capitol Center for the Arts St. Lawrence Arts Four Corners Grille LA Arts - Ramada Inn	Hampton Beach, NH Sugarloaf, USA Bucksport, ME Concord, NH Portland, ME New London, NH Lewiston, ME	603.929.4100 800.THELOAF 207.288.2141 603.225.1111 270.775.5568 603.526.6899 800.639.2919
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11 APRIL FRIDAY

DAR WILLIAMS w/ BEN TAYLOR BAND DISC FRISK BENEFIT MORGAN HERITAGE & THE UPLIFTERS BOTTOM LINE TUBA QUARTET ZHENGTIAN ZHANG DAVID ROTH STARS ON ICE MANDY PATNIKIN LAURIE JONES BAND KATE RUSBY IRENE KELLEY THE WAIFS BROOKS WILLIAMS KATHY MATTEA	singer songwriter reggae classical to pop Chinese, world singer songwriter skating Celebrating Sondheim singer songwriter English folk song singer songwriter Australian folk rock singer songwriter country, sngr/sngwtr	State Theater Sugarloaf Reggae Fest Holy Redeemer Church Center for Cultrual Exchange Downeast House Concert Verizon Wireless Arena Capitol Center for the Arts St. Lawrence Arts LA Arts - Ramada Inn Muse at the Gray Goose Unity Ctr for the Perf Arts Double Cure Coffeehouse Opera House	Portland, ME Sugarloaf, USA Bar Harbor, ME Portland, ME Ellsworth, ME Manchester, NH Concord, NH Portland, ME Lewiston, ME Londonderry, NH Unity, ME Plainfield, NH Lebanon, NH	207.775.3331 800.THELOAF 207.288.2141 207.761.1545 207.667.4892 603.644.5000 603.225.1111 207.775.5568 800.639.2919 603.437.6085 207.948.SHOW 603.448.0400
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The calendar is published monthly here in the print version of Face. Check out our new website (www.facemag.com) and post your own gigs to the online calendar. As always, dates for all listings may change so please contact the venue for confirmation before building an evening around what you read here or online. We do our best to ensure that the listings are accurate but occasionally mistakes creep in due to our having received incorrect information, or to the fact that our bleary-eyed, overworked staff has trouble even seeing the keyboard when trying to beat the always unrealistic deadline. If they send it, it's here. If it's not here, that means that no one sent us the information or it didn't arrive before deadline. (Usually by the 21st of the month.) If you have comments or corrections, please send them to us at mail@facemag.com.

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12 APRIL SATURDAY

LOVEWHIP	world, ska	The Space	Portland, ME	207.828.5600
MYSTIC VIBES, JR JAZZ ANTHEM, MYSTIC BOWIE & THE PALEBEARERS	reggae	Sugarloaf Reggae Fest	Sugarloaf, USA	800.THELOAF
JOHNSMITH w/ STEPHANIE CORBY	singer songwriter	Kennebunk Coffeehouse	Kennebunk, ME	207.229.0212
VALKYRIES	rock	The Breakaway	Portland, ME	207.775.1993
ROCKTOPUS w/ TONY MCNABOE, EVEN ALL OUT/ THE PONYS	rock	State Theater	Portland, ME	207.775.3331
FRANK CALRBERG	jazz piano	Center for Cultural Exchange	Portland, ME	207.761.1545
UMF SPRING	jazz	Nordica Auditorium	UM Farmington	207.778.7288
CHORAL CONCERT	singer songwriter	Brewer Middle School	Brewer, ME	
ELLIS PAUL	choral	Portsmouth Music Hall	Portsmouth, NH	603.436.2400
PORTSMOUTH	dance, theater, improv	St Lawrence Arts	Portland, ME	207.775.5568
MEN'S CHORUS				
MITHRA ENSEMBLE				
PORTLAND SYMPH. ORCH. w/ JOHN MCDANIEL	classical, Broadway	Merrill Auditorium	Portland, ME	207.842.0800
LYNN MILES	singer songwriter	U.U. Coffeehouse	Waterville, ME	603.437.6085
PLAINFOLK	folk	Muse at the Gray Goose	Londonderry, NH	
BROOKS WILLIAMS w/ PETER MULVEY	singer songwriter	Peterborough Players Theater	Peterborough, NH	603.924.7585

13 APRIL SUNDAY

PORTLAND CAMBODIAN DANCE TROUPE	dance	Center for Cultural Exchange	Portland, ME	207.761.1545
UPLIFTERS/ANTHEM	reggae	Sugarloaf Reggae Fest	Sugarloaf, USA	800.THELOAF
LE TRIO GERSHWIN	chamber, classical	Portsmouth Music Hall	Portsmouth, NH	603.436.2400
UMF SPRING	jazz	Nordica Auditorium	UM Farmington	207.778.7288
CHORAL CONCERT				
PORTLAND SYMPH. ORCH. w/ JOHN MCDANIEL	classical, Broadway	Merrill Auditorium	Portland, ME	207.842.0800
RICHARD SHINDELL & LUCY KAPLANSKY	singer songwriter	Camden Opera House	Camden, ME	207.667.3618
MOM'S HOME COOKIN'	folk, roots, Americana	River Tree Arts	Kennebunk, ME	207.967.9120
DAVID ROTH	singer songwriter	Downeast House Concerts	Ellsworth, ME	207.667.4892

15 APRIL TUESDAY

INSANE CLOWN POSSE w/ 2LIVE CREW	hip-hop, rock	State Theater	Portland, ME	207.775.3331
SABRINA MATTHEWS	comedy	Lincoln Auditorium, UMF	Farmington, ME	207.778.7346

16 APRIL WEDNESDAY

JASON GUTEKUNST	piano	Nordica Auditorium	UM Farmington	207.778.7136
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17 APRIL THURSDAY

TRAPT & SEETHER w/ DOUBLE DRIVE	rock	State Theater	Portland, ME	207.775.3331
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18 APRIL FRIDAY

TRAVIS TRITT	country	Bangor Auditorium	Bangor, ME	207.990.4444
REID GENAUER & ASSEMBLY OF DUST	alt rock, eclectic	Portsmouth Music Hall	Portsmouth, NH	603.436.2400
COLD/FINGER ELEVEN	rock	State Theater	Portland, ME	207.775.3331
TREE BY LEAF	alt rock	St Lawrence Arts	Portland, ME	207.775.5568
DEVON SQUARE AND AZTEC TWO-STEP	folk rock	LA Arts - Ramada Inn	Lewiston, ME	800-639-2919
SEETHER/TRAPT	rock	Hampton Beach Casino Ballroom	Hampton Beach, NH	603.929.4100
CHILDRENS THEATRE OF MAINE	"Lion Hunting on Munjoy Hill"	Unity Ctr for the Perf Arts	Unity, ME	207.948.SHOW

19 APRIL SATURDAY

THE USED / THRICE, MY CHEMICAL ROMANCE/ STORY OF THE YEAR	rock	State Theater	Portland, ME	207.775.3331
DIVINE MAGGEES	folk/rock	UU Church	Belfast, ME	207.594.5419
ANGELICA				
SANCHEZ QUARTET	jazz	Center for Cultural Exchange	Portland, ME	207.761.1545
THE STATION FIRE RELIEF/ EmptyHead, Throne,				
Soundbender, Zoe's Choice	rock	Ale House	Portland, ME	207.253.5100
TRAVIS TRITT	country	Hampton Beach Casino Ballroom	Hampton Beach, NH	603.929.4100
KOLA BAND	Cape Verdean	St Lawrence Arts	Portland, ME	207.775.5568

20 APRIL SUNDAY

PETER HUTTLINGER	guitar wizard	Inn on the Blues (SGS Concert)	York, ME	207.363.1886
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23 APRIL WEDNESDAY

GREASE	musical theater	Capitol Center for the Arts	Concord, NH	603.225.1111
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24 APRIL THURSDAY

FINCH w/ SNAPCASE/ DAYS AWAY	rock	State Theater	Portland, ME	207.775.3331
IDITAROD & FUSAXA	alt rock, eclectic	St Lawrence Arts	Portland, ME	207.775.5568

AZTEC TWO STEP	folk rock, acoustic	Four Corners Grille	New London, NH	603.526.6899
GRIEG TRIO	classical	Merrill Auditorium	Portland, ME	207.842.0800
(hed) P.E.	rock	Hampton Beach Casino Ballroom	Hampton Beach, NH	603.929.4100

25 APRIL FRIDAY

GOOD CHARLOTTE/ NEW FOUND GLORY/ LESS THAN JAKE/ HOT ROD CIRCUIT	rock	Cumberland Civic Center	Portland, ME	207.775.3331
(hed) P.E. w/ SYSTEMATIC/6GIG	rock	Bumstock	Orono, ME	207.581.1110
CARL KARUSH & FRIENDS	folk	Prospect Harbor Fellowship Hall	Prospect Harbor, ME	866.751.2787
MAT MANIERI	avant-jazz	Center for Cultural Exchange	Portland, ME	207.761.1545
ED GERHARD	guitar master	Portsmouth High School	Portsmouth, NH	603.431.4687
IJ BOOTH/LOUISE TAYLOR	singer songwriter	Muse at the Gray Goose	Londonderry, NH	603.437.6085

26 APRIL SATURDAY

(hed) P.E. w/ SYSTEMATIC/ 6GIG	rock	State Theater	Portland, ME	207.775.3331
DIVINE MAGGEES	folk	ST. Lawrence Arts Ctr.	Portland, ME	207.775.5568
STEVE LACEY & IRENE IEBI	jazz	Center for Cultural Exchange	Portland, ME	207.761.1545
LIVINGSTON TAYLOR	pop, singer songwriter	Rochester Opera House	Rochester, NH	603.225.1111
JOHN PRINE	singer songwriter	Capitol Center for the Arts	Concord, NH	603.225.1111
DIVINE MAGGEES	folk rock, acoustic	St Lawrence Arts	Portland, ME	207.775.5568
ETHOS PERCUSSION GROUP	percussion, Indian	Maine Center for the Arts	Orono, ME	800.622.8499
THE HIGHWAYMEN	'60s folk	Muse at the Gray Goose	Londonderry, NH	603.437.6085
NATALIE McMASTER	Cape Breton Festival	Opera House	Lebanon, NH	603.448.0400
BILL STAINES w/ SUSIE BURKE/ DAVID SURETTE	singer songwriter	Peterborough Players Theater	Peterborough, NH	603.924.7585

27 APRIL SUNDAY

THE PETER PRINICPAL	one-man theater	St Lawrence Arts	Portland, ME	207.775.5568
JOYCE ANDERSON/ CORMAC McCARTHY	Fiddle/acoustic	Centennial Inn	Concord, NH	603.227.9900
STEFF MAHAN	Singer/Songwriter	Mr. Paperback	Lewiston, ME	207.783.2273

28 APRIL MONDAY

DAVID PONTBRIAND/ FRANK SNELIPPO	"Music for Sitar"	Stillhouse Studio Theatre	Portland, ME	207.772.0673
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29 APRIL TUESDAY

PORTLAND SYMPH. ORCH. w/ Masterworks Chorale	classical	Merrill Auditorium	Portland, ME	207.842.0800
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30 APRIL WEDNESDAY

CHER	pop	Cumberland Civic Center	Portland, ME	207.775.3331
CURTIS & LORETTA	folk	St Lawrence Arts	Portland, ME	207.775.5568
THE STRAWBS	British folk rock	Unity Ctr for the Perf Arts	Unity, ME	207.948.SHOW
ANNE PARKER	piano	Nordica Auditorium	UM Farmington, ME	207.778.7136



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MAINE

2 APRIL WEDNESDAY	6 Gig / Jeremiah Freed / 4-Fold - St. Joseph's College (Windham)
Mike O'Brien - Ri Ra (Portland)	Rainbow Trout - The Ale House (Portland)
4 APRIL FRIDAY	Don Cambell Band - The Breakaway (Portland)
DJ Bobby Scritchfield - Ri Ra (Portland)	Electric Frankenstein / The Marvels / The USM - Geno's (Portland)
The Grumps - Bull Feeney's (Portland)	Emptyhead / Soundbender - The Loose Moose (Gray)
Upshot - The Ale House (Portland)	Flashback - Nick & Nora's (Vassalboro)
KRS-ONE / Shuman / Insight w/Edan / Poverty / Mez Montero / An Lon - Asylum (Portland)	Green & Bosse - Benjamin's (Bangor)
DJ Shawn - Champs (Biddeford)	Dirty McCurdy - Barnhouse (Windham)
Mainely Country - Nick & Nora's (Vassalboro)	Riot Act - Old Port Tavern (Portland)
The Riviera Playboys / The Kensington Beatlords / The Skids - Geno's (Portland)	The Racky Thomas Band - Inn on the Blues (York Beach)
Green & Bosse - River Front Pub (Old Town)	Fronts Caper / Greg Goodwill Band - Congress Hall (Portland)
Dirty McCurdy - Barnhouse (Windham)	Endicide / Smokebox - The Gold Mine (Portland)
Riot Act - Old Port Tavern (Portland)	6 APRIL SUNDAY
Johnny Wad & The Cash - Inn on the Blues (York Beach)	Sly Chi - Ri Ra brunch - (Portland)
Laurie Jones Band - Pete & Larry's (Ellsworth)	Valkyries - CCCC (Pirates fan appreciation day) (Portland)
5 APRIL SATURDAY	Stream - The Ale House (Portland)
Mike Taylor Band - Ri Ra (Portland)	Eight Shades of Green / Coolie Goes to Cali / The Guts - Geno's (Portland)
The Grumps - Mainely Brews (Waterville)	Shane Kinney's Comedy Showcase - Comedy Connection (Portland)
	Valkyries - Civic Center (Portland)
	7 APRIL MONDAY
	Green & Bosse - Space (Portland)

8 APRIL TUESDAY

Open Mic Night - The Ale House (Portland)

9 APRIL WEDNESDAY

Mike O'Brien - Ri Ra (Portland)
6 Gig - Ushuaia's (Orono)
A Band Beyond Description - The Ale House (Portland)
RA / 6 Gig / Man Made God / Melee - Ushuaia (Orono)
Dr. Farren's Open Mic Music Clinic - Geno's (Portland)

10 APRIL THURSDAY

Bob Rasero & the Renovators - Free St. Taverna (Portland)
Vacationland - Big Easy (Portland)
6 Gig - The Kave (Bucksport)
Black Apple / Welfare Mafia - The Ale House (Portland)
Hip Hop w/ Browzski / K the 1 / J.D. Walker / A-Frame - Geno's (Portland)

11 APRIL FRIDAY

Pana - Barnhouse Tavern (Windham)
DJ Teague - Ri Ra (Portland)
6 Gig / Soundbender / B-Movie Extras / No Sane Man / Synesthesia - Thompson Community Center (Union)
Motorbooty Affair - Asylum (Portland)
DJ Shawn - Champs (Biddeford)
Don Cambell solo - Border's (S. Portland)
Dreadnaught - Free St. Tavern (Portland)
Emptyhead - The Bear's Den (Dover-Foxcroft)
Little Sister - Nick & Nora's (Vassalboro)
The Downbeat 5 / Lady Kensington / The Beatlords - Geno's (Portland)

12 APRIL SATURDAY

Par Pepin - Midnight Blues Club (Auburn)
Pana - Barnhouse Tavern (Windham)
Zoe's Choice - Ri Ra (Portland)

13 APRIL SUNDAY

The Grumps - Bray's Brew Pub (Naples)
Pseudopod - The Ale House (Portland)
The Curtis-Johnson Band - Referees (OOB)
Don Cambell Band - The Roost (Buxton)
Emptyhead - The Bear's Den (Dover-Foxcroft)
Little Sister - Nick & Nora's (Vassalboro)
EFS / Dirty Water / Sometimes She Burns - Geno's (Portland)
A2Z - Clyde's Tavern (S. Portland)
Strict 9 - Old Port Tavern (Portland)

14 APRIL MONDAY

Popa Chubby - The Loose Moose (Gray)
Farwall Jack - Inn on the Blues (York Beach)
Valkyries - The Breakaway (Portland)
The Brezzer - Jungle Room, Bird & Toucan (Lewiston)

15 APRIL TUESDAY

Harley Smith Trio - Ri Ra brunch (Portland)
Lex & Joe - Hurricane's jazz brunch (Ogunquit)
Stream - The Ale House (Portland)
Don Cambell Band - Joshua's Tavern (Brunswick)
Black Curtin / Extendo Ride - Geno's (Portland)
Shane Kinney's Comedy Showcase - Comedy Connection (Portland)

16 APRIL WEDNESDAY

The Grumps - \$3 Deweys (Portland)
Open Mic Night - The Ale House (Portland)
Mike O'Brien - Ri Ra (Portland)
The Grumps - Riverfront Pub (Old Towne)
A Band Beyond Description - The Ale House (Portland)
Dr. Farren's Open Mic Music Clinic - Geno's (Portland)
Green & Bosse - Free Street Taverna (Portland)

17 APRIL THURSDAY

Eric Gockler & Patchen from Strangefolk with Jen Montgomery - The Ale House (Portland)
The Hip Hop Chop Shop w/Rhyme & Reason - Geno's (Portland)
Raisin' Cane - Chappie's (Portland)

18 APRIL FRIDAY

DJ Bobby Scritchfield - Ri Ra (Portland)
Nicole Nelson Band - Big Easy (Portland)
Sly-Chi - The Ale House (Portland)
Rubyhorse - Asylum (Portland)
From Zero - Edge (Augusta)
DJ Shawn - Champs (Biddeford)
The Storm - Nick & Nora's (Vassalboro)
Jenny Jumpstart / The Long Black Veil / Ditchweed Road / Potpourri Music - Geno's (Portland)
A2Z - Jonathan Michael's (Limerick)

19 APRIL SATURDAY

Dirty McCurdy - Cellar Door (Auburn)
Krome - Old Port Tavern (Portland)
Sweet Roy Jones - Inn on the Blues (York Beach)

19 APRIL SATURDAY

Felix Brown - Ri Ra (Portland)
The Grumps - Sunday River Brewing (Bethel)
Benefit for "The Station" Victims with Emptyhead / Soundbender / tHrOnE - The Ale House (Portland)
Dalton Country - Eagles Club (Biddeford)
The Storm - Nick & Nora's (Vassalboro)
Audio Black / Ochlocracy / Parabellum - Geno's (Portland)
Green & Bosse / Seekonk / Propane Tank and a 45 - The Kave (Bucksport)
A2Z - Jonathan Michael's (Limerick)
Pam Baker and the Blutonics - Inn on the Blues (York Beach)
Endicide / B-Movie Extras - Hootenany's (Sanford)

20 APRIL SUNDAY

Stream - The Ale House (Portland)
Hopesfall / Brazil / Beautiful Mistake - Edge (Augusta)
Seacoast Guitar Society presents Peter Huttlinger - Inn on the Blues (York Beach)
Shane Kinney's Comedy Showcase - Comedy Connection (Portland)

22 APRIL TUESDAY

The Grumps - Benjamin's (Bangor)
Open Mic Night - The Ale House (Portland)

23 APRIL WEDNESDAY

A Band Beyond Description - The Ale House (Portland)
Bob Nelson - Comedy Connection (Portland)
Dr. Farren's Open Mic Music Clinic - Geno's (Portland)

24 APRIL THURSDAY

6 Gig / Emptyhead / Vacationland / Soundbender / Cerebus - Hootenanny's (Sanford)
Bob Nelson - Comedy Connection (Portland)
Dan Stevens - Huson College now (Bangor)
Dan Stevens - Grapes Rest-The Green Room (Rockland)
The Live Poet Society - Geno's (Portland)
Raisin' Cane - Chappie's (Portland)

25 APRIL FRIDAY

Saco River Band - Zackery's Lounge (Portland)
The Grumps - Sea Dog (Topsham)
RAQ - The Ale House (Portland)
Peter Wolf - Asylum (Portland)
DJ Shawn - Champs (Biddeford)
Dan Stevens - Suds Pub (Bethel)
Don Cambell Band - Peaks Hill Lodge (Dedham)
Emptyhead / Jinx - The Edge (Augusta)
Nasty Habits - Nick & Nora's (Vassalboro)
The Numbskulls / The Hot Tarts / Eight Shades of Green - Geno's (Portland)

26 APRIL SATURDAY

Green & Bosse - Bumstock '03 (U. of Maine, Orono)
A2Z - Good Toones (OOB)
Dirty McCurdy - Referees (OOB)
Sly-Chi - Old Port Tavern (Portland)
Still Breathin' - Inn on the Blues (York Beach)

27 APRIL SUNDAY

Dan Stevens - Gritty's (Portland)
Stream - The Ale House (Portland)
Dan Stevens - Gritty McDuff's (Portland)
Tommy Coma - Geno's (Portland)
Shane Kinney's Comedy Showcase - Comedy Connection (Portland)

29 APRIL TUESDAY

Open Mic Night - The Ale House (Portland)

30 APRIL WEDNESDAY

A Band Beyond Description - The Ale House (Portland)
Dr. Farren's Open Mic Music Clinic - Geno's (Portland)

NEW HAMPSHIRE

4 APRIL FRIDAY

Pondering Judd - Harlow's (Peterborough)
Ryan Parker - Crescent City Bistro (Dover)
Don Cambell Band - Rockingham Ballroom (Newmarket)
Comedy Night with P.J. Thibadeau - Muddy River Smokehouse (Portsmouth)

5 APRIL SATURDAY

WKD Bell & The Alabama Blues Review - Derryfield Country Club (Manchester)
Lex & Joe - Wildcat Tavern (Jackson)
Coby Carlucci / Tractor Trailer - Barley Pub (Dover)

6 APRIL SUNDAY

Ed Jurdi - Barley Pub (Dover)
Ethan Bessey - Crescent City Bistro (Dover)

9 APRIL WEDNESDAY

Lex & Joe - Strange Brew (Manchester)
Dan Shure - Crescent City Bistro (Dover)

11 APRIL FRIDAY

Gravity Records CD Release Party - Muddy River Smokehouse (Portsmouth)

12 APRIL SATURDAY

Peter Mulvey/Ethan Bessey - Stone Church (Newmarket)
Bruce Katz Band - Press Room (Portsmouth)
Denny Breau - Dolphin Striker (Portsmouth)

13 APRIL SUNDAY

Dreadnaught - Barley Pub (Dover)
Craig Fahley - Crescent City Bistro (Dover)
Weed Inc. - Muddy River Smokehouse (Portsmouth)

14 APRIL MONDAY

Mama Gra - Barley Pub (Dover)
Dave Talmage - Crescent City Bistro (Dover)

15 APRIL TUESDAY

Orville Giddings Band - Strange Brew (Manchester)

16 APRIL WEDNESDAY

Peter Parckech Band - Strange Brew (Manchester)

18 APRIL FRIDAY

Pana - Hunter's Tavern (Farmington, NH)
Porch Rockers - Suds Pub (Bethel)
Craig Fahley - Crescent City Bistro (Dover)

19 APRIL SATURDAY

Comedy Night with Jim Lauletta - Muddy River Smokehouse (Portsmouth)

20 APRIL SUNDAY

Kevin Byrne - Barley Pub (Dover)

23 APRIL WEDNESDAY

The Grumps - Press Room (Portsmouth)

24 APRIL THURSDAY

Lex & Joe - Cabot House (Portsmouth)

25 APRIL FRIDAY

Pana - Bevie B's (Salisbury Beach)
Lex & Joe - Ron's Landing (Hampton Beach)
Ryan Parker - Crescent City Bistro (Dover)

26 APRIL SATURDAY

Frank Santos, Adult Hypnotist - Muddy River Smokehouse (Portsmouth)

Vorceza in Space

With the demise of the Skinny, Portland's Space Gallery has become an important alternate music venue. A hollowed-out storefront just a couple of doors up from the Maine College of Art on Congress Street, the place lends itself rather nicely to that kind of relaxed, informal comfort that allows both baggy-pants, young hipsters and coat-and-tie seniors to focus on the music.

On March 21, the Vorceza Trio ventured over from the Green Mountain State to fill the hall with a nice mix of jam-band ruminations and some rather fleet stretches of modern jazz. The group, made up of Ray Paczkowsky on keyboards, Robinson Morse on bass, and Gabe Jarrett on drums, can at times sound like a mix between Medeski, Martin and Wood, an early electric-era Miles Davis rhythm section and a classic organ trio. They're good, tight and like to frequent that bridge between the cerebral and the funky.

Morse, who wrote a lot of the music heard during the trio's hour-

long first set, collected most of what is exceptional about the group's sound in his "Adios Pinochet." On this piece,



Steve Lacy

the band established a dreamy electronic environment, with long floating cords from Paczkowsky's B-3 organ given topography by the composer's amplified electric bass musings. The tune then erupted into a driving Latin-tinged romp, with Jarrett doubling-up the beat as the group took the crowd on a cool, wind-in-your-hair ride through the Chilean mountains.

A tune by Sun Ra also gave this very frisky little group a chance to work out on some of the master's "solar myths" of a jazzed-up universe. And, where better to do it than at the Space! Good show.

Paul Lichter, whose Dimensions in Jazz brought the Vorcezas to Portland, announced the final lineup

lineup a couple of issues back but the schedule remains formidable.

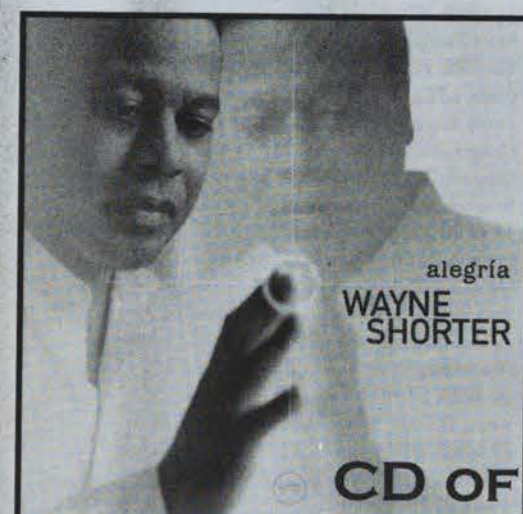
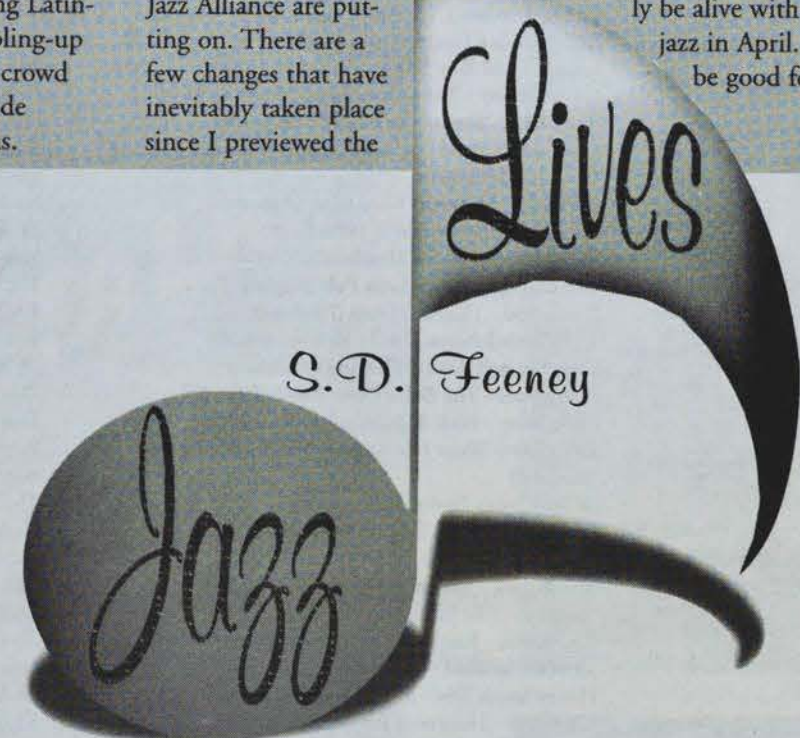
The David Berkman Quartet leads off at the Eastland Park Hotel on 4/5, then it's Frank Carlberg and Klaus Suonsaari at Starbird on 4/12, the Change of Time trio at Starbird on 4/13, the Kalifactors at Space on 4/18, the Angelica Sanchez Quartet at the



Angelica Sanchez

Center for Cultural Exchange on 4/19, Steve Lacy and Irene Aebi at CCE on 4/26, and the Rova Saxophone Quartet in a double-bill with The Fringe at CCE on 5/3. Tickets are available at various book and music stores and by phone at 207-721-0958. The number for information is 207-828-1310.

The hills of Portland will definitely be alive with the sounds of big-time jazz in April. Try to hear some. It'll be good for you!



alegria
WAYNE
SHORTER

CD OF THE MONTH

Alegria
Wayne Shorter

Last year's release of Wayne Shorter's *Footprints Live!* was a major event in the jazz world. Not only was it one of the most musically exciting discs of the year but it represented a return to form for an artist who had become, like his former boss Miles Davis in his later career, a bit of a question mark to the many fans of his earlier work.

Shorter teamed up with some very capable players who obviously enjoyed kicking the "old man" into overdrive and the result was some very powerful live jazz. Of course, the question soon arose as to what the follow-up would be. What would he/they do next?

Well, the new *Alegria* (Verve) is the next release but, since it was actually recorded before the live disc, the question of what creatively comes next will have to wait. Never fear, though, this is a good one and bodes well for the future!

The *Footprints* quartet, consisting of the leader plus Danilo Perez on piano, John Patitucci on bass and Brian Blade on drums, appears on three of the disc's ten cuts and it's quite obvious that the chemistry

of this group was there from the start. They offer one striking new Shorter original, "Sacajawea," plus take on the Shorter classic "Capricorn" and the traditional "She Moves Through the Fair."

The new piece sets a tidy groove and includes, as do several tunes on the disc, some double-tracked horn work from Shorter. The band backs-off slightly about midway through this piece and the leader enters with an intense tenor sax solo that's simply vintage Wayne Shorter, a masterful demonstration. When he trades expressive cries between his tenor and soprano at the end, we're into some very heady territory. To hear Shorter's penetrating instrumental voice in full cry is to hear one of the most distinctive and beautiful sounds ever heard in jazz.

Elsewhere, Shorter employs larger ensembles on a variety of material. His classic "Angola" adds brass, reeds and percussion for an arrangement that (re)captures the West-African jaunt of the original while working its way toward an edgy middle section structured by piano chords from Brad Mehldau. Patitucci,

a central force throughout, establishes a mysterious sliding ostinato that grounds a bit of spooky tapping at the close.

A "12th Century Carol" seems to pick-up on that close, though it comes a few cuts later, and leads into some impressive brass work from an all-star section arranged by the leader. "Bachianas Brasileiras No. 5," from the pen of Heitor Villa-Lobos, puts the jungle back underneath the lovely classical theme, articulated first by Charles Curtis on cello and then by Shorter on tenor.

Two beautiful releases in a row from Wayne Shorter!



"It is easier to fight for one's principles than to live up to them." —Alfred Adler

Vince Neil: The world used to be a stage. Now it's just a soap box, and growing smaller by the day.

January 11, 1984

The day after the first stop on the Ozzy Osbourne/Motley Crue tour. (The first US tour for Motley Crue)

I woke up early that frigid winter morning back in 1984. My brother Mike, who had spent the night in my new apartment, and I got up and went downtown to see if we could get the guys in Motley Crue to sign a couple of items and maybe get a photo or two. We arrived at the hotel and found the bus running in the parking lot and decided rather than running through the halls, listening at doors to find their room, we'd be better off hanging by the bus, in spite of the cold. We stood out there maybe twenty minutes before Vince Neil (singer) and Tommy Lee (drummer) made their way out showing a little wear from the night before. They signed some stuff for us and we got a photo after which they got on the bus, leaving me and Mike waiting outside for the other band members. Mike turned to me and said, "Wouldn't it be great if they invited us on the bus?"

"That's not going to happen, we're not hot chicks." No sooner had I uttered those words, when the bus driver's little window opened and a hand summoned us over. It was Tommy, who said, "Why don't you guys get on the bus before you freeze to death?" I couldn't believe it, but gratefully accepted the invitation. We got on and sat on the couch in the front of the bus. Tommy was beside us in a chair and Vince was across from us. They had just popped in the video cassette of *The Beast Master*.

Tommy and I struck up an immediate rapport. We are within weeks of the same age, both Greek, and both have sisters named Athena. These and many other similarities kept us laughing. Vince sat watching the video apparently unimpressed by it all, only occasionally piping up with something negative. I remember asking them about the Sunset Strip and about some other up and coming bands like Ratt and Vince would roll his eyes and reply, "They're just bar bands" and Tommy would just give him a disgusted look. I mean only a few months prior, THEY would have been considered just a bar band. The movie had come to the part where Tanya Roberts comes out of the water topless and Vince, manning the remote, kept rewinding the video frame by frame.

We sat on the bus for maybe an hour and a half before Mick came out of the hotel. Wanting to get a picture, but feeling the bus was too small and badly lit, we went outside to shoot the photo. Mick was a fun guy and played in the snow like a kid. He always looked a little older than

the other guys, and when I asked Tommy and Vince about this they looked at each other nervously and Tommy replied, "Mick drinks a lot." Years later we found out that Mick was actually quite a bit older. Mick graced us with a couple of photos and an autograph and boarded the bus.

A few minutes later Nikki came out of the hotel with a very cute girl. He seemed reluctant but agreed to let us snap a photo, then got on the bus with his token from the night before.

Years would pass before I would meet any of them again. I did follow the Crue as a fan up through *Theatre of Pain*, when they lost me, before briefly catching me again with the *Girls, Girls, Girls* release, after which they somehow totally disappeared. Radio had found a new sound and Heavy Metal was swept under the rug like a dirty secret. The Crue kept putting out albums but they all fell on deaf ears—even when they put out their seventh release, with John Corabee taking over for the ousted Vince Neil. An album which, though it sounded nothing like Crue, was probably the best sounding album they ever did. It was all met with disapproval by Crue fans and the public in general.

Jumping forward a few more years, Vince Neil again played in northern Maine. I didn't go to this show though, from what I heard, I didn't miss much. A few years later, I did see The Vince Neil band open up for Skid Row and Tesla in New Hampshire. It was a pretty sad sight. Vince had gotten fat, and couldn't even hit the notes in songs he had written himself.

In March Vince came back to Maine to play the State Theatre, but due to the lack of ticket sales the show was moved to the Asylum. Even the much smaller Asylum looked pretty empty. Locals, Audio Black opened up and played a good set for the couple of hundred people in attendance. Meanwhile Vince sat on his bus drinking, pissed off about not being able to have alcohol onstage. (Maine state law.) A few fans (four) stood outside for hours waiting for him to sign a couple of things. But Vince was too cool to even come out. He declined an interview. Vince finally stumbled off the bus around 9:45, well past the concert's scheduled start time, and again disses his four waiting fans, saying, "I have to get onstage."

The show was more of the same show that I had seen in New Hampshire. Though the faces in his band had changed, the singer was still stumbling on his own lyrics and hitting some really bad notes. Ironically, just across the street from the Asylum sits the Cumberland County Civic Center, the place the Crue used to be able to pack tenfold. I have a feeling that Vince's soap box will continue to get smaller until people will ask Vince who?

—James Pappaconstantine

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A True Mecca of New Sounds & Diversity at the SXSW Music Festival 2003

Pack up your van, tell your boss you're taking the week off, and close out that rainy day piggy-bank band account, baby, because you're heading to Austin, TX, for the 2003 South by Southwest Music Festival. You'll soon be on your way, with dreams of bumping elbows with hundreds of industry tycoons and mysterious music moguls. Visions of future tour buses, shiny new guitars, and record deals dance in your head as you drive along, keeping your eyes from becoming heavy at 4am in the morning as your bass player is drooling and snoring one seat away, and you haven't even rolled over the George Washington Bridge yet.

This is what many of the more than 1200 bands who were accepted to play at the festival felt as they made their way toward the United States' largest organized performing pilgrimage. Bands from as far away as Japan made the trek, despite the unforgiving reality of how major labels have been crying poverty for the past year and a half. While platinum records may already be hanging on their hypothetical walls back home, the reasons of why thousands of musicians migrate to this city like flocks of geese in search of a better climate are numerous. So go, southwest young man (or woman), go southwest.

Being a skeptical musician myself, I couldn't fathom the nature of this event fully, until I was actually standing in the middle of 6th Street, among 50 clubs and venues, with 5 bands playing in each, from 9pm to 2am for 4 consecutive nights. A simple wristband, which came with artist registration of the event would get you into all the venues for free, at any given time. They went for 95 dollars to non-registrants, which is still a great bargain considering that a handful of pioneers such as Willie Nelson, The B-52s, The Yardbirds, and Ritchie Havens all had appearances.

Then there were the "unofficial" clubs of SXSW, rumbling and booming aside the "official" clubs, introducing hundreds of performers to the world in their own right who were not selected but held a firm place within the belly of the city. Hell, even the beer and horse manure covered street itself served as a stage for many musicians who didn't have the luck of being an "official" selected part of

the fest. Very much a part of the action, hundreds of singer-songwriters, acoustic duos, and full bands packed the sidewalks as far as the eye could see during the day and



photo: Peter Yang
The Jayhawks

nighttime, singing and playing their hearts out for hours on end. Not one square inch within a half-mile of 6th Street remained silent.

The overall vibe during the event in full swing was indeed captivating, for every type of music lover. For example, I ducked into one of the beer-saturated clubs to see an interesting swing band, looking like dead ringers of their idols and sweating out the rhythms of their forefathers in their preferred genre of music. This show came complete with a handful of "groupie" dancers dressed to the nines in '50s garb, which fueled the band's desire to make more people get up and flip their best girl around like a ragdoll. Within the same hour, an enclosed dark alleyway beckons with rich slide guitar and fiddle riffs by the band of an unknown country music artist, who writes



photo: Taylor Johnson
Scene @ Auditorium Shores

strikingly great lyrics and can harmonize impressively, to boot. The importance of this conference is underscored as this singer tells how his pregnant (and in labor) wife back home demanded he play his given time slot at SXSW, regardless of her condition. The very next club up the block may have a showcase of Danish-only bands, or Australian-only bands, undoubtedly logging many hours behind them just to reach the States.

But even though a fine effort to reach this event was met by each band, it doesn't guarantee a sea of outstretched hands beneath you, chanting your songs as you play. In fact, many shows I had the pleasure to see were regrettably poorly attended, particularly if the band playing was a brand new act without some kind of legitimate representation.

One artist stands out who beat those odds, showcasing at a private daytime party for an upscale NYC magazine. His name is Chris Whitley, an artist of limited fame, but an overabun-

dance of passion—not just for each song he writes, but for every single word of every song he writes. He appears at the microphone with a cigarette dangling from his thin lips, slinking out to the stage, bearing a striking resemblance to Gollum from the *Lord of the Rings*. He mumbles a quick blurb about how we just can't kill people, dropping the subject as quickly as it came up, as if he just changed his mind. The stuffiness of the party lifts. A steel dobro hanging from his frail body by a salty strip of raty leather, he digs into his first number using his powerful horn-like throat and finger picks, projecting everything from falsetto to baritone melodies on top of unorthodox guitar tunings, crooning lyrics that he may give away to the masses, but in the end only he will understand. He held this fickle crowd of medicated schmoozers, and myself, for a solid 40 minutes. And to think, I just got lucky by sneaking in and even took advantage of an open bar tab!

Granted, there were a few bad seeds running amuck, most of whom probably just misunderstood the purpose of the event. I had the displeasure of bumping into an arrogant and very intoxicated individual from a band that goes by the name of "The Fags," who, within 10 seconds of babbling, let everyone around him know how much money his merchandise made him that night. Okay, there were also plenty of bands boasting how their attendance was amazing compared to the other "joe shmoe" bands they may have shared the stage with. But in all honesty, there will always be a healthy competitive edge among bands, especially in such ambiguous file-sharing times such as these, but that's a whole other sack of clams.

As far as atmosphere goes, it was close to an overabundance, all emanating from deep within dark and steamy indoor clubs, along with the starlit/moonlight drenched outdoor venues. All this was packaged with the most comfortable and clearest weather I've felt in 6 months—a mix of humans, all feeling the love. I'm not talking about a freedom, I love the trees and animals and everyone, sing-along of sixties flashbacks type of love, but rather a conscious brotherhood of common respect for one another. Just looking around makes you realize how powerful the gift of music is within everyone's life. Whether you play or just listen, it is very apparent that music is, in fact, a religion in itself, with which everyone agrees.

— Shawn M. Tooley

The author lives in Portland and is front man for the band *Motor Skills* with whom he performed at SXSW.



photo: Taylor Johnson
Joe Jackson

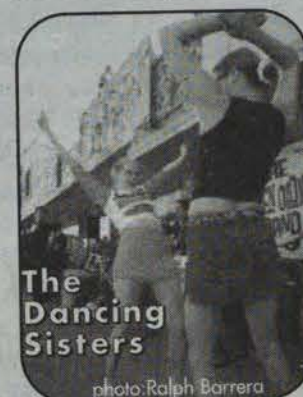


photo: Ralph Borrero
The Dancing Sisters



Ben Harper

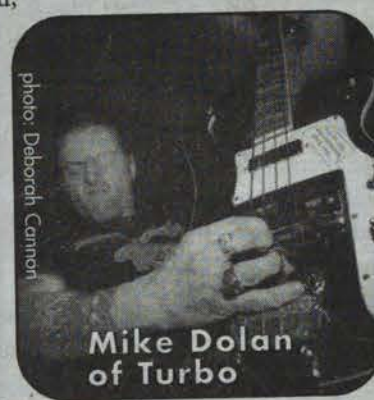


photo: Deborah Cannon
Mike Dolan of Turbo

Divine Maggees Slate's, Hallowell March 3, 2003

On Monday night, March 3, the mercury was slowly plummeting... but then what else would you expect from winter in Maine? But for Divine Maggees, a progressive-folk duo from Rockland, a blast of cold air wouldn't daunt their fervid strings on this night.

Danielle Tibedo and Cregan Montague, of Divine Maggees, were remarkably immune to the cold as they took to the stage at Slate's in Hallowell: the former in a poppy-red shirt with sleeves rolled up like a female Billy Bragg about to get down to some serious chord work; the latter in a skirt of swirling blues and black combat boots, standing silently with her fiddle before a black cloth ablaze with stars.

This "fierce and lovely" acoustic duo had been slowly but surely laying some serious groundwork prior to this gig. They have released to date a 7-song EP *Way Back When*, which was produced this past summer by Boston singer/songwriter Laurie Gelman, and have hauled their folk-rock style from Maine to Massachusetts, New York to DC, and to many other shows across New England and beyond. It's been a locomotion of passion and fervor that has brought many

people onboard and looks to keep Divine Maggees on the tracks to success when they record their new full-length disc with folk-maestro Darden Smith.

Opening with the high-energy "No End to Begin," Cregan's fiddle, with its mournful, wounded tone, invoked images of the Valkyrie delivering the fallen to Valhalla. And that tantalizing and ethereal sound was metered throughout the entire show without ever being overdone. Balanced with that elegiac sound, came the rousing chords of Danielle's guitar: edgy and forthright, a fiber that added a wholeness to the duo's individual verve. And such panache and harmony, so organically blended, are what make Divine Maggees such an engaging and provocative act.



photo: Andrew Anselmo

The spectrum of Danielle's voice ranges from deep and guttural to soft and high, like a dandelion seed in a madcap wind, on songs like "War" and "Sing Love"—ballads whose deep themes weave a strong tapestry of lament. But they are never trite or clichéd; instead, they add a

crazy paving where each has an affinity with the other.

"Deep Blue Undertow," one of my favorites, was a "sweet little song" as one audience member remarked. Having all the elements of a hit single, it was subtly camouflaged beneath the obvious by a simple musical arrangement enhanced by Cregan's harmonizing voice, which always tempered the salt of Danielle's and allowed a mix that was a rich blend of two very distinctive voices.

When Danielle said at one point during the gig, "Think without limits" (that was the spiritus mundi of their set. (When it comes to limits they don't stop when the disc ends, but are continually reworking and recharging their music.) Many of the songs they played were transformed from the original version on the EP, and it was this change that galvanized their performance. The pagodas of this change were the experimental songs: separate identities that built on the same material of the past, but gave a sharp glimpse into what can only be expected from the duo in the future. Two favorites were "Lift Me Up," which plunged into blank verse with an Eastern-spiced fiddle, giving it an otherworldly beat, and the other was "Diamonds," a sharp, scintillating sound that imbedded itself softly, even with its edge.

After playing a full hour and a half set of 14 songs, Danielle's voice never lost its potency; it still had the fiery passion of a Katell Keineg and could lapse into the soulful quality of an Aretha Franklin. And their musical sensitivities to each other also heightened as the set progressed—you could feel them passing low-key moods

between one another as each plucked or caressed a string. And this mood found its way to the small, but intimate crowd. There was the sense that the duo weren't merely playing to the crowd, but rather, playing for the crowd; picking up cues from an audience that was definitely into them.

And with the same care as earth-friendly living, the duo recycled their dynamics. With the closing jolt of "Wake Up To My Love," all the kinetics of the show was concentrated back to the essential elements that started the night off: Boundless energy.

And so as the mercury continued its downward plunge, it was with a sense of a natural warmth that the audience bound themselves up in scarves and hats, cognizant of the fact that they were leaving by the same doors they had come in through, but with a wholly new sensation.

— Alister Timms

To catch this energy, plan to see Divine Maggees at UU Church in Belfast, Saturday, April 19 at 8 p.m. Tickets \$8. Call 207-594-5419 for ticket reservations. At St. Lawrence Arts and Community Center in Portland, Saturday, April 26 at 8 p.m. Tickets \$10. Call 207-775-5568 for ticket reservations. Or visit the Divine Maggees' website at www.divinemaggees.com for all the latest news, upcoming shows, or to listen to their music.

Alister Timms is a scribbler and copy editor who lives in Rockport. atimms@downeast.com

Cindy Bullens Jewette Auditorium, UMA March 8, 2003

Maine is a State with many Gems and one of those is Veteran Rocker Cindy Bullens. Cindy's career started when she moved to Los Angeles in the mid-seventies, found her way into a party that included Elton John on the guest list and convinced him to let her audition for a job. That job landed Bullens singing backup to Elton on a few of his most popular tours and recordings, the two remain close friends today. Bullens also sang on one of the world's biggest selling soundtracks, *Grease*. When I said she is a Veteran Rocker I wasn't using that phrase only because it sounds cool.

Oh, and friends, she has plenty and they love to work with her. Her last album, *Somewhere between Heaven and Earth*, had her singing with Bryan Adams, Lucinda Williams and Bonnie Raitt. The Album won her the acclaimed AFIM Indie Award for Best Rock Album and rave reviews in *Rolling Stone*, *People* and *The New York Times*. The songs are inspired and dedicated to her daughter, Jessi, who died of Hodgkins disease at the young age of eleven.

Neverland, Bullens latest CD also has some interesting friends showing up: Benmont Tench (Tom Petty and the Heartbreakers), John Hiatt, Emmylou Harris and Steve Earl. WOW! Cindy Bullens could be in a town near you, touring in support of *Neverland*. She is also playing

some shows with Duane Jarvis throughout Europe in April, then back in the Americas in May.

Enough background? The concert at University of Maine was a workshop type of show put on by and for the Music Department, a VH-1's *Storytellers* of their own. There was no advertisement or promotion, only a small audience was on hand, although an attentive and appreciative one.



Bullens appeared onstage with three acoustic guitars, a catalog of powerful, well-crafted songs and a wonderful personality. "Maybe I'll play a few songs then we can talk, and then I'll play some more and we can all talk some more." That was the way it went. The way it might if she were over at your house and brought her guitar. Cindy's web site (www.cindybullens.com) lists some shows as The Living Room Tour. Indeed, it felt as though we were in my living room. A very generous and open person, she

makes you feel at home, sharing her life experiences with a This-is-who-I-am approach.

The sound system was full and warm, complementing the Auditorium's acoustics. At the sound of the first notes, I knew we were all very fortunate to be in this room tonight, it turned out to be one to remember.

"Neverland" the title song from the latest album opened a ninety-minute performance, followed by "The Lights of Paris," "In Better Hands," "Boxing with God," (great song and SO well done)—all played by the incredibly, seasoned pro that Bullens is.

This lady can really rock. "Hammer and Nails," "Sensible Shoes," (makes you want a dance floor), "Baby I Want Your Love," "Send Me An Angel." For me the most memorable moment of the night would be the request for "The End of Wishful Thinking," when Bullens explained where and how she wrote this song, and the importance of it all.

When the last notes faded, the Grammy Award Nominee simply walked off the stage and into the audience. She had made some friends. I do realize the privilege of living in Maine, we may not get a quantity of shows but we sure do get quality. And some are real Gems.

— Lee Hebert

"Part of being sane, is being a little bit crazy." —Janet Long

Endicide
Plum Crazy, Rochester, NH
March 22, 2003

I could wield metaphors around like a drunken gladiator but it's such rubbish—"The rhythm section is as tight as Annie Oakley's corset" or "the singer's guttural tones invoked my alien implant." Though true, that kind of crap would just insult these guys. I would much rather talk about their character. Endicide's schtick is very simple. Play as hard as you can every time and leave that attitude crap to bands on MTV. These guys are truly having a blast at what they're doing and it is as refreshing as it is inspirational. Watching them play makes me want to go home and practice!

I caught a recent show at Plum Crazy in Rochester, NH and was entirely impressed. The sound was in, the crowd



enthusiastic and the beers were flowing. Endicide's captivating sound kept the room filled all night. Songs like "Okinawa" and "Twitch" had the place jumping. I couldn't find a person there who wasn't bobbing their head or tapping their feet. They also have a song called "Pay the Price" that has the same "can't get it outta my head" quality that usually has me singin' the chorus to myself at work for the next week. Do yourself a huge gratitude and go see these guys live. Not only are they top-notch musicians they are just cool, down-to-earth guys who are a lot of fun to hang out with.

When I met Chad Macomber years ago he was just a smoking guitar player. Since then he has matured into much more than that. He has become a genuine, charismatic frontman. If I had to describe what he sounds like I would say he's a

complex mix of Maynard from Tool, the guy from Sevendust and a dash of Gene Simmons. His intensity is uncontrived and highly contagious—luring you in with pure power and conviction that is such a rarity out there these days.

The fact that Chad minimizes his axe-grinding to concentrate on vocal duties is really a testament to Scott Schiebel's playing. He's that guy in your band that you never have to worry about. Always solid he seems to have the wide shoulders in the band. As a fellow guitarist I always learn a lot by watching him play.

"Chewie" A.K.A. Joe Pelletier is one of these teddy bear type of guys whom you just want to hug when you see him. Honestly, when he first joined the band I thought his lack of experience would become an issue in such a complicated band like Endicide. Was I ever wrong! He has definitely stepped up to the plate and

worked hard because his playing and his presence has improved incredibly over the last year.

Mark "Skinny" Valliere is, in my book, a saint. Not only is he fluent in all styles of drumming, he is more importantly just a great guy. From designing album covers for his friend's bands to driving 45 minutes to lend us a snare, he is one of those people who is always there when you need him. When my band was having transportation problems he hooked us up with a trailer. He's always doing stuff like that.

You should go see Endicide not because they are a bunch of talented guys playing great songs but because they are upscale people. They're the kind of dudes you want at your BBQ...and they'd probably bring the keg!

—Chuck Yoho

THE PIPELINE

The Portland/Boston Connection

by Brian Westbye

One hundred five miles. That is all that geographically separates Portland, Maine and Boston, Massachusetts. It's a straight two-hour shot (not factoring in Big Dig traffic, of course): 95 South to Rt. 1 or 93 South. Spiritually, the two cities are in many ways drastically different, but the Forest City and The Hub are in more ways than not kindred spirits. Besides a common New England historical bond, the two share a breathtaking Atlantic shoreline, an air of Ivy League intellect, a plenitude of cultural and recreational opportunities, and a unique culinary palate. And both Portland and Boston have thriving music scenes.

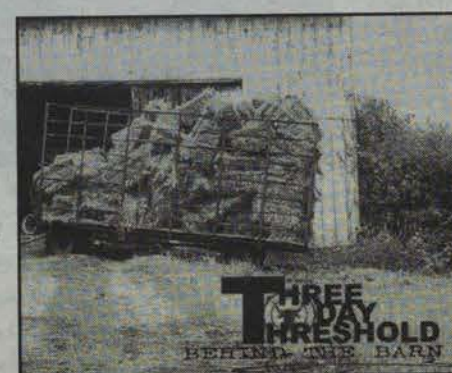
But how aware of the Portland scene is a Bostonian and vice versa? To a certain extent Maine bands enjoy success in Boston venues, and to a certain extent bands from Boston show up on Portland marquees. But some Oldie Boston Brahmins might not look north for bookings, viewing Maine as a backwater state of fiddles, overalls, and people suspicious of "book learning." Conversely, some Maine bands might enjoy a parochial existence up here, remaining blissfully unaware, and perhaps even intimidated of what's happening just 105 miles south.

That's where we come in.

It is the hope of this column that the Pipeline between Portland and Boston be expanded: there are too many great artists in Maine and Massachusetts that aren't known in their opposite market. In The Pipeline, we will bring news from the Boston front to Maine in the spirit of rock 'n' roll Glasnost. You will be introduced to exemplary Boston talent such as All the Queen's Men, Mappari, The Gentlemen, The Dresden Dolls, and Boston Rock Opera. You'll hang out at rock clubs like The Paradise, The Middle East, and TT the Bear's Place, and saddle up to bars like The Abbey Lounge, The Kendall Café, and The Lizard Lounge. You will get all the Boston notes, club listings, interviews, and CD reviews you need. And with that, perhaps Boston will take notice of more and more stellar acts from Maine invading town. Because the simple fact is that 105 miles is a pipeline of opportunity for both sides. We hope you enjoy this new venture. Let's start with a CD review, shall we? OK, we shall.

Behind the Barn Three Day Threshold (Pigpile Records)

It's a difficult trick to expand upon a first release. Too often a band will put out a second CD that is entirely derivative of their first effort, and what's the point? It's easy to go the route of same-shite-different-album: the better bands take what they have established and expand upon it. Such is the case with Three Day Threshold. Their 1999 debut *Home Cookin'* was a raging slab of country-core, hillbilly punk with a serious bluegrass rwang. Singer/multi-instrumentalist Kier Byrnes, guitarist Sam Reid, bassist Johnny Ransom and drummer Jack Morris proved themselves capable disciples of Buck Owens.



Eddie Cochran and The Ramones on that release. Now, they've fully incorporated their elements into a wholly original package.

While a song like "Pub with no Beer" could easily have appeared on *Home Cookin'*, I'm not sure if a song like "Black River Gold," a shuffle that John Fogarty could've been proud of, would've appeared on that release. Growth. While a song like "Rock 'n' Roll Country Music" might've made it on *Home Cookin'*, it likely would've been swallowed up by the bombast of a young band still discovering themselves in those days. This is not to say that *Behind the Barn* doesn't have any moments of pure search-and-destroy. No, tracks like "Woman from Arlington (Maker's Mark Blues)," "Man with a Pitchfork (Step-Daddy Hoedown)," and their take on "Drunken Sailor" still provide a nice ice pick in the forehead. The difference is that three years later the Threshold have realized their strengths, namely instrumental prowess and songwriting accoutrement. The Threshold are one of the most delightfully pummeling (and liberating) live bands you'll ever see, but *Behind the Barn* is a great studio record, where *Home Cookin'* was a great live record. And the growth is obvious. Check out <http://www.pigpilerecords.com> to order.

Got an opinion? Of course you do....let us hear it!
www.facemag.com/forums

"Egotism is the anesthetic that dulls the pain of stupidity." —Frank Leahy

Ready for Love John Hammond (Back Porch)

For over 40 years John Hammond has been telling us stories. Never the same story the same way twice, but nonetheless telling us stories. Hammond's stories of his travels during the last 40 years have gained him respect as one of the most, if not the most prolific interpreters of the blues. Nobody has traveled the country bringing authentic blues to so many people as John Hammond. On his newest CD *Ready for Love* Hammond once again spreads his wings and like his last CD *Wicked Grin* he interprets some more contemporary songwriters as well as a few legends. He even, for only the second time, includes a song he wrote himself.

This CD starts out with Hammond's "Slick Crown Vic," a John Lee Hooker-influenced tune that sets the tone for the entire CD. I have listened to Hammond for over 35 years and when I slipped this CD in the player the third song, Freddie Hart's "Easy Lovin'," just totally caught me off guard. This is as country as country gets and I have never heard John sing a song like this. But as I was listening the first thing that popped into my head was it sure is a good thing for country artists over the last 40 years that John did not choose to be a country crooner. You would think he had always been a country star. Before I could recover from that Hammond is re-working a Jagger/Richards tune, "Spider



and the Fly" and once again I'm just amazed at the ability and range that this man possesses. Hammond takes an old work-horse of a song from the Willie Dixon catalog called "Same Thing" and makes it sound like it was just written and recorded for the first time. John also covers a couple of George Jones tunes, "Color of the Blues" and "Just One More."

Before you start thinking this is a country CD stop and really listen. What you will hear is Americana music at its best. Hammond takes many different forms of American music and tells the story in his own way. His interpretation of these songs is truly a phenomenal experience to hear.

The legendary Texas musician Augie Meyers, (Sir Douglas Quintet, Texas Tornados) on piano, organ and accordion joins Hammond on this CD along with David Hidalgo, (Los Lobos) who plays guitar, mandolin, contributes some vocals and produces the CD.

John Hammond is just getting better and better with every recording. He never tires of playing and singing the blues and

other American music. So if you want to have some fun jump in the back seat of his Slick Crown Vic and let him take you on a trip around the country and tell you some stories.

—Ron Hawkes

Stripped Christina Aguilera (RCA)

Christina Aguilera has emerged from the teen pop scene as a woman on a mission to show she is more than a teen pop star. The one thing that the first listen to this CD will convince you of is, everything else aside, this girl can sing. Aguilera has an extensive vocal range that we really only caught a glimpse of before. The first single and video, "Dirty" is holding its own on the charts as well as causing controversy all over the world. The video was banned in Thailand and even by American standards is a pretty racy video. Aguilera shows more than her vocals here and personally I think her music would be enough for the majority of us.

Some great people collaborate with her on the CD, notably, Linda Perry, (4 Non-Blondes, Pink), which gives Aguilera a rock edge we have not heard before. Radio hits include the heartfelt "Beautiful" which explores not only self-worth but also how others are able to influence the way we feel about ourselves. This song could possibly be Christina's biggest hit since "Genie In A Bottle." "Get Mine, Get Yours" also comes to mind as a hit waiting to be heard with its catchy chorus and riveting melody and lyrics. Here Aguilera is giving the masses what they want. The Alicia Keys collaboration "Impossible" is a wonderful, soulful, bluesy ballad that only gets better with repeated listens.

Christina co-wrote all but two of the songs on this CD, did most of the vocal arrangements and production, and was the co-executive producer. Not bad for her second recording. This is a talented young lady who just needs to realize she has the talent to make it over the long haul and does not need to use anything other than her voice and brain to get to listen.

—Ron Hawkes

CDReviews

Scars Gary Moore (Sanctuary)

Gary Moore has cut a ragged, but powerful line in his 30-plus years as a premier blues/rock guitarist. His latest outing, *Scars*, is another that looks at the power trio, and while his label is marketing this as a hard-rock outing, Moore's up to his neck in the blues with it.

Most don't remember Moore's super-group, BBM. That's Ginger Baker, Jack Bruce and Moore, to be precise. They did one album, *Around The Next Dream* in 1994 for Virgin, toured, and promptly dissolved. Sad, for it was a blues/rock tour de force the like of which we'll never have again. It also was the pooling of the talents of three living legends, better than any multi-ego creation since Cream, where it worked.

Moore has always had a special fascination for the blues, and while he came to prominence with Thin Lizzy, he spent a good chunk of the past 15 years exploring the roots of his craft. He has laid down some fabulous tracks, rooted in 12 bars and nasty as hell with power chords and licks that'll tear your eardrums apart. I can't compare it to anyone, even if I tried.

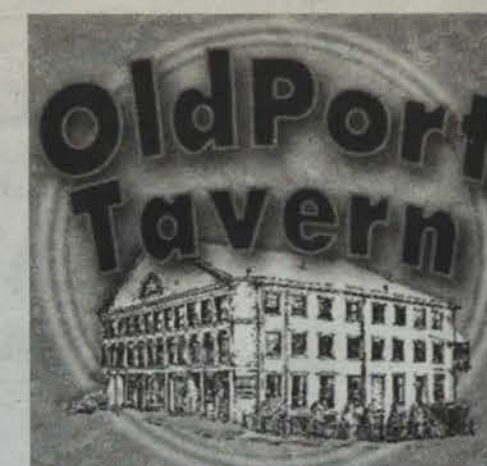
Scars brings Moore together with a younger generation, drummer Darrin Mooney of Primal Scream and bassist Cass Lewis of Skunk Anansie. They prove from the beginning they can stay with Moore, laying down a heavy groove when it's called for, but displaying a little subtlety, as well.

Moore pays tribute to blues themes with "Wasn't Born In Chicago," Lewis and Mooney working a funky rhythm, Moore mumbling some gravelly lines then letting loose with a wail and an effect-riddled set of chords. Then it's down with some serious Windy City licks. It's a ride that doesn't stop on this recording. "My Baby (She's So Good To Me)" is a standard tribute to the girlfriend/woman/wife with a rolling guitar line and a 12-bar solo, enough to satisfy the blues purists.

The tracks cover a variety of themes, some of them political. "Stand Up" is a simple, but straightforward call that says your freedom's there, just go get it. Then there's the extended ballad, "Who Knows (What Tomorrow May Bring?)" where Moore gets in some superb solos and a fine vocal performance.

This is a bit of mosh pit with a whole lot of uptown Chicago blues. Hot stuff, here; Moore's landed something good on *Scars*, and I want more of it. I think his fans will, too.

—Tory Gates



APPEARING...



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April 11th & 12th



April 18th

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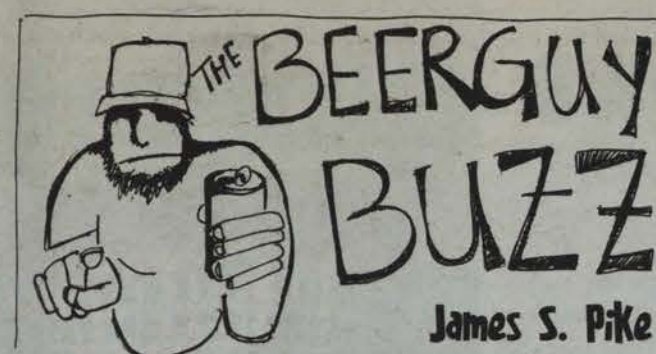


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Objects are Closer Than They Appear Steve Gerlach

A modern-day American troubadour who wields his words like a sword.

For the most part, the songs are stripped-down acoustic ballads of minimal accompaniment. The instrumentation is never at the forefront, but instead humbly takes the backseat while the lyrics take the wheel. And the lyrics are damn good.

The opening track leaps to mind. Using humor to disguise an underlying desperation, "The Cow Song" is a tale of a world-weary (you guessed it, you bright bulb)



cow who has seen the world through the yellow windows of the evening train and somehow, somewhere along the way, finds itself stranded and confused beneath a bridge. The tone of the tune manages to coyly leap-frog

from a place of absurdist amusement to one of utter desolation. "She wandered through bathtubs and barrels tripped over and planted. She tripped over moonbeams and other things far more romantic."

This release is not exclusively a meditation on acoustic balladry. Gerlach is not afraid of plugging in (nor is he afraid of absolutely unplugging: "Red Man" is an impassioned a cappella number) and turning up. When he does so, the result is a sound more akin to Uncle Tupelo than the consummate folk which defines the majority of this release. Though the more raucous songs add dynamic to *Objects are Closer Than They Appear*, there's no doubting that the acoustic approach is Gerlach's bread and butter.

I'm Ready Pat Pepin

Contemporary Blues... You may have heard it. Ask any hepcat swaggering down the street snapping his fingers and shuffling his feet and he'll tell ya, "The Beer Guy digs the blues." It's melodic Americana. A truly unparalleled and highly accessible musical form. But in the decades that have followed the heyday of Chess Records and Chicago Blues collectively, there's been an undeniable creative void in a musical genre that at one time was the preeminent influence on the majority of American and European popular music. As is always the case, there are exceptions: Bonnie Raitt, Taj Mahal, Kelly Joe Phelps, Corey Harris... Blues has not sunk altogether into some stagnant wasteland, but it's but a dwarf cousin

of the giant it once was.

Pat Pepin has a powerful voice and a fine band. The instrumentation is nearly flawless. But I'll be damned if they don't sound painfully similar to countless other contemporary blues acts. And the trouble, as is often my stance, is in the songwriting.

There's simply nothing particularly inventive about these songs. They're diluted versions of highly-recognizable Willie Dixon songs. The argument can be made that electric blues songs are little more than facilitators for the musicians to display their prowess on their respective instruments. Fair enough. But no matter how tight the band, virtuosic musicians can only carry the whole of the music for so long, and without a creative and well-developed foundation, the music will inevitably crumble into redundancy.

There's no doubt in my mind that I would thoroughly enjoy a live performance by this band. They know what they're doing and do it well. And maybe, as is the case with hip-hop music often not translating well to the stage, Pat Pepin and her blues contemporaries' music fails to translate through recording. But I can't help but consider the command Howlin' Wolf has over every inch of my being when I spin one of his records.

That Could've Gone Better Eric Hutchinson

A songster who, if he isn't careful, could find his face pinned up on the bedroom walls of teenage girls.

Traditionally, critics have paid little attention to the importance of a good album title. They prefer to direct all their attention toward the merit of the music, not bothering to comment on aspects of the release that lack a direct correlation to the song and the voice and the strings and the drums. Well, loyal reader, in response to this philosophy, The Beer Guy pens three words: Whacka, Whacka, Whacka. Before I begin my commentary on Eric Hutchinson's music, I would like to commend him for such an ingenious album title. It's funny and it expresses the humility inherent in the music... Oh yeah, the music.

Had Hutchinson known the right people or had better timing, he could have filled—and still can, of course—the pop music niche which now, for better or worse, harbors John Mayer. His songs, to say the least, are easy on the ears (and ladies, he ain't so hard on the eyes either). He presents his melodies with a voice both clear and capable. His words are honest and clever, aware of his own youth but phrased with an innate wisdom well beyond his years.

That Could've Gone Better is not extensively pro-



duced. The recording is crisp and the levels just right, but beyond the minimal percussion and harmonies, you're looking at a classic two-track guitar and vocals recording. The solidity of the songs affords Hutchinson's music the freedom to stand alone sans the crutch of layered accompaniment. That said, his music would benefit from some instrumental variation. A guitar player runs the risk of becoming tiresome when he/she relies too heavily on simply strumming the chords. A little fingerpicking and walks on the bottom strings would go a long way in adding dynamic to Hutchinson's songs.

Electric Sweat The Mooney Suzuki

A true rock 'n' roll band who fuses the brazen irreverence of Iggy Pop and The Stooges with the melodic awareness of The Who or The Jam.

These fellows take no strides to divert our eyes from their influences. The aforementioned bands, along with others of similar timeframe, sound, and attitude such as The Damned, The Cramps or the short-lived but eternally influential Sex Pistols, are deeply imbedded in every attribute of this release right down to the packaging. The cover, a bold orange and white, depicts the four fellows from Michigan in the throes of musically-induced euphoria. Their names are absent on the CD (with the exception of lyrical credits to Sammy James Junior) and the inside page is nothing more or less than a black and white photo of four leather-clad, grinning guys drenched in what is presumably Electric Sweat.

This music is laced with a macho aggression; with an admitted and proud debauchery that seduces the ladies and ignites the fellows to thumbwrestle. The energy in this music spills out of your CD player and puddles at your feet. But The Mooney Suzuki is not solely inflamed by pure energy. This is a communicative band. Everything is done for a reason. Every solo takes the song somewhere new, to a new elated plateau, as opposed to simply showcasing the soloist's deftness. And there are two instrumentals on this recording that convey just as much ferocity and machismo as any of the lyrical tunes.

...Which Is Your Way Hurl Soul Bridge

A truly unique three-piece who manages to conjure atmospheres organically without the ever-so-popular aid of studio-controlled, sonic manipulation.

I, The Beer Guy, have always considered myself a man of both etiquette and honesty. With such a self-proclamation in mind, I feel obligated to make a confession. Upon first listen to the opening track of *...Which Is Your Way*, I nearly immediately hurled this outfit into the towering mound of generic, Phish-spin-off jam bands. The song "Mountain Song" is an up-tempo bluegrass tune with brushes on the drum set and a possible/probable weed reference: "The grass here is greener/It blows my



mind.' Loyal reader, I implore you, am I at fault for such a presumption? Might you, in a time of weakness, make the same mistake?

And then began the second track; a melancholic number of a lazy tempo. I recall scrawling in my notebook: jam band pleasantly resisting instant satisfaction of up-tempo, improv-friendly song.

And then began the third song and the revelation struck me like a flying Birkenstock to the head: I had

completely misread this band. This was no generic spin-off. Hurl Soul Bridge had a sound all their own. And I liked the sound. Liked it quite a bit. It was a powerful ambience that was never obtrusive but kind of lingered in the room like smoke. The percussion was masterfully tiptoeing on and around the off-beat. The voice was sad, but not desperate, as if he were lamenting something he's longed for but has lived without for some time. And this cinematic music continued until the CD stopped spinning.

So, in conclusion, The Beer Guy admits to wrongfully judging this band by the tone of their guitar (which, in my own foolhardy defense, does strikingly resemble a certain middle-aged redhead we all know). And finally, I'd like to add that I bear no resentment or ill-will toward that quarter hailing from Vermont. They deserve all the accolades they receive. Maybe they could use some lyrical input, but nevermind, that's a whole 'nother rant.

Mostly Ape Drums & Tuba

A hypnotic sonic barrage; a trio of Texans making more noise than a hoard of elephants with bells strapped around their ankles and screeching monkeys dangling from their trunks stampeding through a peanut factory... (What? Ya' know, you ask a lot of The Beer Guy. It's not so easy to consistently come up with fresh material at your beckoning.)

To categorize this band is a fool's game. This music, as Captain Beefheart once figuratively proclaimed in a description of his own music, "...is not in 4/4."

This statement, taken literally, is also applicable. The structure of these songs and the time changes are beyond the realm of foot-tapping. At times, the ambience of the music lulls the listener into nocturnal comfort, only to jolt you to

rise with jarring melodic explosions. There's no guessing where they're going next.

Drums & Tuba is actually drums, tuba, guitar and a significant amount of explorative electronics. Upon first listen to *Mostly Ape*, I thought it surely a substantial studio endeavor. The undeniable complexity in the composi-



tions, and the intricacy of the individual woven parts lead me to presume that these boys spent many a day staring at the knobs of a giant mixing board. But alas, this couldn't be further from the truth. The album was recorded and mixed in a single week. And this quote from the liner notes was the real ass-kicker: "Overdubs were kept to a minimum. What you are hearing is basically a live recording in the studio." In other words, these guys are either incredibly gifted or incredibly lucky.

And bassists and bottom note fans everywhere, this recording is more than worthy of a little lookie. Nothing commands the bass clef like a tuba played handled with finesse.

Not Roger Lester Max

A Maine/New Hampshire-based rock 'n' roll band who surprisingly lack a member named Lester, Max or Roger.

This is a quality rock band with quality musicians. They're a classic strings/drum rock four piece. This release is very well produced and mixed. Everything sounds as it should.

But there's an omnipresent predictability in this group of songs that plagues the recording. Put bluntly, the songs, and more particularly the presentation of the songs, are too similar. Nothing on this album is especially striking. For one, there's little variation in the tone of the guitars. The riffs and the progressions are there, but unwarrantedly come across as redundant because of the striking similarity in delivery. The slide on "Leavin' LA" perfectly accentuates the song and is an undeniable exception to that criticism.

And Lester Max could benefit from affording themselves a little song-structural freedom. The songs are formulaically comparable and thus blend together with one another. On "Holes in Yer Head," The song commences and finishes in a manner akin to the other tunes, but is given its own independent identity by the unexpected but particularly effective acoustic break. Had this album taken more risks, been more willing to delve into the unconventional, I would've rated it a six pack of tall boys and given it a cup for the keg.

Puzzles Headmess

A Less than inspiring stab at what could be construed as hip-hop.

This is not very good.

I suppose, in a certain light, this act might be considered adventurous. Undeniably, they are far from unwilling to put themselves out on the line; to boldly position themselves in the line of fire of potential failure...

The opening track, "Wrap (Puzzle)," with its not-so-bashful chorus, "Wrap, wrap you in my web of love," is definitely funny. And I believe (and pray) that the humor is purposeful. Henry Biggs, the lyricist and visionary



behind Headmess, is backed by a live band which is a truly commendable attribute for a hip-hop act. Had the remaining songs boasted such living and breathing accompaniment, I could have justified going easier on this release. I wish not to discredit the skill and art of the hip-hop producer, but I appreciate the growing trend of live musical accompaniment in hip-hop endeavors.

The very next song—anchored by a questionable sample of the Edie Brickell and The New Bohemians tune about cereal boxes, philosophy, canines and that whole racket—deals very seriously with man's plight to accept and abide by the will of God. I'll let that one slide.

"War and Peace," is a juxtaposition of the lure, but inevitable futility, of war. With lines like, "War and I'm its slut/Break wide or you're gonna get cut," the first half of the song embraces our inherent bloodthirsty longing which the act of war fulfills. Delivered with a high-energy lyrical attack, and the word "War" repeated like a mantra, this side of the argument is very disturbing. But suddenly, the chaotic tone dissipates and a soothing voice, with serene accompaniment, speaks a single word: "Peace."

And goes on to say, "Peace, let anger cease/Soothe the savage beast." And evidently, peace prevails as the victor. Then there's "Rhapsody in Blue." Atop a Casio-toned keyboard line that's so heartless that chills run up and down my spine as if I were tilted back in the dentist's chair, staring at that white light, mouth pried open, croons a painful Louis Armstrong impersonation singing the titular line.

Had I thought it necessary to continue, I would tell you that the next song is a poorly-sketched caricature of *Body Count*-era Ice-T; but that is just not necessary. All things must pass.

—James "The Beer Guy" Pike can be contacted via email at pikijas@hotmail.com





Beerguy Spotlight

Legendary Legend Otis Blackwell

A genius songwriter whose music you love, but whose name you've never heard.

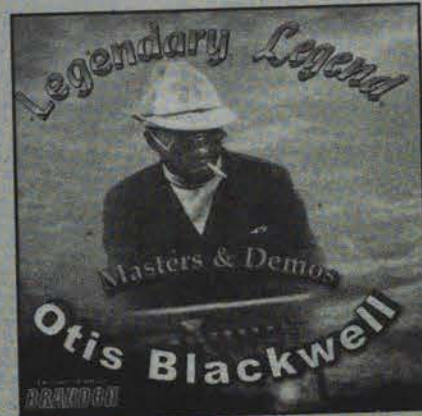
It was a strange day. At some ungodly hour in the morning (circa 11:00am), I received a phone call from the Poobah himself. The reception was poor. Through the static and the muddled world that is a hangover, I could barely decipher his words: "Beer Guy, we must meet as soon as possible. I have one of the keys—I have...?" And I lost him. Needless to say, I went back to bed to mull it all over. Upon waking, I was immersed in an epiphany of biblical proportion. The Poobah had found something of the utmost import. This was real and worthy of my immediate attention. I called every bartender in town and canceled my appointments. Their disappointment was obvious, but to each I exclaimed, "ONE MUST PRIORITIZE ONE'S LIFE. A KEY HAS BEEN UNEARTHED, FOR CHRISAKE."

I met with The Poobah at a discreet location I am not authorized to disclose. A driving rain pounded down. Without a word, he handed me a brown paper bag. I nodded and turned away. Moments later, I peered over my shoulder and The Poobah had vanished. The rain never stopped.

I returned home with the paper bag, and its arcane contents sheltered inside my flannel shirt. I shed my soaked clothes and, with maternal care, opened the brown paper bag. In it lay an album. I dried my hands, removed it from the drenched bag and spun

it on my player. A door opened.

Otis Blackwell is the true genius behind some of America's most celebrated musical heroes. Without Blackwell, Elvis Presley would be nothing but a local lady killer. In 1950-something, The King bought six of Blackwell's songs for all of \$150. Among those songs were "Don't Be Cruel" and "All Shook Up." And loyal reader, I assure you, if you're as lucky as I am and you get your hands on a recording of this man performing his own music, you'll be floored at the extent to which Elvis mimicked Blackwell. Every inflection in Presley's voice was first sung by Blackwell. It's almost as if The King were lypsyching. In 1977, while Blackwell was recording the sound-



track to a movie based on Presley's life, Elvis died. He died without ever meeting face-to-face one of—if not the most—integral influences in his record-setting musical career.

But Blackwell's unrecognized legacy does not stop there. The Who's "Daddy Rolling Stone?" A Townshend composition, right? The

Billboard hit that reached #4 for James Taylor, "Handyman...?" And how about this one: "Great Balls of Fire?" Heard of that one? Jerry Lee Lewis...?

I am a self-proclaimed music aficionado. I sucker myself into thinking I know all there is worth knowing in the realm of American pop music. And then a brown bag comes my way and I recognize the ignorance in my presumptions. Boy, I feel like a dummy.

p.s. Otis' horn arrangements, in their impact and precision, rival those of Allen Toussaint's. I'm not kidding!

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LETTERS, WE GET LETTERS

All Contributing Editors,

My name is Kris Bridges. I'm writing to offer a suggestion that I feel would benefit the credibility of your magazine.

I know it is not unusual for fictitious [editor's note: huh?] writers to use a "pen" name, or performers on a stage to assume false identities. But I must ask you, is it appropriate for someone who wants their submissions to be accepted as fact to use a false name? Writers of factual publications (textbooks, newspapers, reporters) use their real names, and furthermore, even famous characters whose nicknames have brought them to great acclaim do not sign their checks "Sting" or "Ozzy."

Your resident music reviewer is not a real person, but a fictitious character. The Beer Guy is a creation by a writer who wishes he was someone other than [sic] who he really is. He is a false entity that exists only in the willing suspended disbelief of himself and those who call him by that name. Now you may say "everybody calls him that." To this I must respond, "who constitutes everybody?" I think that you may have forgotten that there are people all across Maine and New England that read this publication that are outside the beer guy's realm of buddies. By using an assumed name, all credibility of his reviews go out the window, especially because of the nature of his drunken character. I assume that the reason artists submit for reviews is to get feedback and a quote for their press kit. Even the most astounding compliment from this reviewer is quickly demanded.

"These guys rocked. Chops for days." —The Beer Guy/Face Magazine

See what I mean?

Now would be a good time to mention that I am not some irritated musician that got a bad review, in fact I agree with three quarters of what he has said in his reviews. I just can't give what he says merit. I think anyone would have a hard time allowing credibility to a puppet.

I know that other people at Face magazine use false names as well. I wish I knew who they all were. I ask you collectively "What is the point really? Because your [sic] not secure enough to stand by what you say? To relieve yourselves of liability? To make the magazine more appealing? Or to appear to be more than [sic] what you are?"

Beer Guy, add your real name to your column and set an example. I want to feel that what I am reading is not garbage written by a stuffed animal.

THANK YOU SINCERELY, Darth Vader AKA Kris Bridges

Okay, okay! As of this month The Beer Guy has been deficitousified (we made that word up), and has included his real life name — and email contact, we might add! — to his column. But his buddy, the Couch Guy, felt compelled to respond to Kris' comments. Read on.

—The Poobah Guy

Dear Kris,

The Beer Guy, or I should say, James Sebastian Pike, is one of my best friends. I've known him for a long time, and slept many a sleepy night on his couch. I can say to you, in full confidence, that James is not hiding or afraid. He is The Beer Guy. And The Beer Guy is James. He's a Beer Guy who loves animals. As a matter of fact, with his landlord's permission, this very week he hopes to adopt a kitten from The Bangor Humane Society (that's your hometown, Kris!) He's lived and worked on a seven-acre, MOFGA-certified farm called 'Aunt Betty's Farm.' I lived there with him. Well, actually, he lived with his girlfriend, Courtney Bittenbring, in a small cabin right next to the house where I lived (and still do live!)

Courtney read your letter and wrote down some of her thoughts to help me. But I think I would rather just quote her than try to say what she said. One thing she said was: "Everyone calls him The Beer Guy but, of course, I don't call him that. I call him James. I mean, no girl would call her boyfriend The Beer Guy!"

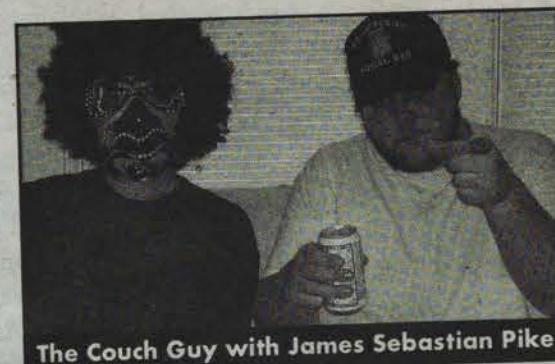
Courtney and The Beer Guy have been together for a very long time and I think she knows him better than me [sic] so I think quoting her again would be helpful: "I had to pay James' half of the rent this month because he overdrew his bank account on a twenty pack of Budweiser (I'm not kidding). That's a little annoying. He never cleans the bathroom either... and he snores ridiculously loud. But he makes up for it by being so cuddly and putting up with my whiny, hairy dog named Cruz."

For Halloween, The Beer Guy dressed up as a rainbow and played a gig at Carmen Veranda with his band called The Angelic Slugs. He also plays in my band called Whoa, Bubba. In both bands, he plays bass. He always says, "Nothing makes more sense than a fat guy playing the bass."

Kris, I wrote this because I wanted you to know who The Beer Guy is and I wanted you to trust him. I think what you wrote was right on target. Only me [sic] and his other friends know James as The Beer Guy and him [sic] using that nickname for his column is only funny to us. But he's a very nice guy, and he knows a lot about music. I know I speak on behalf of James when I say I hope you don't stop reading his column.

Sincerely, The Couch Guy

"Barium was wrong - it's more like every 30 seconds." —Unknown



The Couch Guy with James Sebastian Pike



by Doug Collette

Uncle Tupelo

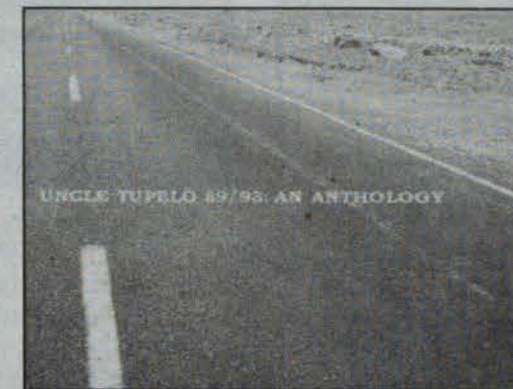
It's not overstatement to say Uncle Tupelo is one of the epochal bands in modern rock. The fervent devotion they elicited during their existence and even after their demise—the fanzine named after their first album, the loyal following of Son Volt and Wilco—is unique in itself. But lately all the more so because the mythology that is only now growing up around the band still remains rooted in musical values more than those of fashion.

89/93 *An Anthology* is like a travelogue that captures Uncle Tupelo like a photo album of snapshots. The effect of listening to it can only make you want to make the journey yourself by hearing and having the individual albums, all of which contain unreleased demos and outtakes exclusive to each other and this collection. That the band doesn't sound dated at all here is also what made Uncle Tupelo stand out in the early nineties and it's a testament to the healthy egos of Jay Farrar and Jeff Tweedy not just that they held the band together as long as they did, but that they kept themselves inspired and free of artistic compromise as they struggled for recognition and ultimately, albeit belatedly, got what they deserved.

It's a testament, too, to their collective willfulness that they existed and prospered at all, at least in terms of grass-

roots appreciation if not commercial terms. Traversing the last two decades of the previous millennium, Tupelo may have well been the last gasp of rock 'n' roll in its purest form, where the songs and the performing of them were enough of an end in itself. This original trio—and drummer Mike Heidorn's presence can't be minimized as the nexus between Tweedy and Farrar—needed no validation except their own existence once they found their voice. Consequently, traveling the road, seemingly in a vacuum except for the connection to their audiences during the shows as the only sign of response from the world from which they originally felt so alienated, was all they and their music needed.

There's a grand simplicity in Uncle Tupelo's music that elicits a deep stirring emotional response when you hear it. Whether it's the stark clarity of acoustic songs such as "No Depression," the title tune of their first album taken from the



Carter family canon of country/western classics, or a kick-out-the-jams transformation of The Stooges' "I Wanna Be Your Dog" from a bluegrass jig into a country reel rife with guitar distortion, the music is at once a celebration of life's pleasures and a fortification against its tragedies. Performing a mesmerizing description of the mundane such as "Screen Door" is no less engrossing than Tweedy and Farrar allowing themselves to be as emotionally vulnerable and close to silence as they are on "Watch Me Fall."

The collective courage that kept Uncle Tupelo going against all odds also inspired the two songwriters beyond just the material itself: with REM's guitarist Peter Buck's production assistance and aesthetic validation, the group recorded *March 16-20* in a burst of nothing less than pure enlightenment, its rustic mysticism and skeletal sound bringing to mind, with all validity, The Band's *Music From Big Pink*, Bob Dylan's *John Wesley Harding* and the best moments of the Rolling

Stones' *Beggars Banquet*. The music on this album is mesmerizing in the way it sounds at once utterly contemporary and utterly timeless.

The varied means by which Uncle Tupelo captured a sense of isolation intrinsic to all younger generations makes perfect sense as their peers bowed to Neil Young as the godfather of grunge. (Though, tellingly, the group also brought new meaning to "Effigy," one of John Fogerty's greatest social commentaries for Creedence Clearwater Revival.) The electric/acoustic dichotomy that hearkens to the ex-Buffalo Springfielder's work with his favorite band Crazy Horse shifted emphasis through Uncle Tupelo's aptly-titled second album *Still Feel Gone* (like *Depression* and *March 16-20* released in a beautifully expanded edition on Sony-Legacy) to an almost 50/50 ratio, just before the group took another gigantic leap of faith—a metaphor for their whole career?—into the major label arena. As before, however, Uncle Tupelo remained staunchly convinced they could make it on their own terms, which is how they maintained their sense of direction on *Anodyne* (Rhino/WSM).

This simply designed but ornate package also contains unreleased studio outtakes from the original recording sessions that are as enlightening in retrospect as the so-called "Coffee Creek" live cuts are valuable. "Stay True" is a willful statement of integrity that now sounds like a promise the band made out loud to themselves as they moved from the indie Rockville label. Yet applies, like all great songs do, in more universal ways: because Tweedy and Farrar's intelligence was linked directly to their empathy, this final album of theirs, recorded as a quintet, conjures up the bittersweet sound of life on the cusp of disillusionment and the recognition of what faith really means. While the band returned for much of the disc to the rock 'n' roll swagger of their debut, they remained the antithesis of the punk nihilism around them. "No sense in lovin' anyone who hates himself," sings Jeff.

The raucous, kick-out-the-jams mentality that prompted Uncle Tupelo to cover Iggy Pop resurfaces on *Anodyne* as much in the plugged-in arrangement of songs like "The Long Cut" as in the collaboration with the legendary Sir Doug Sahm on "Give Back the Keys to My Heart," where the sawing of the fiddle cauterizes the emotional wound as cleanly as the previous cut's electric guitar. Even as Tupelo made a concerted effort to reach a wider audience by working with Sire Records, their deliberate decision to record this whole album live in the studio with the aid of additional musicians (the band having contracted to basically just Tweedy & Farrar on its predecessor) was a conscious refusal to aim for the lowest common denominator. In doing so Jay Farrar, Jeff Tweedy and company came full circle finding, as they did when they first started out, comfort and inspiration in tradition while forging a new means of expression for themselves.

Quarter Notes

Rosilyn/John Taylor, Joey Baron & Marc Johnson (ECM): If there's any such

thing as intense tranquility, Taylor and his magnificent rhythm section have captured it in the music they play here. Each individual is equally capable of leading a band, the pianist, like the drummer and bassist, demonstrate a remarkable lack of ego in their deft interplay, making for one of the best jazz pieces of the year so far.

Free & Equal/John Surman-Jack

Dejohnette-London Brass (ECM):

Intricate interweaving of improvisation and detailed brass arrangements is made all the more wondrous to hear because it was captured being played live onstage. Marriage of composition and performance such as this reminds you what a great form of art music can be.

Instrumentals: The Best of the

Capitol-Chrysalis Years/Leo Kottke

(Blue Note): His profile visibly heightened by working with Phish's bassist Mike Gordon, the iconoclastic guitarist's catalog is condensed to its essential genius on this pair of companion discs. Kottke doesn't sound much less extraordinary whether he sounds like multiple guitarists when he's actually playing by himself, or when he intricately overdubs a series of guitar parts, any single

one of which would be the extent of another musician's imagination.

Right Now Move/Charlie Hunter

Quintet (Ropeadope): This is by far the best Charlie Hunter release since he fronted the Pound for Pound band with vibist extraordinaire Stefan Harris. Of course, the guitarist has never made a bad album, but this unique instrumental lineup, including sax, trombone and harp, mirrors his idiosyncratic nature. The group manages to sound as much like a big band as a small tightly-knit combo, so with the flawlessly funky bottom supplied by Hunter himself, paired as an unerring rhythm section with Dennis Phillips, this CD is worth playing over and over again.

[See also Eric Poulin's comments on page 11]

Montreaux Heat/Mongo Santamaria

(Pablo): The venerable percussionist's group, including at various points Dizzy Gillespie and Toots Thielemans, sounds like a veritable orchestra here. And while the size of the ensemble sound may expand and contract with the tunes, the strength of the rhythm(s) they're playing never wanes, which is what warrants such enthusiastic crowd response from the 1980 audience and anyone who hears this disc now.

—Doug Collette

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IN THE TRENCHES...

by Chuck Yoho

Creative Collaboration

I heard somewhere that at any given time the Beatles' "Strawberry Fields" is playing on a radio station or in an elevator somewhere in the world. Talk about reaching an audience! My rock 'n' roll dreams don't involve limos, super-models and MTV but I do want to write a song that might achieve similar air-play—The Holy Grail of Rock. A song that addresses intolerance and unites people with common hardships. I want to say that thing that is on the tip of everyone's tongue; capture that melody that sounds great under the running water of a shower. I want to write a song that you can have earth-shaking sex to. I grovel at Sir Paul McCartney's feet—I am not wor-

a slate for us to scribble our arrangement ideas on a wall that everyone can see. The idea is to get the whole band on the same page as painlessly as possible. Another great way is to record the songs throughout the whole process—from idea to studio. Burn everyone a copy and experiment with arrangements and voicings. By the time you get to the studio you'll know your parts inside/out and ultimately save yourself some almighty green. Use technology as much as you can. Music recording and editing software is amazing. We're in the process of setting up Cakewalk on everyone's computer and sending each other tracks to check out and add to. It's a lot of fun actually.

Another philosophy that seems to really work is Try every idea! Some of the best riffs I've written were to someone

THE IDEA IS TO GET THE WHOLE BAND ON THE SAME PAGE AS PAINLESSLY AS POSSIBLE

thy Sir Paul, I am not worthy—but I have learned a few things about how to collaborate within a band and be creative.

The first thing young bands should figure out is how to communicate. Though the Beatles did manage to get around the issue, my best suggestion would be to learn to read and write music. For some odd reason musicians these days don't bother with that formality. At least familiarize yourselves with the terminology. A few terms such as beats, bars and phrases will go a long way. We bought some chalkboard paint and made

else's part that I didn't exactly dig on first impression. Turns out the reason I probably didn't like it immediately was that it was foreign ground and out of my "safe" zone. When I actually took the time and forced myself from my little world I would come up with stuff that I really liked. That's what collaboration is all about. You have to give your all to your bandmates' ideas so they will do the same for you. If a part seems completely hopeless to you then at least you tried it and found out it wasn't going to work. Remember that it takes some balls to put your ideas out there so try to be gracious when shooting down someone's idea.

Hopefully your band has already overcome all those petty insecurities and have formed a good communication line.

Here's something cool I used to do: Get a cheesy Casio keyboard that has preset rhythms and just flip through them, improvising chord progressions. Even better, try a metal riff over a samba beat, or a reggae rhythm with a bluegrass guitar part. Mix it up. Knock down those walls. Open your freakin' mind! Look for inspiration outside your normal haunts. Go to an opera or a piano bar or a metal show. Try snow-boarding. I like Miles Davis' *Bitches Brew*. You get the idea...

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THE WMHB TOP 30 LIST

This list is based on the Top 30 most-plays during the last week of each month by DJs at WMHB, Waterville, 89.7 FM.

#	ARTIST	Recording
1	BEN HARPER	Diamonds On The Inside
2	VARIOUS ARTISTS	We're a Happy Family: A Tribute to the Ramones
3	WOODPILE	Woodpile
4	LEVELLERS	Green Blade Rising
5	ATARI	So Long, Astoria
6	UNWRITTEN LAW	From Music In High Places
7	CLOVIS	Minneapolis Baby
8	ROCK DOX	Fully Medicated
9	5 CENT DEPOSIT	We Have Your Daughter
10	WILL HOGE	Blackbird On A Lonely Wire
11	GO-BETWEENS	Bright Yellow Bright Orange
12	USELESS I.D.	No Vacation From The World
13	POSTAL SERVICE	Give Up
14	ZWAN	Mary Star Of The Sea
15	MASS HYSTERIA	Waiting For The Day
16	AFI	Sing The Sorrow
17	FAMOUS	Used
18	SUPERGRASS	Life On Other Planets
19	TOO BAD EUGENE	Moonlighting
20	GEORGE HARRISON	Brainwashed
21	CAT POWER	You Are Free
22	MINUS 5	Down With Wilco
23	FABULOUS DISASTER	Panty Raid!
24	TED LEO AND THE PHARMACISTS	Hearts Of Oak
25	SEVILLE	Take Me Home
26	SAM ROBERTS	The Inhuman Condition [EP]
27	THROWING MUSES	Throwing Muses
28	LOU REED	The Raven
29	BUZZCOCKS	The Buzzcocks
30	COUNT THE STARS	Never Be Taken Alive

THE WRBC 91.5 - BATES COLLEGE TOP 20 METAL/LOUD ROCK LIST

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National Top 20 Artists	Local Loud Rock/Metal Artists
1 Cradle of Filth	1 Sleepwalk
2 Overkill	2 Endicide
3 Voi Vod	3 Boomslang
4 Black on Black Comp.	4 Smokebox
5 Emperor	5 Purge
6 The Exploited	6 Zoe's Choice
7 Hed Pe	7 4 Fold
8 Heart of Roadrunner Comp.	8 Parabellum
9 Biohazard	9 Black Apple
10 Anthrax	10 Ransom
11 Thrity Stones	11 Ochlocracy
12 Lux	12 Leki
13 Unlisc	13 Escape Wheel
14 Sinal Beach	14 Jackhammer
15 Ministry	15 Tripolar
16 The Haunted	16 B-Movie Extras
17 Sworn Enemy	17 Halls of Justice
18 E-Town Concrete	18 Whiplash
19 Stereomud	19 Sed
20 DRI	20 Reason to Live

THE WERU TOP 10 JAZZ LIST for the last week before publication. WERU, East Orland, 89.9 FM.

#	ARTIST	Recording
1	MATT WILSON QUARTET	Humidity
2	DAVID MURRAY LATIN BIG BAND	Now Is Another Time
3	FRED HERSCH TRIO	Live At The Village Vanguard
4	JOHN PATITUCCI	Songs Stories And Spirituals
5	DAVE DOUGLAS	Freak In
6	ERNEST DAWKINS	Cape Town Shuffle
7	BILL EVANS	Big Fun
8	AOKI/HUNTINGER/JARMAN	Trio
9	BAD PLUS	These Are The Vistas
10	STEVE TURRE	One4U: Paying Homage To J.J. Johnson

THE WERU TOP 10 NEW WORLD LIST

#	ARTIST	Recording
1	AFRICAN XPRESS	VARIOUS ARTISTS
2	AGATSUMA	Beams
3	COVER THE WORLD	VARIOUS ARTISTS
4	AMANDLAI	SOUNDTRACK
5	BOB HOLROYD	Without Within
6	HOOKAH CAFE	VARIOUS ARTISTS
7	ZIRIGUIBOOM: THE NOW SOUND OF BRAZIL	VARIOUS ARTISTS
8	THE ROUGH GUIDE TO THE ASIAN UNDERGROUND	VARIOUS ARTISTS
9	LUCIANO	Serve Jah
10	EURO LOUNGE	VARIOUS ARTISTS

"Three may keep a secret, if two of them are dead." —Benjamin Franklin

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BASSIST WANTED: Red Cross Sky, a Portland based band, seeks a serious, responsible, and mature bassist. We are between the ages of 37 and 50. Currently, we are developing new music, as well as, playing our existing original compositions. We are looking for someone who can improvise and create in a co-operative setting. For more info call (207)878-2347, e-mail redcrosssky@hotmail.com www.redcrossskyindiegroupp.com (3/03 - 2x)

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EXPERIENCED DRUMMER seeks original band/musicians to follow various influences of New Age, Middle Eastern, Arabic, World, Rock, Death Metal, Celtic, and Gothic era. Such bands would include: Vas, Dead Can Dance, Tori Amos, Enya, Depeche Mode, Enigma, Korn, Sevendust, Death. I am seeking instruments such as: cello, violin, vocals, piano/keyboards, guitar, bass, string and wind instruments. Call Steve at (207)-783-8702 or you can e-mail me at sgbmusic@yahoo.com (4/03 - 2x)

EXPERIENCED GUITARIST, 22 years old, seeks bandmates. Influences range all over, but strongest in Hardcore (Refused, Drowning Man, Poison The Well, Glassjaw), Punk (Thriller, Taking Back Sunday, Propagandhi), Emo (Further Seems Forever, Sunny Day Real Estate), Prog (Tool, Rush) and Indie (Fugazi, Jawbox, Cave In, Codeseven, Pixies). Looking to do something unique. Call or leave message at (207) 582-0133 (4/03 - 2x)

FAIRFIELD AREA ALTERNATIVE BAND needs skilled KEYBOARD PLAYER and BASS PLAYER. We've got skill, soul, beats, and a mix of influences. Prefer singing/harmonizing ability. Must be dependable for gigs when its time. Call 314-1280 or 465-3652 (4/03 - 2x)

KEYBOARDIST/GUITARIST needed for classic rock band. Prefer someone who can do double duty on both or will take them separately. Pro attitude and reliability a must. Call Dave 582-6903 or 582-8146 (3/03 - 2x)

KEYBOARD PLAYER WANTED for Augusta based function band. Mostly classic rock, funk, soul with occasional cocktail jazz set. We work 2 to 6 days a month. Good pay. Experience and vocals preferred, but not necessary. Must have pro gear and good attitude. Call Tim at 207-592-4549. (3/03 - 2x)

LEAD GUITARIST AND BASSIST WANTED for New Country. Originals will be made as well. Good attitude, team player and dependability a must. Musical excellence and perfection are our goal, not just making money at cheap joints. If this is what you want as well, call Mike Coffin at home: 675-3687 or cell: 329-5004 (4/03 - 2x)

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AWARD WINNING PHOTOGRAPHER wants a stunning, Pamela Anderson type "girl next door" to be the subject of some photo shoots. Nothing obscene. Photos will be used as entries for art/photo competitions. Model will be compensated. Please respond with recent picture and info to: Photographer P.O. Box 534 Blue Hill, ME 04614 (3/03 - 2x)

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An Excerpt from *The Great American Novel* as Realized by James P. Noname

There have been many vain attempts to compose The Great American Novel over the checkered and storied history of man. Twain, Fitzgerald, and Grisham have offered their visions of The Great Novel, but none have managed to capture that elusive essence that is uniquely American, bottle it, and pour it out onto the page, and then wipe it up with a nearby rag, then ring it out into the sink where the pages of The Great American Novel are waiting to sop it up. None, that is... until now. That's right, for a long time now I have been hard at work with that essence stuff. Granted there is much capturing, bottling, pouring, wiping, ringing, and sopping left to do, but I thought I'd grace you with a glimpse of what is inevitably to be known as *The Great American Novel*.

Now, I don't generally show my work to people before it's completed, but in this case, my excitement overcame my inhibitions. And so, oh privileged ones, herewith follows but a brief excerpt of my labours*:

*Please note the pretentious use of "U" to spell "labours" as further assurance of my literary supremacy.

Chapter 7, Page 349.

... She turned over to Carl and found that he had been transformed into a large traffic cone. She was a bit startled, but in all honesty, not entirely surprised. Carl had always held a bizarre affinity for traffic cones. He saw in them the immense cacophony of emotion that makes up human existence. He always said there was something to the sheer aesthetic beauty of orange. He would pause there when

speaking of it, relishing the word... "Orranngeece." He had even done his senior dissertation on traffic cones in which he posited they were representative of the history of the American spirit. "From the larger less defined base from which we all begin, working ceaselessly to rise to the top, to reach that glorious orange point." No one knew quite what he was talking about, nevertheless the paper was 96 pages long with two 15 page appendices featuring sometimes graphic illustrations of the history and plight of the traffic cone.

Truth be told, it was precisely this paper that first drew Muriel's attention to Carl. Not since her father had she met anyone so passionate about an inanimate object. Her father was a salesman, but on weekends he was consumed with an almost medieval drive to promote the supposed physical and emotional benefits to be found in the company of a simple household wisk.

In any case, Muriel and Carl's romance was a whirlwind one. Evenings spent at police dog graduation parties, late nights at the underground roller derby, and romantic morning walks along the perimeter of the junkyard, all propelled the romance along until a delirious Carl proposed to an elated Muriel atop a large snowbank in the parking lot of their favorite hardware store.

The shotgun wedding followed shortly thereafter. "We're not devoting ourselves to each other for eternity until our shoguns are rightfully and legally bound in a state-recognized union," he'd always say. Their wedding followed shortly thereafter.

But such times were but distant memories for Muriel. Here and now, this morning, she could think of nothing

else to do. So she rolled over, picked up the phone, and called the Public Works Department. "Yeah, that's right," she mournfully stated, "a traffic cone. Do you want it or not?"...

Now, this is still a third draft. And it's only a brief excerpt, but I think within the preceding passage lies all the emotional tumult and psychological catharsis that makes us what we are... human beings. I hope this has whetted your appetite for the complete Great American Novel as realized by me, James P. Noname. I'm looking to start shopping it around to publishers next week. I'll be contacting each and every one of you soon for brief but glowing write-ups on "The Masterpiece," which is what it will heretofore be referred to as.** But how will I be able to find you, you ask? Don't worry, I'll find you, I answer in an ominous tone. (Maniacal laughter fades out as you turn to another page to read something else all the while wondering quietly to yourself if I'm kidding.)

**Have you ever wondered if it would be possible to train an army of monkeys to prepare brunches for corporate banquets? Would they wear aprons?

James P. Noname is a Great American Writer composing *The Great American Novel*, which you just read an excerpt of and loved. To heap praise upon his emerging genius (incidentally, he's single, ladies... (wink, wink, grope, grope), you can email him at JamesPNoname@yahoo.com.

face & Tavern

PRESENT: The face MONTH

Andy Argondizza of Portland recognized David Bowie's (and many others') guitarist, Earl Slick. Says Andy, "Hey I'm an old rock 'n' roll guitar player... always liked his tone and attitude!"



THE RULES:
1. Face of the Month is simple. Just look at the photo to the right, read the clue, and figure out who it's a photo of. Then follow the steps and rules below:
2. Face of the Month is limited to snail mail and e-mail. No calls, please.
3. Send in your answer along with your address to: PO Box 336, Bar Harbor, ME 04609. Or, e-mail it to mail@facemag.com.
4. Entries must arrive at least one week before the next issue date.
5. The issue's winner will be drawn randomly from all correct entries. You may only enter once.
6. Each issue's winner will receive a \$50 gift certificate to the Old Port Tavern in Portland. Correct answers and winners' names will be published in the issue after each Face of the Month appears.
7. You may not win more than once in any given 6-month period, beginning with the issue date for which you won.

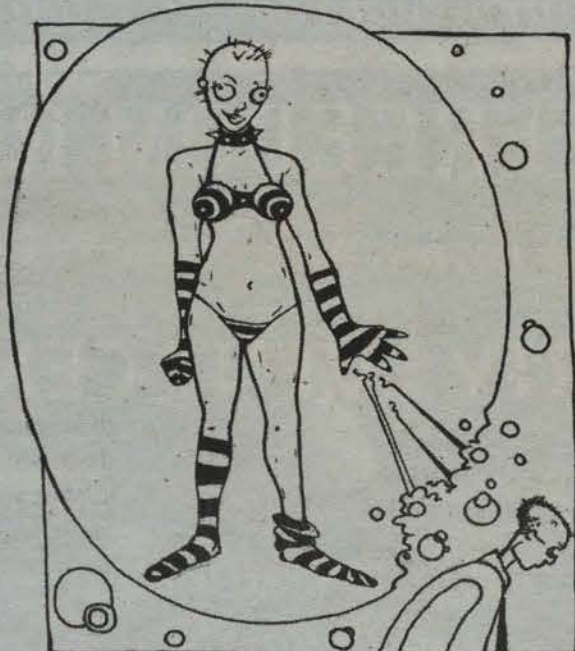


Illustration by Tim Hoffmann

PLANT LIFE

by Sarne

I was just at the store and people are still buying rolls and rolls of duct tape.

It says here on the Internet that duct tape, along with plastic wrap, will protect the nation in case of a terrorist attack.

www.ready.gov

Do you really think that will work?

I think that somebody who owns a duct tape factory probably gave a lot of money to the president's election campaign.

Shouldn't we just hide under desks, like our parents did in the 1950s?

The best thing to do with duct tape is wrap up your entire TV, so you won't have to listen to any more government officials.

"Ask your child what he wants for dinner only if he's buying." —Fran Lebowitz

The Wisdom Weasel

ANECDOTES TO STEAL AND USE

Illustration by Nick Kelly

MANIC DEPRESSION

Given the current economic climate many people are concerned that we might be living through a new great depression. Mindful of the saying "It is a recession when your neighbor gets fired, a depression when you do," I decided to put current circumstances into historical perspective through an interview with Herbert Beal of Mooselookmeguntic, survivor of the original great depression and professional old man.

I met up with Herbert at the Big Puffin Farms gas station, as he indulged in his favorite pastime, frustrating the other patrons' attempts to pay as he monopolized the register scratching instant win lottery tickets. I purchased two cups of scalding hot road tar from a pump jug labeled "Hazel-Mocha-Latte-Nut" and accompanied by Herbert, set up the tape recorder on an upturned Oakhurst crate over by the frozen diners. The verbatim interview transcript follows below.

WW: Herbert, you were born in 1920, which made you of middle school age when the depression hit Maine. How were your school days?

HB: There were 6 students in my school back then. This, of course, was before the consolidation craze, so there were a lot of smaller schools. In our town of 400, there were 38 schools, all of which covered the full K-12 curriculum. I walked five miles to school and back every day of the year, class or not. It built character.

WW: What did your parents do for a living?

HB: My father operated a rickshaw, transporting visiting "sports" from Boston from the railroad station to their mountain top cottages. Mother was permanently in labor from the age of fifteen but she still found time to keep house and earn a little by extracting phosphates

from bat guano for use in industrial fertilizers. We never had much money but we never saw ourselves as poor. That's because we couldn't afford a mirror.

WW: Did the depression really affect you, given that you lived in the country?

HB: The first clue we got that the stock market was in trouble was when a couple of stockbrokers from New York hired father to row them out on the lake and throw them over the side of the boat.

The lake was frozen of course, so father

smacked them on the head with an oar, ransacked their pockets, and buried them in the root cellar. Father blew all their cash on moonshine and went blind. He

tried to keep up with his rickshaw business but thanks to his blindness he took a wrong turn and lost the rickshaw and his passenger over the side of Snipe Mountain. That's when the depression hit home.

WW: How did you fare through the lean times?

HB: It was rough keeping clean, for one thing. In those days, winter lasted from November to October, so we were unable to bathe in the lake after they repossessed our bathtub. Mother would take us once a month to Mechanic Falls where we would use the communal dust bath. We would strip and flap our arms about like starlings. Then mother would delouse us with asbestos and sew us into our long underwear until our next bath.

WW: Were you able to eat well despite your poverty?

HB: We were luckier than most because we had a few chickens that gave us eggs. That said, we couldn't afford feed for the chickens and so they got to eat the eggs. We ate the shells. Mother would slather the shells with mustard, spread the mixture onto a piece of her homemade clamato bread and call it "crackling jack," but we weren't fooled. In the twenties, lobster was seen as a poor man's food so many Mainers got by on that. We grew up

inland and didn't have access to lobster, so we substituted raccoon. Kids these days have so much, but I bet not one of them has enjoyed a traditional Maine raccoon bake with all the trimmings.

WW: The trimmings?

HB: You know: baked horse apples, fiddleheads, steamed poison oak, fiddlebotoms, dump clams, outhouse corn, and fiddlebits.

WW: Where was the government throughout all of this?

HB: Governor Baxter missed the depression, as he was obsessed with his "Underwood Typewriter" program, which was intended to give every seventh grader in Maine a typewriter until graduation. The Maine legislature was busy trying to water down the Governor's plan for "Baxtopia," his own private country in the North Woods. The federal government mistakenly thought Maine was part of Canada and refused to help.

WW: So you were basically on your own then?

HB: When I was in the sixth grade, I had to quit school and take a job. I left Mooselookmeguntic and walked to Farmington, a trip that took me eight weeks as my sense of direction had been impaired by generations of inbreeding. I worked as a delivery boy for Mr. Goyle, the mortician.

WW: A mortician's delivery boy?

HB: In those days people paid for funerals by installment. As the depression set in, many people died early, before they had made full payment. Mr. Goyle was a fair man and would take the body on consignment and give the family a month to pay the balance. If they paid, the funeral went ahead. If they defaulted, they got the body back. It was my job to return the merchandise.

WW: How did you go about that?

HB: I had a delivery bicycle. We would

load the casket into the basket, and I would pedal off to make a delivery. Of course, times were hard and we had a lot of returns, so Mr. Goyle was unable to pay for a decent bike. My bike was a big old Schwinn but it didn't have any wheels.

WW: How did you manage?

HB: We were made of sterner stuff back then. I would sit and pedal like mad, basically dragging the bike and casket down the road by force of will. Without the wheels, the bike was low to the ground, and I would be constantly banging my knees on the underside of the handlebars. Without wheels, the mudguards would drag along the road, sending up a shower of sparks. Everyone would know it was me when I cycled by. "Look!" They would shout. "There goes ol' Sparky Bleeding Knees the Corpse Hauler!"

WW: We should wrap up now Herbert, but one last question: when did the depression end for you?

HB: The good times came about with the start of World War Two. With my knees so badly damaged from the handlebars I was rated 4-F and instead served my country as a gigolo in the greater Portland area, comforting the wives of absent servicemen. After the war I went to college and trained as an aromatherapist. I still eat "crackling jack" to stay humble though.

WW: Herbert, thank you for your time.

HB: On your way out, grab me a couple of "Lucky Lucianos" and a "Waste-a-Dollar" scratch tickets, will ya? I need to get back to frustrating my fellow patrons.

"A poem is never finished, only abandoned." —Paul Valery

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Shock 'n Awe!

by Pete Tyler

Part 1

It's the 15th day of war and the sneaky little bastards are hard to find. They've taken things that are important to me. Very important. They do it at night, and when I'm not looking. They wear sneaky disguises; fake noses, wigs, strange clothing. Guerrilla warfare. They must have learned it from reading my *National Geographic*. My friends, family, neighbors think I'm insane. Loco in the Coco.

I tell them, if it were their beer, the squirrels had stolen, they'd be pissed too. Those furry little bastards crossed a line. No decent human being should have to live under these conditions. They have been living in my canoe for far too long. In winter, I could feel for them, maybe even want to help them. Then they took advantage of my permissive attitude toward their use of my field of acorns. Rich piles of abundant acorns. But that wasn't enough; they had to have it all.

It all started 12 weeks ago, when the snow was deep and the cold was thoroughly upon us. I didn't feel like walking up the stairs to get a beer every five minutes, so I used my yard as nature intended, as a giant cooler. That's where they began their reign of terror. I looked all over the frozen tundra for my beer. Nothing. I frantically searched and searched for my frosty beer. I took my hatchet and chopped up half the yard. Nothing. I used firecrackers and blew up the larger piles of snow. Nothing. I had to think

like one of those bastards.

Like all ex-CIA wet boys worth a damn, I went to the Windham Wal-Mart. I bought four squirrel decoys and enough special clothing to shake them to their very foundation. I bought Barbie hooker clothes. I set those f**kers up. Set 'em up good. I had squirrel hookers everywhere. I felt like Marion Barry. All I needed was a little sexy music. Played sexy for the ladies...

Part 2

"Let's get it oooowwn, Sugar, let's get it on. C'mon baby, come over here and get a little lovin'. Some of that sweet, sweet squirrel lovin'. The kind you like. Dirty and Furry."

That's when my 18-month-old son came laughing and swinging a hammer at me. I fell out the door, landed on two hookers, and scared the little f**kers off. They took off for the tree line. My son had the right idea, so I grabbed the hammer and chased them. They were heading for the canoe. I had 'em cornered. Until I stepped on some of the ice I had previously broken up, and slipped right down the hill. Into the half frozen pond. Head first into the icy water. Brain freeze!

They stopped me this time, but I have plans, furious evil plans. I have their positions surrounded. There is one friendly gray one I'm working on. Bringing him into my inner circle. Use him to get to the leaders. It's a matter of time. Spring is coming and so is the hammer. Will you be the hammer, or the anvil, you little furry bastards?

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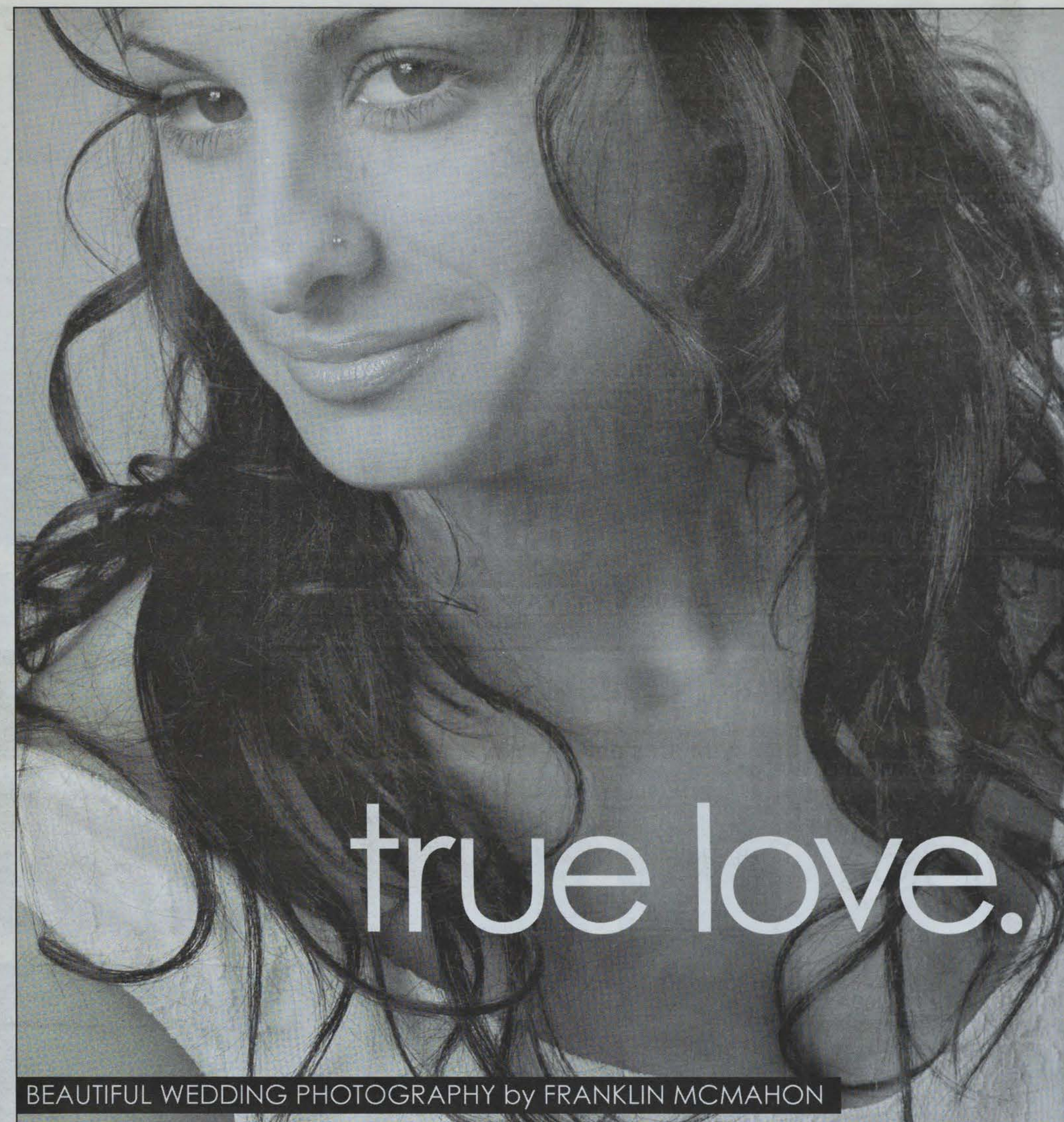
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face April 2003 • pg thirty-nine "The wit makes fun of other persons; the satirist makes fun of the world; the humorist makes fun of himself." —James Thurber



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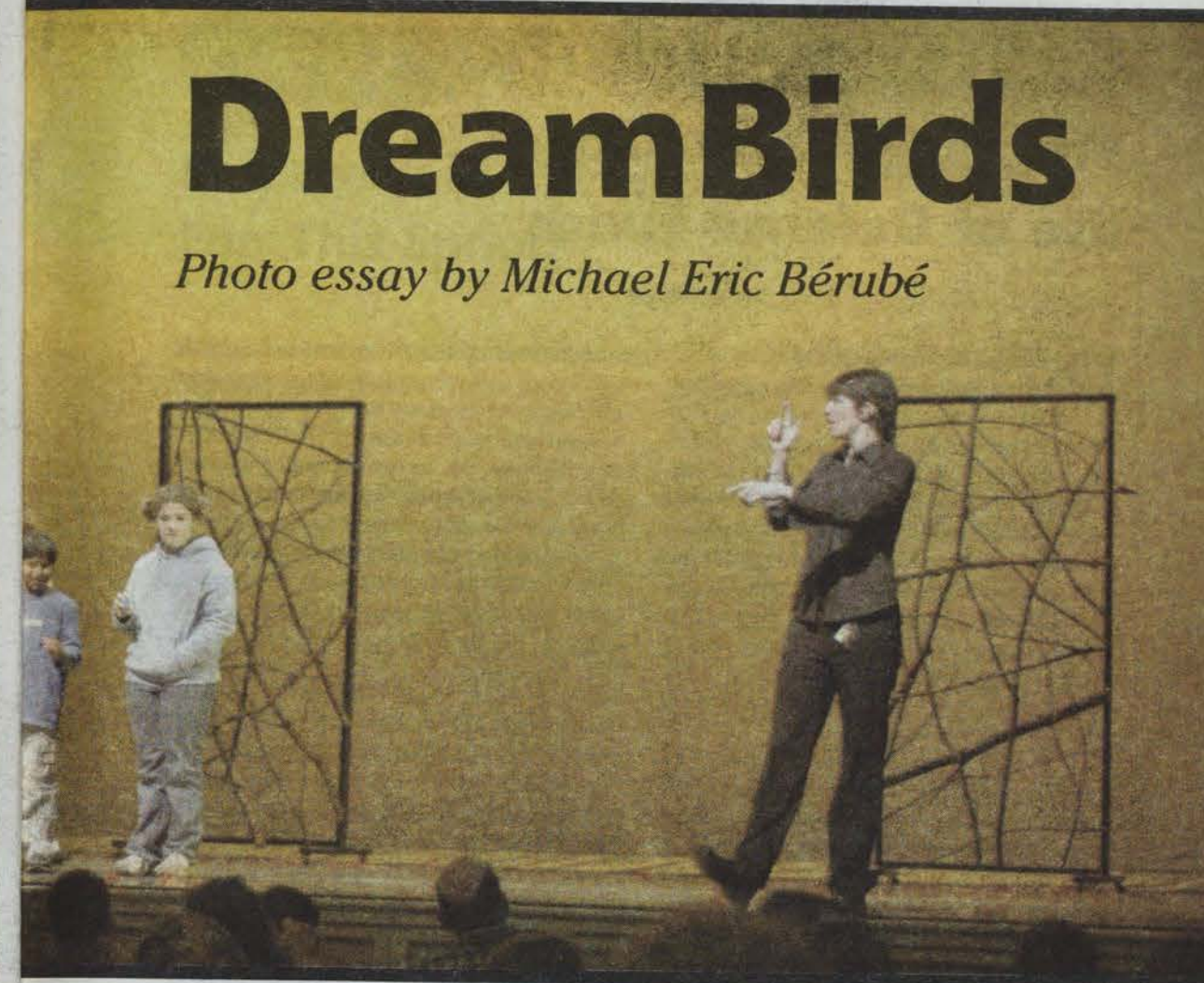
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DreamBirds

Photo essay by Michael Eric Bérubé



from where I sit That time of year ...

Observations on the
arrival of Spring in Portland

By Aimsel Ponti

While I sat at Fuji restaurant alone on a Tuesday afternoon writing this, outside it was November-like; quite cold and gray. However, armed with the knowledge that by the calendar it's officially spring and we'll soon be setting the clocks ahead an hour, I found contentment. My thoughts thought ahead to walks on Scarborough Beach, taking the ferry out to Peaks and basically, being in a state of not freezing to death.

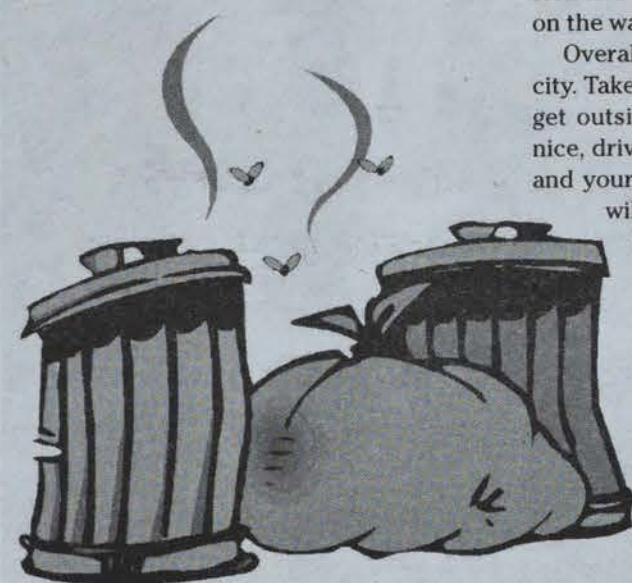
After lunch, my stroll preceded by several others over the last several weeks got me thinking about a few things that could make this segue into warmer weather even more pleasant for all of us.

The snow banks, though ugly and heavy with sand, are losing their battle with the sun making walks easier in some ways, but more difficult in others. I hereby unveil the new word: crapnophobia.

Before, we were living with a constant fear of falling on the ice and risking bodily harm. That was bad enough, doing the icy sidewalk shuffle but now, a far worse feeling is in the air.

Nothing says spring like stepping in dog poop. Whether you realize it the moment it happens or later on, like say on the rug in your apartment it, well frankly it sucks. If you own a dog, respect it, respect yourself and respect your city: clean it up. Dog poop Karma is alive and well and you'll get yours should you continue to leave a mess on our sidewalks and in our parks and trails.

Sadly it seems that the piles of dog poop are not alone in their tainting of our city. What's with all the trash? McDonald's bag. As the snow banks melt, more trash is revealed and new trash is adding to it. Everything from recycling bin rejects to McDonald's bags. Peppered with cigarette butts, candy wrappers



In the meantime, I'll see you out
ambling around, coffee cup by all
means half full.

ILLUSTRATION ART TODAY

From Where I Sit is a regularly appearing column intended to represent the diverse voices and experiences within our community. Submissions are the views of our contributors and do not necessarily represent those of CBW. If you would like to comment on these thoughts, or have thoughts on any other topic, drop us a line at cbw@maine.rr.com or mail it to From Where I Sit, Publisher, CBW, 11 Forest Avenue, Portland, Maine 04101.

voices of democracy

The case for intelligent
use of Defense Funds

by Wil Dunlay

President Bush proposes that we implement a National Missile Defense system and, once again, we prepare to fight tomorrow's battles with a mindset from yesterday's war. In WWI the cavalry met the machine gun with disastrous results. In WWII the mighty battleship was humbled by swarms of carrier-launched aircraft. Throughout the cold war, the threat of nuclear tipped missiles dictated our military strategy. Now in a much-changed world, where the Russians participate as limited partners in NATO, we no longer have to fear a nuclear attack from sane leaders in civilized nations.

We do have to fear terrorists though, and the possibility that they will someday acquire an atomic bomb which will be delivered, not by missile, but in one of the thousands of ships that enter our seaports every day. If we make the wrong choices about where to spend our defense dollars, the consequences may be tragic. The French, wary of German invasion, invested their resources in the "impenetrable" Maginot Line. The imaginative Germans invented the Blitzkrieg and easily marched around the out-moded French defense.

In defending ourselves against modern threats, are we sufficiently imaginative and are we acting with enough resoluteness to the threats our imaginations reveal? The events of 9/11 would suggest that we are not. Various officials from the FBI, CIA, and the State Department have blamed their failure to prevent 9/11 on the improbability of the attack. "Who could have imagined that suicidal terrorists would use an airliner as a weapon?" they ask. Actually, millions of us could.

Thanks to the popularity of Tom Clancy and his 1994 novel Debt of Honor in which a Japanese pilot, crashes a 747 into the U.S. Capital Building.

Having noted the prophetic link between Clancy's fiction and the facts of 9/11, I found myself deeply disturbed by Clancy's more recent novel, The Sum of All Fears. In the movie version, terrorists detonate a nuclear weapon in Baltimore. But they don't deliver it on the nose of a missile. Instead, it arrives on a cargo ship disguised as a vending machine.

Terrorism represents a serious threat to our national security even though we spend

more on defense than the next five countries combined. Our conventional forces are devastatingly powerful and thousands of nuclear weapons still stand as a deterrent to other nuclear nations. But terrorists, unlike nations, do not fear retaliation. Our military strength is not a deterrent to these fanatics.

So how do we protect ourselves? Missile Defense might seem comforting. Defense Secretary Rumsfeld describes it as "better than nothing." But the system would never be perfect. Throughout the cold war, it was always assumed that strategic bombers could penetrate any anti-aircraft defense. Likewise, some missiles will penetrate any missile defense. Consequently, if we were ever held hostage by the threat of missile attack we would be forced to negotiate assuming that the missile would reach its target. Missile Defense or not.

Unfortunately, even a limited Missile Defense would cost anywhere from \$20 to \$50 billion, according to government sources. And it would do nothing to protect us from the terrorist bomb that slips undetected into one of our seaports.

Fortunately, there is an effective way to spend that money that would improve our security and once again, history shows us the way. Harsh treatment of post-WWI Germany resulted in the rage that was Hitler's fascism. The world learned its lesson and made a huge investment to rebuild Germany and Japan after WWII. This investment miraculously transformed our most dreaded

enemies, who were every bit as fanatical as al Qaeda, (remember the Kamikaze pilots) into our best allies. If we were to make a Marshall Plan-scale investment in Islamic countries while simultaneously respecting Islamic culture, young men who would otherwise grow up hating us would, instead, engage us in mutual respect.

We should start by investing "defense" dollars in Afghanistan. As long as that tortured nation remains in chaos it will continue to breed terrorists. President Bush proposes a \$380 billion defense budget for 2004. Conversely, we have not yet spent even \$1 billion to rebuild Afghanistan. Likewise, if we invade Iraq, we should finish the job by reinvigorating its shattered economy. And finally, we need to establish and support a Palestinian state so that terrorists can no longer use that ongoing tragedy as an excuse for violence against Americans. A billion dollars spent on a Palestinian homeland is an investment in our defense. It's a better investment than the \$3 billion in U.S. tax dollars that go every year to Israel to bankroll perpetual warfare.

In the final analysis, our heroic military will win the battles but, ultimately, it is our intelligent kindness, and generosity that will win the war on terrorism and insure our safety.



ILLUSTRATION ART TODAY

"Who could have
imagined that
suicidal terrorists
would use an air-
liner as a weapon?"

paw print

Prepare Your Pet Now For Outdoor
Fun This Spring

Contributed by The Canine Fence Company

With the snow finally melting and the daffodils beginning to bloom, everyone—including the family dog—is ready for some outdoor fun.

B ut pets that have spent most of this long, cold winter indoors may have forgotten the "rules" of outdoor behavior.

The trainers at The Canine Fence Company recommend the following steps to be sure your pet is ready to enjoy the great outdoors with the family this spring.

Give your dog a training refresher. If your dog has been indoors most of the time for several months, he will probably need to brush-up on his obedience skills before venturing out to play.

Don't assume that he remembers his "basic training." Put him through his paces. For his own safety, he should respond promptly and consistently to such basic commands as sit, down and stay. If you and your pet have never taken an obedience course, now is a good time to enroll in a training course to get him ready for the out-

door time to come in the months ahead.

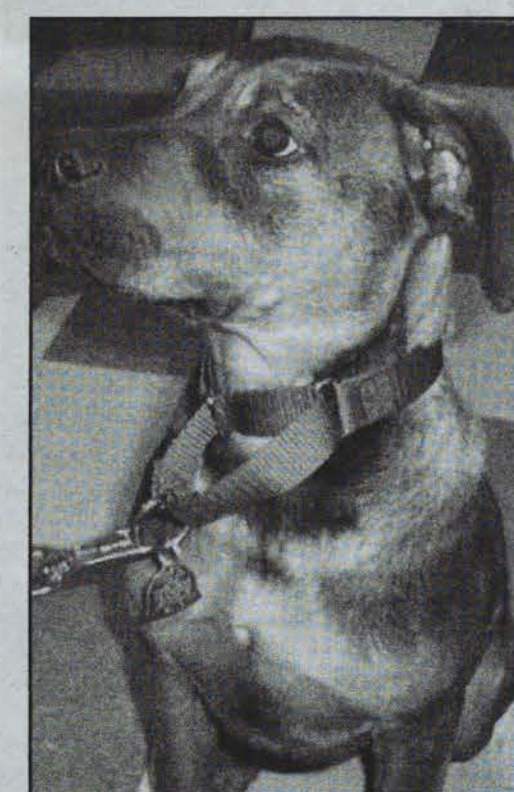
Once your pet knows the basics, professional trainers recommend practicing indoors first, where there are limited distractions. Once you are sure your dog understands each command, take the practice sessions out into the yard where the sights and sounds of spring will vie for his attention. It's a good idea to practice a couple of times for a few minutes each day.

Even dogs that understand all the basic obedience commands, however, may become excited and distracted outdoors. A squirrel or a child on a bike can be a dangerous enticement. The family dog that takes off in hot pursuit is at risk of injury from a passing car and truck.

For more info about training your dog and getting him ready for spring, visit www.caninefence.com or call 1-800-818-DOGS.

Adopt a Pet: Hannaford

by the Animal Refuge League



C ute as a button, and full of puppy mischief, Hannaford is a 4 month old male Rottweiler/Shepherd mix abandoned in a Hannaford parking lot, hence his name! Hannaford, also known as Hanni, has been in foster care with a staff member since he arrived at the shelter as a tiny tot. It is now time for Hannaford to find his forever home with an owner who will take the time to channel his intelligence and strong will in positive directions. Most definitely a candidate for training classes, Hannaford is determined and confident in new situations and around other dogs. Charming and delightful, Hanni needs to learn to greet appropriately and become a sterling canine citizen, as he is developing into a big, strong dog. Not yet fully housetrained, Hannaford is well on his way and also can be successfully crated for a couple of hours at a time. Hannaford has resided with teenage children, an extremely personable and well-socialized dog, and ferrets. The ferrets were intriguing to Hannaford, he adored his canine foster brother, and will

do best with children old enough to control the games and toys so Hannaford does not become too wound up during a play session. Hannaford's foster mother will be making placement decisions to insure his personality, energy level and training needs are a match with the lifestyle and time commitments of prospective adopters.

Hannaford is available for adoption from the Animal Refuge League, 449 Stroudwater Street, Westbrook. (207) 854-9771 or www.arlgo.org.

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The MS Challenge is more than physical endurance, more than a test of mental strength. It is a life-changing event, a celebration of human spirit. Those who accept the challenge believe that one long journey over three days will ultimately shorten the road to the cure for multiple sclerosis.

Among the devastating setbacks for those who have multiple sclerosis, or MS, is a loss of the ability to put one foot in front of the other. As with other events of the National Multiple Sclerosis Society, the MS Challenge Walk affirms our commitment to stop MS. When you walk, you move the world closer to a cure.

It is not about being athletic - it is about showing compassion. This may be the greatest walk you ever take. Through this 3-day, 50-mile event, participants raise money for vital research and programming dedicated to finding a cure, and helping those who live with MS.

The National MS Society...
One thing people with MS can Count on

Multiple sclerosis (MS) usually strikes adults in the prime of life - between the ages of 20 and 50. It is a chronic disease of the central nervous system affecting the brain and spinal cord. One new case of MS is diagnosed every hour. It comes and goes unpredictably, leaving people to wonder, "Will I become paralyzed, blind or have trouble walking? Will I be able to raise my family and continue my career?"

Thanks to significant advances in research, the FDA has approved several treatments that may alter the underlying disease course of multiple sclerosis, and early treatment is critically important. People with MS should consult their doctors about using one of these FDA-approved medications and other effective treatments for the symptoms of MS.

If you or someone you know has MS, contact the National Multiple Sclerosis Society at 1-800-493-9255 or visit msnewengland.org.

Attend a free Explore the Challenge meeting

Thursday	April 10	6:30 PM	MS Society	Portland, ME
Thursday	April 10	7:00 PM	MS Society	Bedford, NH
Thursday	April 10	7:00 PM	MS Society	Wareham, MA
Tuesday	April 15	7:00 PM	MS Society	Waltham, MA
Tuesday	April 15	7:00 PM	MS Society	Bedford, NH
Tuesday	April 15	7:00 PM	MS Society	Wareham, MA
Thursday	April 17	7:00 PM	MS Society	Waltham, MA
Tuesday	April 22	7:00 PM	MS Society	Wareham, MA
Tuesday	April 22	7:00 PM	MS Society	Bedford, NH



Who you are
is illuminated
by how you help

register online @ msnewengland.org



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9am - 5pm; Session fee: \$275.00 per skater



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Application forms are available at the Pirates' offices at 531 Congress Street, at the Cumberland County Civic Center box office and on-line at portlandpirates.com.



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Amato's Sandwich Shops, 312 St. John Street, 2nd Floor, Portland, ME 04102, 797-2022.
Amigo's, 9 Dana Street, Portland, ME 04101, 772-0772.
Anjon's Italian Restaurant, 521 U.S. Route 1, Scarborough, ME 04074, 883-9562.
Anthony's Italian Kitchen, 151 Middle Street, Portland, ME 04101, 774-8668.
Artemisia Café, 61 Pleasant Street, Portland, ME 04101, 761-0133.
Aurora Provisions, 64 Pine Street, Portland, ME 04102, 871-9060.
Axia Natural Foods 250 Center Street Auburn, ME 04210, 783-3348.
Back Bay Grill, 65 Portland Street, Portland, ME 04101, 772-8833.
Bakehouse Café, 205 Commercial Street, Portland, ME 04101, 773-2215.
Bagel Works (Portland), 15 Temple Street, Portland, ME 04101, 679-2425.
Barbara's Kitchen & Café, 388 Cottage Street, South Portland, ME 04106, 767-6315.
Bayview Restaurant & Cruises, 180-184 Commercial Street, Portland, ME 04101, 761-0496.
Beak Street BBQ, 215 Water Street, Bath, ME 04530, 442-9514.
Bellingham Coffee Company, 820 Main Street, Westbrook, ME 04092, 856-1600.
The Bayou Kitchen, 543 Deering Avenue, Portland, ME 04103, 774-4935.
Becky's on Hobson's Wharf, 390 Commercial Street, Portland, ME 04101, 773-7070.
Bella Cucina, 653 Congress Street, Portland, ME 04102, 828-4033.
Ben Kay Restaurant, 2 India Street, Portland, ME 04101, 773-5555.
Ben's Mudd Apple Café, 23 Forest Avenue, Portland, ME 04101, 774-9698.
Big Mama's, 5 Dana Street, Portland, ME 04101, 773-1211.
The Big Kahuna Café, 142 Main Street, Bridgton, ME 04009, 947-9031.
Bittell's Restaurant, 98 Portland Street, Portland, ME 04101, 774-0005.
Black Tie Catering, 188 Middle Street, Portland, ME 04101, 761-6665.
Bombay Club, 675 Congress Street, Portland, ME 04101, 874-6631.
Bonomo, 1 Monument Way, Portland, ME 04101, 253-1161.
Bogush's Polish Deli & Restaurant, 825 Stevens Avenue, Portland, ME 04103, 878-9618.
Bray's Brew Pub & Eatery, Route 302, Naples, ME 04055, 693-6806.
Brannhall Pub, 769 Congress Street, Portland, ME 04101, 773-9873.
Breakaway, 35 India Street, Portland, ME 04101, 541-4804.
Bubba's Sully Lounge & Wet Willys, 92 Portland Street, Portland, ME 04101, 828-0549.
Brian Barn, 57 Center Street, Portland, ME 04101, 780-1506.
Bull Feeney's, 375 Fore Street, Portland, ME 04101, 773-7210.
Café Stroudwater @ Embassy Suites, 1050 Westbrook Street, Portland, ME 04102, 775-2200.
Cap'n Newick's Lobster House, 740 Broadway, South Portland, ME 04106, 799-3090.
Café Ulla, 190 State Street, Portland, ME 04101, 775-3380.
Casa Napoli Restaurant, 204 U.S. Route One, Carriage House Square, Falmouth, ME 04105, 781-3342.
Casco Bay Brewing Company, 57 Industrial Way, Portland, ME 04103-1071, 797-2020.
Chicago Dogs, 333 Clarks Pond Parkway, South Portland, ME 04106, 2772-1824.
Cinque Terre, 36 Wharf Street, Portland, ME 04101, 347-6154.
Clayton's, 189 Main Street, Yarmouth, ME 04096, 207-846-1117.
Cole Farms, Lewiston Road, Gray, ME 04039, 657-4714.
Crickets Restaurant, 175 Main Street, Freeport, ME 04032, 865-4005.
David's Restaurant, 22 Monument Square, Portland, ME 04101, 773-4340.
Day's Crabmeat & Lobster Inc., U.S. Route One, Yarmouth, ME 04096, 846-5871.
DiCicco's Deli, 512 Ocean Street, South Portland, ME 04106, 767-4662.
Diamond's Edge Restaurant, Diamond Avenue, Great Diamond Island, ME 04109, 766-5850.
Dock Fore, 308 Fore Street, Portland, ME 04101, 772-8619.
Dolphin Restaurant & Marine Service, 515 Basin Point, Harpswell, ME 04079, 833-6900.
Down-East Village Restaurant, 705 U.S. Route One, Yarmouth, ME 04096, 846-5161.
Dry Dock, 84 Commercial Street, Portland, ME 04101, 774-3550.
The Epicurean, 99 Atlantic Street 2nd Floor, Portland, ME 04101, 773-9985.
Falmouth Sea Grill, 215 Foreside Road, Route 88, Falmouth, ME 04105, 781-5658.
Family Thai, 803 Forest Avenue, Portland, ME 04103, 773-1001.
Far East Restaurant, 40 Portland Street, Portland, ME 04101, 761-9998.
Fat Boys, 111 Bath Road, Brunswick, ME 04011, 729-9431.
Federal Spice, Inc., 225 Federal Street, Portland, ME 04101, 774-6404.
Fiddlehead Café, 171 Ocean Street, South Portland, ME 04106, 799-3421.
Fisherman's Net, 849 Forest Avenue, Portland, ME 04103, 772-3565.

Flatbread Company, 72 Commercial Street, Portland, ME 04101, 774-8777.
Free Street Taverna, 128 Free Street, Portland, ME 04101, 774-1114.
Friendship Café, 703 Congress Street, Portland, ME 04102, 871-5005.
Fuji Restaurant, 29 Exchange Street, Portland, ME 04101, 773-2900.
Gilbert's Chowder House, 92 Commercial Street, Portland, ME 04101, 2871-5636.
Giobbi's Restaurant, 1 Danforth Street, Portland, ME 04102, 772-0873.
Granny's Burritos, 420 Fore Street, Portland, ME 04101, 761-0751.
Governor's Restaurant, 700 Main Street, South Portland, ME 04106, 773-2177.
Great Lost Bear, P.O. Box 8227, Portland, ME 04104, 772-4000.
Gritty's McDuff's, 396 Fore Street, Portland, ME 04101, 772-2739.
Happy Cooking, 78 Islands Avenue, Peaks Island, ME 04108, 766-5578.
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H.B. Bombay, 1 Pleasant Street, Portland, ME 04101, 772-8767.
Hugo's, 88 Middle Street, Portland, ME 04101, 774-8538.
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India Palace Restaurant, 565 Congress Street, Portland, ME 04101, 773-1444.
India Street Pasta, India Street, Portland, ME 04101, 772-9500.
Jo's Oyster Bar, 5 Portland Pier, Portland, ME 04101, 772-4828.
Joe's Boathouse, 1 Spring Point Drive, South Portland, ME 04106, 741-2780.
Jones' Landing, 6 Welch Street, Peaks Island, ME 04108, 766-3040.
Katabin Restaurant, 106 High Street, Portland, ME 04101, 774-1740.
Katie-Made, 147 Cumberland Avenue, Portland, ME 04101, 771-0994.
Landmark Restaurant, Old Orchard Beach, ME 04064, 934-0156.
Laughing Stock Farm, 79 Ward Town Road, Freeport, ME 04032, 865-3743.
Lickety Split, 2 Ripken Way, Falmouth, ME 04105, 761-2904.
Log Cabin Restaurant, P.O. Box 41, Bailey Island, ME 04003, 833-5546.
Lotus Chinese & Japanese Cuisine, 251 US Route 1, Falmouth, ME 04105, 781-3453.
Romano's Macaroni Grill, 415 Philbrook Road, South Portland, ME 04106, 780-6620.
Maine Lobster & Clambake, P.O. Box 984, Portland, ME 04104, 774-0244.
Maine Street Bar, 131 South Main Street, Ogunquit, ME 03907, 646-2815.
Marry's Breakfast & Lunch, 47 Oak Street, Portland, ME 04101, 774-9713.
Margaria's, 242 St. John Street, Portland, ME 04102, 874-6444.
Mazza, 36 Market Street, Portland, ME 04101, 207-780-0800.
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Ocean 138, 138 Ocean Street, South Portland, ME 04106, 767-0787.
Oishii Japanese Foods, Portland Public Market, 25 Preble Street, Portland, ME 04101, 228-2050.
On the Border, 402 Maine Mall Road, South Portland, ME 04106, 774-3983.
Oriental Table, 106 Exchange Street, Portland, ME 04101, 775-3388.
Papa John's, 1053 Forest Avenue, Portland, ME 04101, 878-9100.
Parker's Restaurant, 1349 Washington Avenue, Portland, ME 04103, 878-3339.
The Peppercorn, 78 Middle Street, Portland, ME 04101, 772-4531.
Pedro O'Hara, 1 Center Street, Brunswick, ME 04011, 373-1300.
Perfetto, 28 Exchange Street, Portland, ME 04101, 838-4001.
Pepin Ridge Cookie Company, 399 Fore Street, Portland, ME 04101, 791-2692.
Popeye's Ice House, 231 York Street, Portland, ME 04103, 772-9469.
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Q Street Diner, 9 Q Street, South Portland, ME 04106, 767-0299.
Rachel's Wood Grill, 90 Exchange Street, Portland, ME 04101, 774-1192.
Ricetta's Brick Oven, 29 Western Avenue, South Portland, ME 04106, 775-7400.
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Rose's, 330 Fore Street, Portland, ME 04101, 772-5656.
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Sea Dog Tavern & Grill, 1 Main Street, Topsham, ME 04086, 725-0612.
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Thai Royal Restaurant, 438 US Route 1, Yarmouth, ME 04096, 846-8378.
Three Dollar Dewey's, 241 Commercial Street, Portland, ME 04101, 772-3310.
Tony Baloney, 40 Wharf Street, Portland, ME 04101, 828-1910.
Tortilla Flats Mexican Restaurant, 1871 Forest Avenue, Portland, ME 04103, 797-8729.
Uno, 280 Maine Mall Road, South Portland, ME 04106, 780-8667.
Verrillo's Restaurant, 155 Riverside Street, Portland, ME 04103, 775-6536.
Vientiane Market, 157 Noyes Street, Portland, ME 04103, 774-7311.
Walter's Café, 15 Exchange Street, Portland, ME 04101, 871-9258.
Wake-N-Bakery & Glass Emporium, 1557 Bridgton Road, Westbrook, ME 04092, 854-4204.
Weatherlane Seafood Restaurant, 380 Gorham Road, South Portland, ME 04106, 773-3856.
The Wine Bar, 35 Wharf Street, Portland, ME 04101, 773-6667.
Wok-Inn Restaurant, 818 Main Street, South Portland, ME 04106, 773-7332.
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press box

It's beginning to look a lot like Fenway

by Tom Keene

Standing on the infield at Hadlock Field on March 26, watching the final touches being applied to the new Hadlock version of Fenway Park's "Green Monster," it was easy to believe that spring is here and that baseball is truly just around the corner. In fact, as you read this article Thursday, it is Opening Day for the Portland Sea Dogs, and the players named below whose presence on the team is speculation today may well be among the young men who will play as the Double A team of the Boston Red Sox. The team arrives in Portland on April 2, and only then will we know just who will wear the brand new uniforms which reflect the colors of the Red Sox.

After nine years of affiliation with the Florida Marlins, the Sea Dogs will shed the teal and black color scheme that couldn't thrill New England baseball fans like the red and white of the Boston Red Sox.

It's still chilly at night, and snow showers were in the forecast for the weekend, but even that frightening thought can't dim the hopes of thousands of fans waiting to welcome the Sea Dogs home. Even the squishiness of the brown grass doesn't seem to be a problem, now that the snow has melted away. A couple of sunny days with a warm breeze and it's dry. And with the turf mastery of head groundskeeper Rick Anderson and his crew, the field is certain to be playable on April 3. It may not be as pretty as it surely will be in May, but baseball will be played.

At a luncheon last Wednesday for fans eager for news of the still nebulous Sea Dogs roster, General Manager/President Charlie Eshbach and Radio Announcer Todd Jamison shared what they had learned from a visit to Fort Myers and the minor league spring training camp.

Eshbach announced that the team has sold about 250,000 tickets for this season's games, "about 50 to 60 thousand ahead of last year."

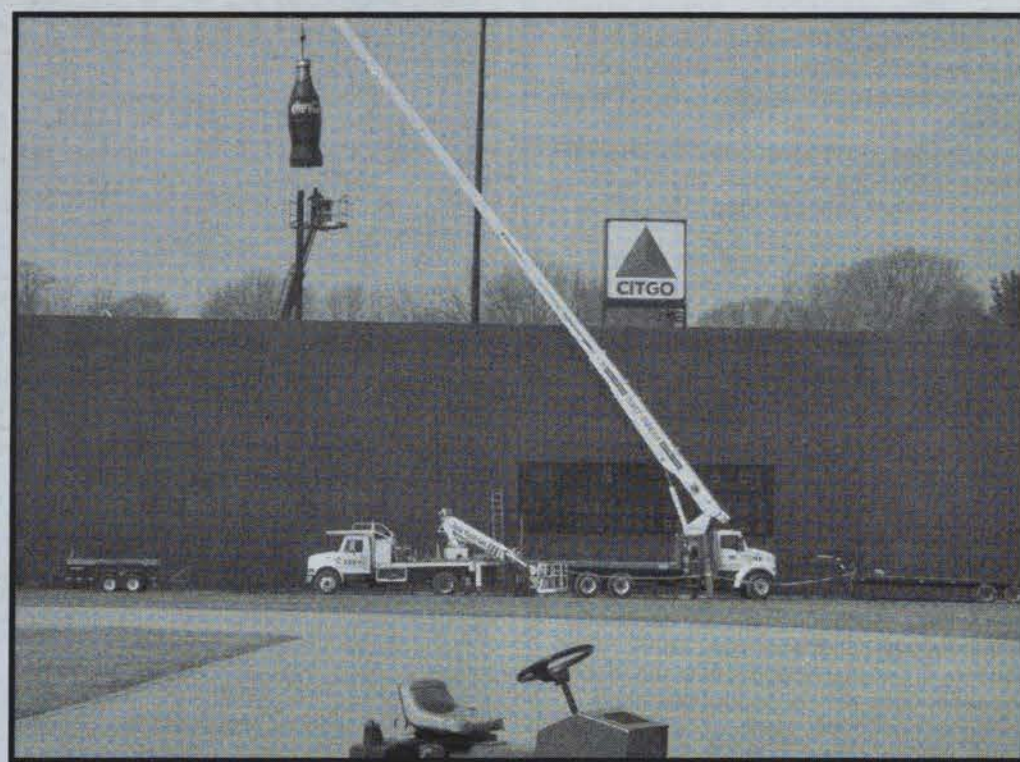
Since Eshbach has gained a reputation as an accurate forecaster of weather, especially how long a shower will delay a game, naturally one of the first questions asked by fans was, "What will the weather be for Opening Day?"

"The long-range forecast for April 3 is sunny and in the 40's," said Eshbach, "and that's the forecast I'm buying into."

Jamison noted that a lot of names were being mentioned as prospects for Double A baseball in Portland, but that the roster wasn't likely to be settled until a day or two before the team breaks camp and heads to Maine.

"We'll have three of the Red Sox top 30 prospects," said the second-year announcer. "And there could be two former major leaguers on the team."

It's speculation, of course, but it's based on some pretty solid evidence and the experienced eyes of Eshbach and Jamison, and the names certainly warmed the winter-frozen hearts of the 60-plus fans who filled the Portland Room at Hadlock on March 26.



Above: A work crew lowers a giant Coke bottle into place over the new "Green Monster of Hadlock," a likeness of the famed wall in Fenway Park. Earlier, a Citgo sign similar to the one outside Fenway was put in place behind the new 37-foot tall wall.

Left: Sluggers Sea Dog poses with Bruce Livingston of Hallowell at Hadlock Field two weeks before the April 3 Opening Day. Bruce has been a season ticket holder "since day one, with the best seats in the ball park." Look for Bruce this season next to the third base dugout. And don't let the smile and the short sleeves fool you—the fur-covered Sluggers was the only warm creature at Hadlock that afternoon.

PHOTOS TOM KEENE

Public Relations Director Chris Cameron cautioned that the Red Sox haven't authorized a roster, but one can still dream.

Jorge de la Rosa, a left-handed pitcher who came to the Sox from the Arizona Diamondbacks in 2001, may be with Portland at or near the start of the season. The Sox number 9 prospect, he has been effective at Single A for two seasons, but struggled when moved up to Double A. Baseball America has suggested that he may be best used as a reliever, but working as a starter will give him innings and experience.

Hanley Ramirez, a 19-year old shortstop who will likely start the season in A-ball, could work his way up to Portland this summer. Boston's number one prospect, his two seasons in the Red Sox system produced a .349 batting average, and he's been called a five-tool shortstop. With Nomar Garciaparra still playing rather effectively in Boston, Ramirez won't be hurried up to the majors.

Catcher Kelly Shoppach, Boston's first

draft pick in 2001, had surgery to repair a rotator cuff tear last September, and Jamison indicated that while he'll probably play in Portland this summer, the Sox may keep him in the warmer Florida climate for a while.

There were many other names and some big numbers talked about at the pre-season luncheon, and there was a decided air of hopeful expectation in the crowd. Those who lingered a bit after the meal and wandered out toward the field couldn't be blamed for thinking that all the talk of Boston had somehow transported them to Fenway Park, for while the fans ate, work crews who had just placed a new Citgo sign over the wall lowered a huge Coke bottle into place atop the "Green Monster" of Hadlock. For those who saw it, the pace of building excitement for the coming season quickened considerably. But the joy of the fans couldn't touch that of Charlie Eshbach and his happy crew.

"We'd have to calm down to be excited," said the ever-enthusiastic Eshbach.



Getting Pumped for the Playoffs

by John Christian Hagerty

With a 4-4 tie against the Lowell Lock Monsters on Sunday, the Portland Pirates gained one point in the Eastern Conference standings and clinched a playoff position in this year's Calder Cup Playoffs.

With seven games remaining in the regular season, including two home games this weekend against the Worcester Ice Cats and Saint John Flames, the Pirates look to solidify home ice advantage and build momentum heading into the post-season.

"Were excited," said Pirates Chief Operating Officer Brian Williams. "This team has the potential to go deep into the playoffs."

Of the remaining seven games on the schedule, four will be played at the Cumberland County Civic Center, with two games slated for each of the next two weekends. Good tickets are still available, but they are going fast as the city of Portland is embracing the team for another playoff run. Tickets can be purchased by contacting the Pirates ticket office or at the Civic Center Box Office.

All of the remaining regular season games are against formidable Eastern Conference opponents. Each game will hold great significance as the Pirates look to solidify their position in the standings.

"We are fighting for playoff positioning," added Williams. "The Pirates have the ability to gain home ice advantage and go far in the 2003 American Hockey League Playoffs with a strong performance down the line," he said.

With a playoff position guaranteed for the Pirates, the city of Portland and its fans are already looking toward seeing some exciting playoff hockey.

Currently Portland Pirates' season ticket holders have the option of getting their playoff tickets early. Playoff tickets will go on sale to the general public as soon as seeding and the post-season schedule is finalized.

visual arts

openings/receptions Thursday, April 3

Gallery at the Clown 123 Middle St., Portland. Textures of Time Stephen Joseph Lanzalotta, oil paintings; David Tunison, black and white photographs, reception and wine tasting 5-8pm. 756-7399.

Greenhut Galleries 146 Middle St., Portland. City and Country, by painter Thomas Connolly, reception 5-7pm. 772-2693.

First Friday, April 4

June Fitzpatrick Gallery 112 High St., Portland. Paintings by Duane Paluska, reception 6:30-8pm. 772-1961.

June Fitzpatrick Gallery @ Maine College of Art 522 Congress St., Portland. On & Off the Wall sculpture and paintings by Duane Paluska, reception 5-6:30. 879-5742 x283.

Running With Scissors, 34 Portland St., Portland. "Merge" celebrating the relationship between creative practice and aesthetic judgment curated by Brigid Diers through April 25. Hours: Thurs & Fri 11am-5pm. 780-6252.

Space Gallery, Congress St., Portland. "Twelve" BFA Thesis show, reception 4pm-9pm. 828-5600.

Thomas Spencer Gallery, 360 Main St., Yarmouth. "Boats, houses, fish and trees" paintings by Carol Bass, reception 5-8pm. Hours: Tues-Fri 10-5, Sat 10-4, and by appointment. 846-3643.

galleries

Area Gallery, Woodbury Campus Center, University of Southern Maine, Portland. "The Art of Words & Images" Hours 8am-8pm, Mon-Thurs; 8am-4:30pm, Fri; 9am-3pm, Sat; 780-5009.

Aucosco Gallery, 615A Congress Street, Portland. Archtaltz Exhibition: Filling in the Gaps through May 1.

Greenhut Galleries 146 Middle St., Portland. City and Country, by painter Thomas Connolly runs through April 26. Hours: Mon-Fri 10am-5:30pm. Sat 10am-5pm. 772-2693.

Heron Point Gallery, 76 Maine St., Brunswick. Suzanne deLesseps, Pastel Painter exhibiting a new collection of pastel paintings. Hours: Tues, Thurs 10-4; Fri 10-1 and by appointment.

June Fitzpatrick Gallery 112 High St., Portland. Paintings by Duane Paluska. Hours noon-5pm Tues-Sat, 772-1961.

June Fitzpatrick Gallery @ Maine College of Art 522 Congress St., Portland. Sculpture by Duane Paluska. Hours noon-5pm Tues-Sat. 879-5742 x283.

Long Hall Gallery, Maine College of Art, Porteus Building, Portland. "Adventures in Art Student Exhibition."

Norway Gallery, Fare Share Commons, 447 Main St., Norway. Joint show featuring the work of local artists and Collective members Jemma Morrill-Dreher and Joanna Reese, through April 26. Hours: Thurs & Fri 3-6pm. Sat 10am-2pm.

Radiant Light Gallery, 142 High St., Suite 409, Portland. Leonard Freed female nudes through June. Hours: Sat. noon-6pm, or by appointment. Open during the First Friday Art Walk. 252-7258 or radiantlightgallery.com.

Running With Scissors, 34 Portland St., Portland. "Merge" celebrating the relationship between creative practice and aesthetic judgment curated by Brigid Diers through April 25. Hours: Thurs & Fri 11am-5pm. 780-6252.

Casco Bay Weekly visual arts listings are a fun and free service to our readers. To have a listing considered for publication, send complete information (including dates, times, costs, complete address, a contact telephone number) by noon on Thursday prior to publication. E-mail: listings@maine.rr.com.

Space Gallery, Congress St., Portland. "Twelve" BFA Thesis show. 828-5600.

Thomas Spencer Gallery, 360 Main St., Yarmouth. "Boats, houses, fish and trees" paintings by Carol Bass through April 26. Hours: Tues-Fri 10-5, Sat 10-4, and by appointment. 846-3643.

museums

Abbe Museum, Bar Harbor. "The Basket Room: The Anne Molloy Howells Collection" ongoing. 288-3519.

Bates College Museum of Art Olin Arts Center 75 Russell St., Lewiston. Hours: Mon-Sat 10am-5pm, Sun 1pm-5pm. Free. 786-6158. Senior Art Exhibition, a perennial favorite featuring work by senior art majors.

Colby College Museum of Art Colby College, Waterville. Hours: Mon-Sat 10am-4:30pm. Sun 2-4:30pm. 872-3228.

"Foreign and Familiar," a series of photographs by Dee Peppe, through June 8.

"Student Art Exhibit of more than 50 students, through April 20.

Currier Museum, 201 Myrtle Way, Manchester, NH. Hours: Mon, Wed, Fri & Sun 11-5. Thurs 11-8. Sat 10-5. Jan Miense Molenaer: Painter of the Dutch Golden Age. 669-6144.

Davistown Museum, Main St., Liberty. Hours: Sat & Sun 10am-5pm. Maine and New England history through the study of tools, Native American history, artifacts, and exhibits featuring Maine artists. 589-4900.

other venues

Barbara's Kitchen, 388 Cottage Rd., So. Portland. The work of local artist Zoo Cain will show through May 31st. 767-6313.

Hilltop Coffee Shop, 99 Congress St., Portland. "Adam's Artists" Adam's Elementary School's student artwork and ongoing silent auction. 780-0025.

Katahdin Restaurant 106 High Street, Portland. Ongoing work by local artists Gina Adams and Valerie Smith. Hours: Tues-Sat after 5pm. 774-1740.

The Kitchen 593 Congress St., Portland. Art builds strong kids: YMCA Silent Art Auction. First Friday hours: 5pm-7pm.

Thos. Moser Cabinetmakers, 149 Main St., Freeport. Contemporary paintings by Catherine Breer on exhibit, through May 30.

Uffa Restaurant, 190 State St., Portland. Recent works by local artist Zoo Cain through June. 775-3380.

Because of our joint distribution with Face Magazine, Casco Bay Weekly will only be including new visual arts listings and openings in the first issue of the month. Please visit us online at www.cascobayweekly.com for a complete list of ongoing visual arts events. Our full listings will appear again in print in next week's issue!



Ad Club of Maine
www.maineadclub.com

Coming Events:

April 9:

The Ad Club of Maine Professional Development Seminar Series will address the topic of Strategic Pro Bono. A panel of advertising executives from the area will talk about learning how to establish pro bono relationships that are equally beneficial to all parties involved. Rather than simply donating time or money and asking for nothing in return, attendees will learn how to use these relationships to help grow their business.

The seminar will run from 5:30 - 7:30 pm at Southern Maine Technical College in South Portland. Cost is \$10 for members, \$15 for non-members. For reservations, please call Meghan Casey at 829-2096 or email at mcasey@maine.rr.com.

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listings

HAPPENINGS

Thursday, April 3

Bowdoin Christian Fellowship meeting, 9pm, Hubbard Hall, Bowdoin College, Brunswick. 725-3375.
Cool Science: compass course - learn how to use a compass and try to make your way through the compass course using this new skill. 2pm, Children's Museum, 142 Free St., Portland.
David Berkman Quartet, Concert, 7pm, Jewett Hall Auditorium, University of Maine at Augusta. 621-5385.
Eleventh annual performance of student solo works. Free, Schaeffer Theater, Bates College, Lewiston. 786-6161.
First Thursdays Art Discussion, "Video as Tool" with Michelle Trudeau, Lawrence Kumpf, Katerina Weslan and Susan Bickford. ICA at MECA, Porteous Building, Portland, 5-6pm, free. 775-3052.
A Fountain Filled with Blood: reading of local mystery by Julia Spencer-Fleming, 7pm, Longfellow Books, 1 Monument Way, Portland. 772-0405.
Master Class, superb New York based pianist/composer with stellar bandmates, 3pm, Fine Arts Building, University of Maine at Augusta. 621-5385.
Noonday Concert: Bates voice students, 12:30pm, Olin Arts Center Concert Hall, Bates College, Lewiston. 786-6135.
Toddler Time Plus: music movement and more with Irene Jeffers. 9-11am, Children's Museum, 142 Free St., Portland.
MECA visiting Artists Series, Tom Burkhardt and Kathy Buttery, critically acclaimed painter and ceramist, 7pm, free, Porteous Building, Maine College of Art, Portland. 775-3052.

Friday, April 4

An evening of world music ensembles exploring island sounds. 8pm, Olin Arts Center Concert Hall, Bates College, Lewiston. 786-6135.
The Artist Studio, consisting of visual art, performance and music, will open their studio doors for the public. Not only can the public view a wide range of art, but can enter studios where the art is created, 536 Congress St., Portland. 879-0315.
Comedian, Magician & Hypnotist Gary Goodman, 7pm, The Music Hall, 28 Chestnut St., Portsmouth, NH. (603) 436-2400.
Contradance: traditional New England folk dancing to the band Wake the Neighbors. No experience needed; dances taught and called, 8:30pm, \$3/8, Chase Hall Lounge, Bates College, Lewiston.
David Berkman, composer/pianist will give a clinic/performance, 2-3:30pm, Corbitt Concert Hall, USM, Gorham campus. 780-5555.
"Duel", film, 7pm, Sills Hall, Smith Auditorium, Bowdoin College, Brunswick. 725-3375.
Fish Chowder Luncheon, 11:30am-12pm, Unitarian Universalist Church, 15 Pleasant St., Brunswick. 728-8515.
Greek Dancing lessons 6-7pm and My Big Fat Greek Wedding (film) 7pm, an evening of community fun, free, Portland West, 181 Brackett St., Portland. 775-0105 x27.
"Humongous Hair for Congress Square" a benefit party to keep the music playing: Congress Square events, 7:30pm-2midnight, \$10/\$12, Holiday Inn by the Bay, Spring St., Portland. 775-6802 or www.humongous-maine.com.
"James and Dewey: Pragmatism and Religion", lecture, Michael Eldridge, author of "Transforming Experience: John Dewey's Cultural Instrumentalism," 7pm, Room B&C, Woodbury Campus Center, USM, Portland campus. 780-4422.
Jazz and gospel music - benefit for the Keith McClelland Fund, 7:30pm, donations accepted, St. Andrew's Presbyterian Church, Rt. 1, Kennebunk. 885-5670.
MECA student film and videos, screening of student films, ICA at MECA, Porteous Building, Portland, 5-8pm, free. 775-3052.
"Playwrights in print", a talk with playwrights Laura Harrington and William Donnelly, 12-1pm, Portland Public Library, room 316.
Senior thesis recital: Yuko Eguchi, composer, 2pm, Olin Arts Center Concert Hall, Bates College, Lewiston. 786-6135.
Swing Dance, with live music by Lex and Joe Blues Swing, lessons 8-9pm, dancing 9-12pm, \$10, chem. free, all ages, Presumpscot Grange Hall, 1844 Forest Ave.

Saturday, April 5

19th Annual High School Rock-Off presented by Reindeer. 33 bands that successfully completed the registration process will all perform for the public. 12 noon, McAuley Performing Arts Center, Portland. 878-4554.
12th Annual Kitchen Tour, here's your chance to take a look at design, furnishing, and decorating masterpieces in some of Cape Neddick's finest and most innovative kitchens, 10am-3pm, The Music Hall, Portsmouth, NH. (603) 436-2400.
Book launching party for Maine author B.J. Bellemare's book "Freedom Bay for Brunswick", 2-5pm, China Rose Restaurant, Brunswick.
David Berkman, composer/pianist will hold two free clinics, 10am-12pm and 1:30-3:30pm, Corbitt Concert Hall, USM, Gorham campus. 780-5555.
Greater Portland Big Brothers Big Sisters annual Bowl for Kids' sake tournament. 773-4005 or www.BFKSGreaterPortland.Kintera.org.
Spring Thing Fundraiser to benefit Ingraham, a non-profit human service agency providing mental health and substance abuse services in Cumberland County. 6-9pm, Sheraton Hotel, South Portland. 874-1055.
Chestnut Street United Methodist Church, public stuffed chicken din-

ner (vegetarian alternative), 4:30-6pm, \$5/\$3, 17 Chestnut St., Portland.
"Jaws," film, 7pm, Sills Hall, Smith Auditorium, Bowdoin College, Brunswick. 725-3375.
Lions Roast Beef Supper, all profits go to Project Graduation, 4:30-6:30pm, \$7/\$3, Scarborough Lions Den, Rt. 114, Scarborough. 883-9503.
The Merimanders, Bates' female a cappella singers. 8pm, Olin Arts Center Concert Hall, Bates College, Lewiston.
Organ dedication concert hosted by Immanuel Baptist Church, 156 High St., Portland, 7pm. 775-2301 or 879-4071 x3.
Osteoporosis Conference, 8am-12:45pm, Charles A. Dana Education Center of Maine Medical Center, 22 Bramhall St. 885-8570 or 781-1730.
Portland Pirates vs. Worcester, 7:05pm, \$18/\$15/\$10/\$8, Cumberland County Civic Center.
"The Third Place: Public and Private Spaces in Search of Community" presented by The Maine Olmsted Alliance for Parks and Landscapes, 8:30am-12:30pm, Kresge Auditorium, Visual Arts Center, Bowdoin College, Brunswick. 761-8081.
A Very Flat Party! Re-release of Flat Stanley by local illustrator Scott Nash, 4pm, Longfellow Books, 1 Monument Way, Portland. 772-0405.

Sunday, April 6

19th Annual High School Rock-Off presented by Reindeer. 33 bands that successfully completed the registration process will all perform for the public. 12 noon, McAuley Performing Arts Center, Portland. 878-4554.
Bates piano students in recital, 2pm, Olin Arts Center Concert Hall, Bates College, Lewiston. 786-6135.
Casco Bay Concert Band spring concert, 3pm, McCormack Auditorium, Gorham High School. 772-1452.
A Feast of Flute Fare by Female Composers will perform, 3pm, Given Auditorium, Bixler Art and Music Center, Colby College, Waterville. 872-3236.
International folk dancing, dances of Europe and the Mid and near East. 5:30pm potluck supper, 6:30-9pm dance teaching and requests, beginners welcome. \$5/\$3, Mallet Hall, Pownal. 688-2293 or mwen@maine.rr.com.
Jazz Breakfast: Port City Jazz, free with museum admission, 10:30-noon, Portland Museum of Art Café, 7 Congress Square, Portland.
Messy Art Bubble Painting, Everybody loves making bubbles! But have you ever tried painting with them? Mix bubble solution with paint, add paper and blow a bubble to create a masterpiece of color and texture. 2:30-3:30pm, Children's Museum, 142 Free St., Portland.
The Pineapple Fiddlers, a youth ensemble performing jigs, reels and other traditional tunes, 7pm, Olin Arts Center Concert Hall, Bates College, Lewiston. 782-4386.
Portland Pirates vs. St. John, 5:05pm, \$18/\$15/\$10/\$8, Cumberland County Civic Center, Portland. 775-3458.
Portland Rosinelli Club, classical music concert, 3pm, \$5 donation, Trinity Episcopal Church, Forest Ave. 878-6296.
Portland Symphony Orchestra concert, 2:30pm, \$47/\$40/\$32/\$24/\$18, Merrill Auditorium, 20 Myrtle St., Portland. 842-0800.
Taize Service: a candlelit contemplative service in the Christian tradition, modeled after the liturgies of the eumenical monastic community in Taizé, France. Brief readings and prayers, chants and silence. 7pm, Bates College Chapel, Lewiston.
Total Wellness Expo, body, mind, spirit-personal, community, global, 11am-4pm, \$3 DoubleTree Hotel, 1230 Congress St., Portland. 286-1427.

Monday, April 7

Book reading - Lucille Clifton, a poet and writer will be visiting classes to read her books for children, University of Maine at Farmington. 788-7425.
Jazz combo night, USM students and faculty will perform, Corbitt Concert Hall, USM Gorham campus. 780-5555.
Jazz concert: improvisation students, 7:30pm, Olin Arts Center Concert Hall, Bates College, Lewiston. 786-6135.
Meadowbrook Musical Arts Center hosts its 4th annual Season Kickoff Luncheon, 12noon, Gilford, NH. (603) 285-4700 x208 or jva215@metrocast.net.
"The MESSEst: The Mediated Body" video extravaganza, 7:30-9pm, Luther Bonney Auditorium, USM, Portland.

Tuesday, April 8

"Freedom of Information: Redefining Yourself as an Informed Citizen," panel discussion, 7:30-9pm, Woodbury Campus Center, USM, Portland.
Peace Corps Information Meeting, 6:30, Portland Public Library, 5 Monument Square, Portland. 800-424-8580 or www.peacecorps.gov.
Piano recital by students of Natasha Chances. 12:30pm, Olin Arts Center Concert Hall, Bates College, Lewiston. 786-6135.
Poetry Reading by Ira Sadoff from "Barter," his 7th and newest collection of poems, 7:30pm, Robins Room, Roberts Building, Colby College, Waterville. 872-3609.
See & Do Family Art Activities. Bring your preschooler and have fun together learning about art in the galleries and making art in the studio, 10:10-4:50am, \$5/\$8, Portland Museum of Art, 7 Congress Square, Portland.
Spring Thing Fundraiser to benefit Ingraham, a non-profit human service agency providing mental health and substance abuse services in Cumberland County. 6-9pm, Sheraton Hotel, South Portland. 874-1055.
Video screenings including a new work by Visiting Artist-in-Residence

James Walsh, 7:30pm, USM Portland campus. 780-5509.

"Wild Animals," storytelling and art, 2-4pm, Woodbury Campus Center, USM, Portland.
Writing a Business Plan, why you need one and when to revise it, 6-9pm, Score Offices, 100 Middle St., Portland. 772-1147.

Wednesday, April 9

Allene Sybil Goodman, popular local storyteller, will perform "Knee High Tales from Around the World," 10:30am, Children's Museum of Maine, 142 Free St., Portland. 828-1234 x227.
"Body Scholarship", panel discussion, 2-4pm, Woodbury Campus Center, USM, Portland. 228-8505.
Figure drawing: artists should bring drawing board and supplies, easels provided. 6-9pm, \$7, Olin Arts Center, Bates College, Lewiston.
Magical Strings - the dynamic Celtic harp and hammered dulcimer duo of Philip and Pam Boulding, performing their unique blend of Celtic roots music since 1978, 7:30pm, \$10, St. Lawrence Arts and Community Center, 76 Congress St., Portland. 775-5568.

Ongoing

Amnesty International meets the second Tues. of the month at Casco Bay Ferry Terminal's Conference Room, Commercial Street, Portland, at 7:30pm. Free. 874-6928.
Art Night Out - workshops held on Monday evenings from 5-8pm, 352 Cottage Road, So. Portland. 799-5154.
Co-Dependents Anonymous, a 12 step fellowship of people whose common purpose is to develop healthy relationships, meets every Tuesday evening at Brighton Medical Center, 3rd floor, small conference room, from 6pm-7:30pm. 878-6632.
Computer Access open to the public, Wed & Thurs, 6-8pm, Portland West, 181 Brackett St., Portland. 775-0105 x27.
Creative Resource Center Activities Kids ages three and up are welcome to drop in Tues-Sat at the Creative Resource Center, 1103 Forest Ave., Portland, from 11am-5pm. 797-5543.
Debtors Anonymous is a recovery program for people with chronic debt based on the 12 steps of Alcoholics Anonymous. The local chapter meets every Tues at the Woodfords Congregational Church, 202 Woodfords St., Portland, at 7pm. Call 774-4357 for more information.
Divorce Support Group The Greater Portland Spiritual Separated and Divorced Support Group meets every Tuesday, 7pm, Cathedral of the Immaculate Conception Rectory, 307 Congress St., Portland. For more information call 797-9374.
Dual Recovery Anonymous (DRA) self-help recovery program for those recovering from addiction and emotional problems meets every Monday at 3:15pm, McEachney Hall, 216 Vaughan St., 1st floor group room and every Tuesday at 1pm, Breakfast Room at Community Resource Center PM: 774-4HEP.
"The Father's Heart" worship and praise ministry, hosted by Prophetic Destiny Ministries, 3:50-5pm every third Sunday of every month. Sky-Hy conference center, 20 Myrtle St., Portland. 842-0800.
Food Not Bombs The group distributes free food to the masses in Monument Square, Portland, every Sun from 2-4:20pm. 774-2801.
Free School event where artists, craftspeople, dancers, and teachers of all kinds offer workshops to the public, free, every 1st Monday of the month, Portland West, 181 Brackett St., 7pm.
Free Workshops to educate parents about child safety, and about proper/legal car seats for children, and about the new laws in effect. Every second Tuesday, 6pm, Babies-R-Us in So. Portland.
Geographic Information Systems Clinic, open to anyone with a GIS questions, research, problem, research idea, or general interest, 9:30-11:30am, Wednesdays; and Open GIS Seminar, noon-1pm, Wednesdays, bring lunch and discuss GIS with faculty, staff, and students; both the clinic and the seminar are in Room 302, Bailey Hall, University of Southern Maine Gorham Campus, open to the public. 780-5063.
"Getting Started" workshop providing an important overview to historic home ownership and preservation. Walker Memorial Library, Main St., Westbrook Saturdays from 9am-4pm.
Girl Scout Summer Camp - Girl Scouts of Kennebec Council is accepting registration for its resident summer camp programs located in Kittery Point, Redfield and Bridgton. Financial assistance is available. 800-660-1072 or 772-1177 or ann@ksc.org.
The Greater Portland Maine Genealogical Society meets the first Sat of the month at the Falmouth Congregational Hall, 267 Falmouth Road, Falmouth at 2pm. Call 797-7927 for more information.
The Greater Portland Parkinson Support Group meets the fourth Sun of the month at the Falmouth Congregational hall, 267 Falmouth Road, Falmouth at 2pm. All those with Parkinson's, as well as their families and friends are welcome. 780-8927.
Gregorian Chant at the Cathedral of the Immaculate Conception (corner of Franklin & Congress) every Tuesday at 7:30pm, six Tuesdays of Lenten/Paschontide music, and six Tuesdays of Easter music, ending May 27. Admission is free.
KinderCulture will meet every Thursday for 8 weeks starting Feb. 27, from 10:1-1am at the Center for Cultural Exchange, Congress St. All children must be accompanied by an adult, to reserve space call Jenna Chandler-Ward 761-6591 x111.
"Knowing Yourself at the Deepest Level" - 10 part series video presentation by Eckhart Tolle, the author of the book "The Power of Now." Friday evenings 2/21-4/25, 165 Science Building, USM, Portland. 653-8857.

The League of United Latin American Citizens meets the fourth Thurs of the month at the Reiche School, 166 Brackett St., Portland, at 6pm. 767-3642.

1st Annual Maine Screenwriting Competition. Maine residents are encouraged to submit their completed, feature-film screenplays. The top three winners will be awarded cash prizes during the 6th Maine International Film Festival in Waterville, in July. 624-7631 or www.filmmaine.com.

Man to Man Monthly discussion group meets first Thurs of the month to discuss issues pertaining to men's lives. All men over the age of 18 are welcome. At the Center for Cultural Exchange, 1 Longfellow Square, Portland, from 7-9pm. Free. 865-2048.

NAIM CHOICES support group for family and friends of people with mental illness meets the second and fourth Monday of every month at 7pm at the Dana Center, Maine Med. 775-5242.

People's Free Space where people can connect to their community, share resources and ideas through food, information, art and events, every 1st and 3rd Wednesday of the month at Portland West, 181 Brackett St., 7pm.

Pineclad Farms education and outdoor activities facility including cross country skiing, snow shoeing, hiking and special programs for families; open Sun to 4pm daily, fees and events vary; contact the education director for details at 926-3914.

Ranger Bean's Discovery Woods environmental exhibit, featured programs, activities and events; open Tuesday through Saturday, 10am-5pm and noon to 5pm on Sunday; free for members and children under age one, Children's Museum of Maine, Portland, \$6, 828-1234.
Salvation Army Senior Center Drop-in center for service people age 60 and over in the Greater Portland area Hours Sun-3pm Monday through Friday, Daily noon time meal served in the congregating dining room for a donation. Activities vary weekly, monthly field trips on our 25 passenger bus. 297 Cumberland Ave., Portland, at 10am. 774-6304.
Singha/Meditation Practice, first and third Sunday of each month 10-11am, Greenleaf Studio, Freeport, free, all are welcome. Joli Greene 865-0744.

Sing rounds and women-centered chants, 1:15-2:15 p.m., Wednesdays when classes are in session, Honors Building basement, open to the public. 780-4321.

Sister Space, a lesbian social group, meets the last Saturday of every month. All lesbians are welcome! 5pm-9pm, Williston West Church, 33 Thomas St., Portland. 878-6632 or 802-3155 or sisterspace@yahoo.com.

Sitting Meditation in the Tibetan Buddhist Tradition, as taught in the Tibetan Book of Living and Dying. Open session, instruction provided. Sundays 9-11am, Rigpa Maine, 169 State St., Portland. 657-9438.

Storytelling/Spoken Word Open Mic for Growups every 2nd Wed of the month at Company of Girls, 10 Mayo St., Portland. 7pm, 10 minute slots for open mic, \$8m featured teller, \$3 suggested donation. PM: Jean Armstrong. 879-1886 or moose@maine.rr.com.

Survivors of Suicide bereavement support group for family members and close friends of one who has died by suicide. Second and fourth Mondays at 7pm in classroom #1 in the Dana Center at Maine Medical Center. Contact Connie Korda 871-4226.

Tuesdays with Zola Prophecy 2000. The Era of racing technology, cultural changes, political challenges, and religious questions are covered with some of Humanity's best experts dissecting Biblical and Worldly Concerns. 7pm, West Falmouth Baptist Church, Mountain Rd., Falmouth. 773-0871 or 797-4066.

Underground Railroad Tours Peace Action Maine member Wells Staley-Mays gives tours of Portland's Underground Railway and other sites important to African-American history. Complete tour is two hours or less. Tix: \$6 per person (minimum group of six), 772-7249.

USM Ice Arena public hours, 9:10-10:30am, Monday-Friday, \$4 public/staff; \$2 under 18, under 6 free, please call 780-5991 for updates.

USM Southworth Planetarium astronomy shows featuring 7pm, Fridays & Saturdays; laser shows featuring 8:30pm, Fridays and Saturdays; children's shows 3pm, Saturdays and Sundays; star shows \$4.50 adults, \$3.50 children/seniors/students; laser shows \$5 adults, \$4 children/students; matinees \$3.50 per person, http://www.usm.maine.edu/planet. 781-4249.

Women in Black Vigils Women in Black 'stand in silent vigil to protest war, rape as a tool of war, ethnic cleansing and human rights abuses all over the world. We are silent because mere words cannot express the tragedy that war and hatred bring.' Vigils take place Fridays at Temple and Spring streets from 12-1pm, and at Congress and High streets from 5-6pm.

Woman's Writing Group takes place every 2nd and 4th Monday of the month at Portland West, 181 Brackett St., Portland. 7pm. Women from all walks of life and with varying writing skills are encouraged to participate.

Writers Jam Sessions The Maine Writers and Publishers Alliance sponsors informal writers groups. All genres welcome every other Mon, at WMPA, 14 Maine St., Suite 416 Brunswick, 6-7pm, free. 729-6333.

Yarmouth Historical Society's Maine Reading and Discussion Group will discuss Bill Caldwell's, Rivers of Fortune, 7pm, Bay Square, Yarmouth. 846-6259.

Zoom Into Action - Maine PBS will air a new season of locally produced Zoom segments featuring Maine kids from all over the state beginning on March 31. www.mpb.org.

stage door

Casco Bay Weekly listings are a fun and free service to our readers. To have a listing considered for publication, send complete information (including dates, times, costs, complete address, a contact telephone number) by noon on Thursday prior to publication. E-mail: listings@maine.rr.com.

DANCE

"The Yellow Cup" dance performance by Sha Sha Higby who brings her sculptural costumes to life through dance, 7:30pm, Strider Theater, Runnals Building, Colby College, Waterville.

THEATER/COMEDY

Comedy Connection, 16 Custom House Wharf, Portland. 774-5554.
 *Thursday, April 3-Portland's Funniest Professional finalists, 8:30 pm, \$8.
 *Saturday, April 5-The Maine-I-AcTs, Children's Theatre of Maine's improvisational comedy troupe create for the whole family, 7pm, \$5/\$8. 878-2774.

"Charlotte's Web" E.B. White's classic tale, April 4, 5, 11 & 12, 7:30pm; April 6 & 13, 2pm, \$10, The Theater Project, 14 School St., Brunswick. 729-8584.

"Fences" tells the story of Troy Maxson, a former star of the Negro baseball league who never got to play in the Major Leagues due to the ban on black athletes. April 8-May 4, Portland Stage Company, 25A Forest Ave., Portland. 774-0465.

The Hurdy-Gurdy Puppet Show presents "The Fisherman and His Soul at the St. Lawrence Arts and Community Center, 76 Congress St., Portland. Saturday mornings in April, shows at 10, 11 & 12, \$3. 775-2004.

"In the Heart of America" a gripping new drama by Naomi Wallace will be presented by the Bowdoin College Department of Theater and Dance, April 9 & 11-13, 7pm, Wish Theater, Memorial Hall, Bowdoin College, Brunswick. 725-3375.

"Little Me," a comedy about a girl from the wrong side of the tracks, who is in love with a boy from the right side of the tracks. Thur, 7:30pm; Fri & Sat, 8pm; Sun, 2pm; additional performance April 5 at 4pm. A Good Theater production, through April 6, St. Lawrence Church, 76 Congress St., Portland. 885-5883.

Lovers and Other Strangers Written by Renee Taylor and Joe Bologna, Directed by John Hickeson-Five vignettes starring twelve talented performers. April 4 & 5, 8pm, April 6, 2:30pm, April 10, 11 & 12, 8pm; April 13, 2:30pm, \$12/\$13/\$15. The Portland Players, 420 Cottage Rd., So. Portland. (207) 799-7337.

"Peter Pan" sparkles with fairy dust, April 6, 2pm, The Music Hall, 28 Chestnut St., Portsmouth, NH. (603) 436-2400.

"Tarpigh," in A Stillhouse Run, April 7, 8pm, \$5 suggested donation, Stillhouse Studio Theatre, 108 High St., 2nd Floor, Portland.

AUDITIONS

Glitterati Theatre Company is holding auditions for the Role of Yatzak in Hedwig and the Angry Inch. Looking for a woman with a dynamic voice and who holds good harmony. Acting experience is minimal. Please bring a prepared song (rock song preferred). Sunday, April 6, 6pm, State St. Congregational Church, 159 State St. 874-3530 or www.glitterati.org.

Renaissance Faire actors, musicians, dancers and more, needed for the upcoming season, all ages, Schoolhouse Arts Center, Sebago Lake, ME 926-5693, 9am-4pm.

focal point

The Glass Menagerie: Reflections On Reviving a Classic



The players from left to right are: Caitlin Shetterly, Valerie Tarantino, Seth Dube (seated), Josh Chenard (standing).

By Mel Howard, Producer/Director

Tennessee Williams was born on March 26, 1911 and he died on Feb 25, 1983. To celebrate his life and his incomparable award-winning work, I am producing and directing his first great success, *The Glass Menagerie*. He was considered by many, including the *New York Times* and *Time* magazine, to be America's greatest playwright. I am drawn to his plays by their lyricism and sensitivity to the human condition and what Arthur Miller called his "eloquence and amplitude of feeling." He was called the 'Laureate of the Outcasts' an apt description of him and of his memorable characters. It is his characters I find so compelling for their vulnerability and strength in their relentless struggle to survive with dignity, like the Wingfields. *The Glass Menagerie* "holds the audience through the revelation of quiet and ordinary truths." The truths are not ordinary; they are profound and deeply moving. Williams' plays have left an indelible mark on theater because of these unique qualities: their humanity.

Classic plays like *The Glass Menagerie* probe deeply into three-dimensional characters. There is an audience for high quality, non-equity theater that presents the human condition honestly and that respects the intelligence and sensibilities of the audience. Too often we underestimate the audience's desire for thoughtful drama.

Because theater everywhere is constrained by financial concerns, many assume that to make money or to break even requires a diet of familiar light fare. Yet, there is a glimmer of hope when plays reveal the "cloudy, flickering, evanescent-

-fiercely charged-interplay of live human beings in the thundercloud of a common crisis" as Williams does in *The Glass Menagerie* and in most of his other plays.

Who does not feel compassion for Amanda, faded southern belle struggling to keep her emotionally wounded family together; or for Laura, painfully shy and lonely without 'gentlemen callers'; or for Tom who cries out to be free of his mind numbing job and his family responsibilities; or for Jim, the 'caller', whose glory days have passed: each one struggling to create something for which to hope.

The Glass Menagerie is Williams' memory play, whose characters are as delicate as Laura's glass animals. Audiences everywhere since 1944 have found something of themselves in the Wingfields. Great drama is truth: universal and profound. Tom Wingfield tells us that "I give you truth in the pleasant disguise of illusion." And so he does.

Good writing about real characters caught in the whirlwind of life like those in Tennessee Williams' plays, prove every day on a stage somewhere that there is empathy for 'outcasts' like us.

He died alone in a New York hotel and 30 Broadway theaters dimmed their lights in his honor and major newspapers reported his death on their front pages in a mournful recognition of what was lost: something and someone unique was gone from the American theater.

The Glass Menagerie is at The Studio Theater at 25A Forest Avenue, Portland from April 10-19. Tickets: (207) 774-0465.

free will astrology

Week of April 3 • 2003 Rob Brezsný

ARIES (March 21-April 19): America's invasion of Iraq will unleash far-reaching consequences that profoundly affect every one of our personal lives. In the coming months, we'll encounter events that require us to revise our understandings about the very nature of reality. Our imaginations will have to be ingenious and our hearts alert in order to keep up with the exotic changes. To locate truth amidst relentless waves of propaganda, we'll have to be fiercely disciplined and tenderly hate-free. To avoid being infected by popular delusions, we'll have to cultivate compassionate lucidity, humble courage, and a determination to rouse beauty everywhere we go. You, Aries, are the logical choice to serve as a supreme role model for the approach I've just outlined.

TAURUS (April 20-May 20): The ancient Egyptian creator god Ptah was regarded as a miracle worker, though sometimes he used unconventional means to accomplish his amazing feats. For example, legend held that he defeated a legion of Assyrian marauders with an army of rats. Waiting till the enemy soldiers were asleep, Ptah sent the rats into their camp to gnaw through their bowstrings and shield handles, rendering them defenseless. Can you imagine a way in which you might draw inspiration from the Egyptian god's methods, Taurus? How could you win a great victory by summoning the help of an influence you usually regard as a pest?

GEMINI (May 21-June 20): Self-appointed "debunkers" rail against astrologers' predictions, acting as if speculating about the future was a crime against rational thought. Meanwhile, economists, meteorologists, sportscasters, trend analysts, and political pundits are out there regularly making bad prognostications based on dubious data. In my opinion, they spread more delusion and cost people more money than those of us who divine cosmic omens. For example, the National Weather Service's forecasts fail to anticipate more than half of all tornadoes and flash floods. But do debunkers denounce them as quacks? Never. Sorry for the rant, Gemini, but I have a prophetic point to make: Every single hypothesis about the future that you are aware of now and that you hear about in the next four weeks will be wrong — except, of course, this one.

CANCER (June 21-July 22): It's Freethinker's Week, a holiday created especially for you Cancerians. To celebrate this liberating grace period, indulge in any of the following festive acts: 1. Declare your independence from anyone who tries to tell you, either subliminally or directly, who you are or how you should live your life. 2. Declare your independence from your past, especially memories that oppress your sense of possibility and self-images that inhibit your urge to explore. 3. Declare your independence from peer pressure, groupthink, and conventional wisdom. 4. Declare your independence from your previous conceptions of freedom so that you'll be free to come to a completely fresh understanding of it.

LEO (July 23-Aug. 22): It's prime time for you to acquire a pair of *lucky pants*. How will you know they're lucky? Because they'll endow you with an intuitive sense of where to walk in order to have adventures that'll inspire you to see the big picture. It will also be a favorable week for you to rummage around in thrift stores until you find a pair of magic X-ray specs that'll give you the power to perceive the secret motives of everyone you gaze upon. Wait! There's one more piece of spooky good news. I predict you'll soon have a vivid dream in which you explore what's hidden below the tip of the iceberg.

VIRGO (Aug. 23-Sept. 22): I love it when I'm so energized and purified from riding my bike up Mt. Tamalpais that I experience a lightning bolt of realization about some crucial truth I've been hiding from myself. I love it when I'm walking through the city's trash-spattered concrete jungle and am suddenly blessed with the fresh smell of dirt from a renegade garden. I love it when the pathological decisions of bad leaders inspire my tribe to redouble its commitment to fight for outrageous peace, ingenious love, and wild understanding. What about you, Virgo? Where do you look for your breakthroughs and redemptions? It's time to be on high alert.

LIBRA (Sept. 23-Oct. 22): Your idealism is one of your greatest assets, but it can also be a liability. Driven to

seek beauty and harmony, you sometimes become blind to the messy truth. That's why I was so pleased to get the following oracle when I consulted the ancient Chinese book of divination, the I Ching, on your behalf: "It is only when you have the courage to face things exactly as they are, without any self-deception or illusion, that a light will develop out of events by which the path to success may be recognized." I interpret this to mean that you are about to temporarily suspend your idealism in order to see the messy truth, which will in turn lead you to an opportunity to practice your idealism on a higher level.

SCORPIO (Oct. 23-Nov. 21): In their book *An Incomplete Education*, Judy Jones and William Wilson list the favorite colors of famous poets. T.S. Eliot loved eggplant, sable, and mustard. Wallace Stevens preferred vermilion, chartreuse, and wine, while Ezra Pound liked ivory and jade. In light of current astrological omens, which are nudging you in the direction of greater subtlety and precision, I urge you to draw inspiration from these poets' lyrical tastes. Refine your definitions of your favorite everything: Scorpio, colors, smells, feelings, tastes, physical sensations, tones of voice, types of wind, qualities of light — everything.

SAGITTARIUS (Nov. 22-Dec. 21): During a 15-month-long period in 1888 and 1889, Vincent van Gogh churned out more than 200 works of art. In one ten-week stretch he produced an average of a picture a day. I predict that you will soon slip into a comparable phase, Sagittarius. Original ideas will come surging up into your awareness with such relentless exuberance that you'll be hard-pressed to catch them all. Quick! Decide where you want to channel all that prolific creativity; don't let it leak out wastefully.

CAPRICORN (Dec. 22-Jan. 19): Prize-winning gardener R.J. Harris has no interest in astrology or New Age notions. And yet, like generations of his family before him, he carefully monitors lunar cycles. Practical observation, not superstition or philosophy, has proved to him that certain parts of the cultivation process go best when done during certain phases of the moon. In his book, *R.J. Harris's Moon Gardening*, he suggests sowing the seeds of below-ground crops right after the new moon (like now, for instance). In the early days of the second quarter, he advises, plant seedlings and above-ground crops (April 9-12). At the outset of the fourth quarter (April 23), add fertilizer to the soil. Prune later in the fourth quarter (April 28-30). I happen to believe, Capricorn, that these same principles apply to your own growth.

AQUARIUS (Jan. 20-Feb. 18): I've been following the progress of a patch of ground a mile from where I live. A year ago it was a grubby gully, a no-man's land between two suburban McMansions. A ruined shack, long abandoned, stood at the bottom, imprisoned by thick underbrush. Six months ago, bulldozers arrived to clear away the thickets and raze the rotting wood structure. Three months ago, another crew arrived to contour the land and create a level spot for construction. Metaphorically speaking, Aquarius, that's where you are in your life right now. Your next step is to do the equivalent of what happened this past week, when the foundation was poured for a new home on the land that was once a grubby gully.

PISCES (Feb. 19-March 20): In accordance with astrological omens, I have selected two words that convey the role you're best suited for in the coming week. The first is the Yiddish term *tummler*, derived from *tumlen*, to make a racket. A tummler stirs up a commotion, makes things happen, and incites people to action through his or her affectionate agitation. Clowning and pranks may be part of a tummler's repertoire. Your second word of power, Pisces, is the Iroquoian *ondimnok*. It has two related meanings: 1, a secret wish of the soul; 2, the angelic part of our nature that longs to do good deeds. Now here's the punch line of your oracle: Let your *ondimnok* guide you as you carry out your mission as a tummler.

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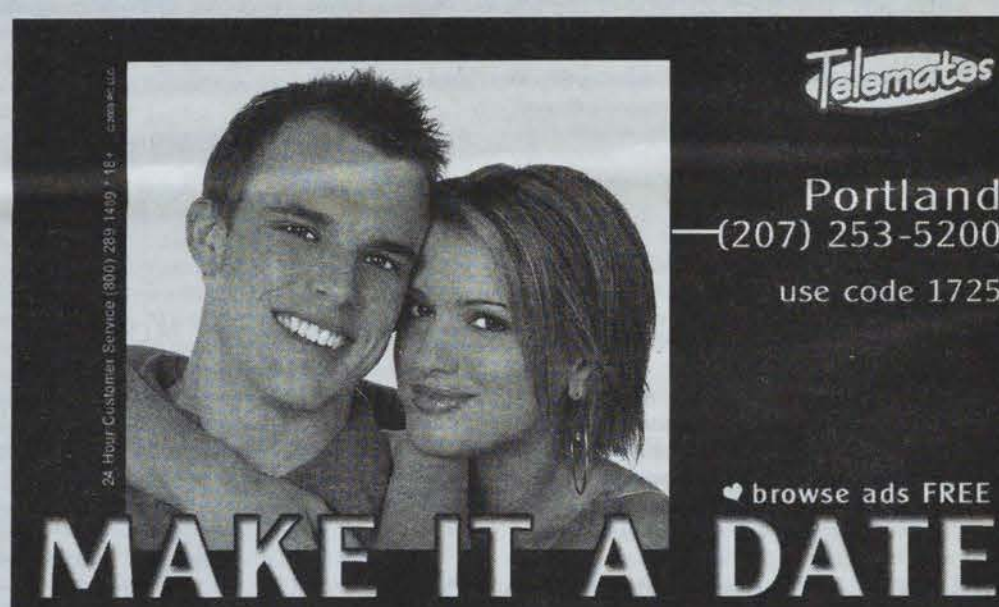
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Female Seeking Male

52-YEAR-OLD NURSE, TALL, attractive, spontaneous, adventurous, green eyes, brown hair. I enjoy romantic dinners, walks on the beach, cottages, fairs and travel. #85177

ATTENTION WORTHY, CARING, attractive, good-natured, petite, health professional. Yearning to share journey with kindhearted, honest, outgoing, available, secure professional. Sense of adventure, positive outlook, good health, light baggage mandatory. Enjoy ocean, cross-country ski, live entertainment, snowshoe. Please be N/S, 48-60. #85008

ATTRACTIVE DWF, LATE 40s, 5'8", seeks clean-cut SM, late 30s to early 50s, for LTR. Loves good movies, dancing, dining, cooking, boating, fishing, camping, picnics, scenic walks or drives or just cuddling in front of a good movie. Portland. #85032

CARING, SPIRITUAL WOMAN, 40-ish, looking for life that is sharing, giving, fun, with Man, 40-48. Enjoying life that's not greedy, materialistic or self-serving. #85035

CONTENTED LADY, 54, spontaneous, athletic, compassionate, n/s, trucker, roller-skater, movies, rider, hiker, motorcycles, looking for bighearted, n/s, (45-56), hound Man for company. #85021

IF YOU LIKE a variety of food, music, fun, adventure, travel, movies and shows, you might like me, too! I am slender, attractive, baggage-free with no children, looking for a real relationship, race unimportant. I'm a very young 44-year-old, N/S, LD. #85025

LET'S MEET! Are your nights cold like winter? Let's get together like summer. SWF, 43, enjoys walking hand in hand, rollerskating, movies, dining out, dancing and car racing. ISO SWM, 33-53 with similar interests, for friendship, LTR. Portland area. #85011

LOOKING FOR YOU, DWF, light brown shoulder length hair, blue eyes, 143 lbs, 5'5", N/S. Enjoy dancing, dining out, gardening, plays, travel and more. Seeking S/DWM, attractive, 45-52, honest, good sense of humor, similar interests. #85014

SWF, 38, LONG blonde/blue, smoker, loves NASCAR, Jeff Gordon and whatever comes along. Wishes to meet nonjudgmental, open-minded Man, light smoker and drinker ok, for good times. #85178

TIRED OF BEING lonely? Plus-sized SWF, 42, brown/hazel, enjoys dining in or out, NASCAR, slow dancing, movies, walks on the beach and quiet evenings. Desires S/DWM, 40-50, for friendship, LTR. Portland area only. #85007

Male Seeking Female

37-YEAR-OLD, VERY NICE, handsome, intelligent, athletic and financially secure. Enjoys skiing, golfing, sports, fitness and being with friends. Seeks slender, sexy, intelligent, fun, 25- to 37-year-old SWF with similar interests. For dating, possible LTR. #85013

A HOME AND a relationship. ISO a loving young Lady for a lasting relationship. I'm handsome, 40s, romantic, easygoing and willing to share my life and my home with a lovely Lady. #85018

ATTRACTIVE, OUTGOING DWM, dad of two, 5'10", 185 lbs, black curly hair, athletic build. Likes travel, long walks, skiing, quiet times, dancing. Looking for S/DWF, 30-45, attractive, romantic and affectionate, with a little spitfire and similar interests. #85030

ATTRACTIVE, EASYGOING SINGLE dad of one teen, 5'9", 170 lbs, black/brown, athletic build. Likes travel, sports, beaches and life! ISO attractive, petite, feminine Female, 5'4" or under, 30-40, who likes to laugh and enjoys life in general, with similar interests. #850022

Male Seeking Female

BE MY FRIEND, shy, 39-year-old BM, homebody, looking for a Woman who enjoys dining in or out, movies, walks on the beach, holding hands and conversation. #85005

GREAT QUALITY TIME and great benefits. Are you absolutely, positively looking for someone? Are you 40-60, n/s, n/drugs, light drinker? Are you fit, decent, honest, loyal, dependable, open, flexible, outgoing, communicative and romantic? I'm all of that plus. It's your move. #85003

HI, LADIES! DOWN-TO-EARTH, spontaneous, honest, caring, 49-year-old Male, 6', 170 lbs, brown/brown, 36" waist, one-Woman Man, certified PC tech, well-educated, honorably discharged from service in '74, many varied interests. Looking for lovely Lady to spend time with. No games. #85151

LIKE TO LAUGH? Are you artistic? Fairly fit? Then I've got just what you've been looking for! Now you may expect to pay 200 to 300 dollars for this but for a limited time only, you can have me free! #85031

LOOKING FOR S/DW, 40-52, N/S, no drugs, occasional drinker, kids ok. Must enjoy movies, television, long drives. Will respond to all. #85183

MAGICAL UNBELIEVABLE Man, 40, bighearted, family-oriented, sharp, spontaneous, self-employed, like sports, tons of TLC, candlelit dinners, fun. Seeking partner, soulmate to share finer things in life. You'll be pleasantly surprised! (MA) #85009

NEAR WATERFORD, ISO S/DWF who is artistic, honest and chemical free. I live in the woods without electricity. 35-year-old DWM who is kind, intelligent, with a good dry sense of humor. #85010

PLUS-SIZED LADY, TALL, very-good-looking Male seeks pleasant, plus-sized Lady for good times. Must be very healthy. Redhead a plus. Please be discreet. Call now, let's talk! #85023

ROSES, CARROT CAKE, SWM, 6'1", grayish hair and beard, light blue eyes, physically, emotionally and spiritually fit. SOH, romanticist. Seeking attractive SWF, 49-55, who is also seeking a partner and knows she deserves love and nothing less. #85154

RUGGED, ATTRACTIVE OUTDOORSMAN, kind-hearted writer, 5'7", 175 lbs, dark hair, beard, likes fishing, camping, hunting, NASCAR, sports, kids, movies, cooking. Seeks family-oriented Lady, 40-50, romantic, young-at-heart, attractive, with similar interests, for dating, possible relationship. #85026

SEEKING SOULMATE, CHRISTIAN DM, 48, 5'6", outdoorsman, hiker, sunsets, star grazer, nonmaterialistic, mountain and ocean. Seeking Christian, petite Female for LTR. #85170

SINGLE WHITE MALE, 46, seeking Single Female for discreet times. #85166

SUPER SENIOR! I'M 5'9", 165 lbs, physically and financially secure, ISO slender, athletic Lady. In her 60s, to join me in tennis, golf, travel and more. Let's meet in my darkroom and see what develops. Greater Portland area, please. #85017

WANTED: WOMAN OVER 50. 37-year-old Male, brown/green, athletic, N/S, spiritual and wants to enjoy good times together. #85179

WM, 45, SEEKS nice, warm, sweet Lady for friendship and hopefully more. Love country living, horses, cattle, vegetable gardens, cooking, cleaning. Me: sorta long, groomed brown hair, brown eyes, 210 lbs, 6', family-oriented. Long walks, sunset. #85034

YOUNG-LOOKING, HEALTHY, CLEAN-CUT SWM, 36, 5'11", 170 lbs, friendly, outgoing, open-minded, wishes to meet marriage-minded (or not), younger, healthy, fit Female companion, 18-25, for LTR. I would like to have kids of my own. #85157

Alternatives

M to M

43-YEAR-OLD GOING ON 23 (spiritually at least anyway). Looking to meet friends to enjoy outdoors, music and ten thousand other things. Looking to hang with Guys in their 20s-40s, perhaps meet over a cup of coffee and see what brews. #85000

A HELPING HAND, BiWM, mid-40s, tall, good-looking, very healthy, seeks other BiM's and other Married Couples needing that hand to make all their dreams come true. Be very discreet. #85022

BRUNSWICK AREA, HUMOROUS, young-looking GWM, 52, 5'6", 165 lbs, brown/brown, ISO honest, sincere, loving SM, 45-55, N/S, N/D. Call me and let's get together. All calls will be returned. #85152

GWM, 49, 5'5", brown/blue, 140 lbs, romantic, passionate, humorous, into quiet dinners, cuddling by the fire, dancing and just having fun. Put the song back into my heart. Personality first, looks secondary. #85029

GWM, BOYISH, SOUTHERN Maine, 34, 5'7", 134 lbs, brown/brown, healthy, weightlifter, six-pack abs, hardworking, drug-free and healthy, n/s, straight-acting. Looking for same, 35-42, hardworking, relationship-oriented, healthy, honest, sincere, good-looking. #85004

I'M A 40-YEAR-OLD, masculine Male hoping to meet Male, 50+, who is also mature and comfortable with himself, for meeting and possible LTR. #85156

LEWISTON MASTER, GWM, top, 39, ISO thirtysomething GWM, bottom, you be clean-cut, H/W/P, versatile, spontaneous, sense of humor, willing to be dominated in or outdoors. LTR for right Male. To enlist, call. Honesty is the best policy. #85028

THIS 39-YEAR-OLD, GOOD-LOOKING GWM, 6', 185 lbs, is seeking other joie de vivre. Enjoys working out, fitness, outdoors, cycling, traveling, movies, cafes, good conversation. Seeking other Guys between 35 and 45, with similar interests. #85015

YOUNG GAY MALE, 18-25, needed for attractive, healthy BM, 60. I am a stay-at-home Man who enjoys movies, sports and your services. Be healthy, feminine and no attitudes, under 5'8" and no overweights. #85173

Wild Side

41-YEAR-OLD MALE LOOKING to find Females, males or both who enjoy nudity and sexual adventures. Uninhibited and willing to satisfy. Let's get naked and go from there. #85012

43-YEAR-OLD MARRIED BIM looking for well-equipped BIM playmate for possible long-term friendship and hot times. No Gays. #85169

ATTRACTIVE, EASYGOING WOMAN desires a mature Gentleman for a creative relationship. Discretion guaranteed. #85176

BI WHITE MALE, 45, 6', 190 lbs, into cross-dressing, seeking others who are also into cross-dressing. #85161

BICOUPLE SEEKING BIFEMALE, for kinky fun. We love adult movies and toys. We are discreet and healthy. Age and race not important. Let's get together. #85016

BISEXUAL WF, NOT Married, wants to have fun with a healthy Couple, 30-40. This is mine and my Male mate's fantasy. N/drugs or cigarettes. One-time deal. Must be discreet. #85160

FIFTYSOMETHING MALE, 6'2", 200 lbs, quiet introvert but personable and healthy. Desires to meet an independent, H/W/P Woman for mutual fun, pleasure and hopefully LTR. #85036

Alternatives

IF SIZE MATTERS, Ladies, if you are bored with the average Guy and want something special, this tall, good-looking Male is waiting to give you something to smile about. Please be very healthy and discreet. #85027

MALE, 42, NUDIST, looking for a Female who is interested in nudism, 20-35, with a Britney Spears type body. #85155

MARRIED WHITE COUPLE, She: 40, He: 47. Both attractive, healthy, fit, nice bodies and personalities. Seeking same in BiF, BiM, Bi Couple, for friendship and discreet fun. #85182

MARRIED WHITE FEMALE looking for SM playmates, 25-50. Must have many interests to keep me entertained. Looking for friendship, not one-night stand. #85171

RENDEZVOUS WITH ME! Young 50s, 5'4", 140 lb, perky, happy Female seeks 5'10"+, H/W/P Man for casual stimulating fun, dancing, playing, eating, talking. Southern Maine. #85163

SEEKING BI COUPLE, GWM, 39, 6', 190 lbs, healthy, good-looking, professional. Would like to meet sincere, attractive, fit Couple, 30-42, for friendship and more. Curious to fulfill fantasy. #85165

SEEKING ONE MATURE Lady, (preferably married), for a creative relationship, with a very married, attractive, young 50s Gentleman. Absolute discretion guaranteed. #85037

UNBELIEVABLE, EXTRAORDINARILY ATTRACTIVE, pre-op, 40-year-old Hispanic and Indian wishes to meet someone for a long-term monogamous relationship, 45-50. #85024

VERY DOMINANT, STRICT BM, 40, sensitive, handsome, well-groomed, new to Maine, desperately seeking Couples: Black, White or interracial, for fantasy fulfillment for both parties, adult fun and much more. Please be clean-cut and healthy. All Women must be 180-280 lbs, 30+. #85020

WICCAN PRIESTESS, I will be a faithful member of your coven. I'm healthy, handsome, discreet and easy-going. Let me share your mysterious coven and enjoy the great pagan rites. #85019

WM, 48, SEEKS contented, slender, sensuous, spirited, spontaneous She/he, any race, 30-50, for happy, monogamous LTR. Simple, quiet, rural life with respect, peace, humor, art, creativity, books, museums, mountains, oceans and exploring new challenges. All calls returned. Freeport, Brunswick area. #85181

YOUNG 40-YEAR-OLD MALE looking for maybe seven others interested in having evenings of adult fun. Must be discreet and healthy. Heck, the Romans did it, why can't we? I'll bring the wine. #85033

YOUR JOY IS my goal. I'm a gentle, patient DWM, early 50s, seeking passionate, attractive, unattached, N/S Lady, 40-50, for a secret, discreet, sensuous affair. Please be drug-free, healthy and in southern Maine. #85180

I Saw You

I SAW YOU! Our eyes met in the frozen vegetable aisle, Walmart in Auburn, Wednesday, February 12th, 10:30 a.m. You smiled; pretty, curly red hair, jade necklace. I smiled back; blue-jean cap, green jacket. Interested for coffee? Call! #85167

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Toddler Time Plus: Music Movement and More with Irene Jeffers
Thursday, April 3, 9:00 - 11:00 a.m.

Cool Science: Compass Course
Thursday, April 3, 2:00 p.m.
Learn how to use a compass and try to make your way through the compass course using this new skill.

Free Friday
Friday, April 4, 5:00 - 8:00 p.m.
Admission is free at the museum the first Friday night of each month.

"This Land Called Bowdoinham," a Musical Tale
Saturday, April 5, 2:30 p.m.
Second grade students from Bowdoinham Community School will present the original musical production, "This Land Called Bowdoinham"—the story of the evolution of this Maine community from its pre-history to the present. Dance educator Hope Hoffman wrote the narrative and collaborated with students in an after school program to create movement telling this unique story. Songs, fiddling and acoustic music will accompany the dancers. FMI, call 828-1234 ext. 221.

Chinese Ribbon Dance
Sunday, April 6, 2:00 p.m., For ages 3 & up
Dance students will perform Chinese Ribbon dance under the direction of teacher Karen Morency. Morency has studied Chinese dance under master choreographers and spent many years perfecting her craft in Taiwan. After the student performance, members of the audience can learn some dance moves. The dance program is part of the Chinese American Friends Association of Maine's (CAFAM) ongoing educational programs. FMI, call 828-1234 ext. 221.

Big Messy Art: Bubble Painting
Sunday, April 6, 2:30 - 3:30 p.m.
Everybody loves making bubbles! But have you ever tried painting with them? Mix bubble solution with paint, add paper and blow a bubble to create a masterpiece of color and texture.



General Admission:
\$6.00 per person
(under age 1 free)
(Admission is free with
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quality time Kids' korner

By Ben Allen

Hiya! This week, I am going to talk about a place. This place is very big. It's not a store, it's not a park, it's a city! Boston, Massachusetts. The second place is the Big Apple! This city has it all: food, entertainment, shopping, hotels and more. You can take the Downeaster train to get into the city at North Station. Now, on to the places! Let's start with the Public Garden and Boston Commons! This area has lots of great things to see! There is a pond with all kinds of birds, ducks, geese, and other things to see, so you better bring some oyster crackers or some bread because otherwise, you will have a bunch of unhappy geese chasing you around, yappin' their heads off! There is also a playground and the Frog Pond! Don't be fooled by the name. There are NO frogs in this pond. This is a wading pool for young and old alike! In the winter, however, it becomes Frog Ice-Skating Rink!

Next, the place known as Quincy Market! This is a great place to shop for all kinds of things! You may remember in an earlier issue, I did a review on a toy store called Zoinks.

Zoinks is located in Quincy Market, so you can check it out if you go there! Nearby is the very famous New England Aquarium. This place is awesome, with over 150 different tanks with over 600 different types of sea creatures! My favorite area is the center tank. You can see this right when you walk inside, and it is an awesome sight! It has a spiral walkway going around it all the way up to the top of it where you might be lucky enough to see a show about the animals in the tank. Occasionally, you will see a diver or two swimming in the tank on the way up, and they may wave at you! Another cool thing in the aquarium is the gigantic boat outside. It is not always open, but once, I was able to see a seal show there! There is also a sea animal clinic where you can watch the doctors help baby sea turtles and other marine life.

Well, there is a lot more to see in Boston, but I'm running out of room! Let's see if I have any new questions to answer: Nope! Oh well. Keep sending more in! Bye

Funny bone

Riddles

1. A frog fell into a well 12 feet deep. He could jump 3 feet, but every time he jumped 3 feet, he fell back 2 feet. How many times did he have to jump to get out of the well?
2. How many months have 28 days?
3. If 5 cats catch 5 mice in 5 minutes, how long will it take one cat to catch a mouse?
4. What is filled every morning and emptied every night, except once a year when it is filled at night and emptied in the morning?
5. Why didn't the skeleton kid want to go to school?
6. If you had 5 potatoes and had to divide them equally between 3 people, what should you do?
7. Johnny's mother had four children. The first was April, the second was May, and the third was June. What was the name of her fourth child?

Answers

1. The tenth jump took him out.
2. All of them.
3. Five minutes.
4. A stocking.
5. Because his heart wasn't in it.
6. Mash them first.
7. Johnny.

Finding great jokes each week isn't easy. So, from now on, we are asking other kids to send in jokes for this page. We can't guarantee that your joke will make it in the paper. But, if it is a great one, we will do our best to get it in. Remember, all ages of kids read this page, so please keep the jokes suitable for family reading. Just send your submissions to cbwpub@maine.rr.com. Type "jokes" in the subject box of the e-mail and your name at the end of the joke.

Crossword

ACROSS

- 1 First principles
- 5 Small goby
- 9 Bird
- 12 Vegetable
- 13 Hence
- 14 Yellow Sea arm
- 15 Evening (Ital.)
- 16 Bosh
- 18 Grandfather of Saul
- 20 Weight allowance
- 21 Hog's guts
- 23 Biddy
- 24 Begin
- 25 Daughters of the American Revolution (abbr.)
- 26 Double (abbr.)
- 29 Ibsen character
- 30 Science class
- 31 3 (Rom. numeral)
- 32 Sp. article
- 33 Fishing line
- 34 Desolate

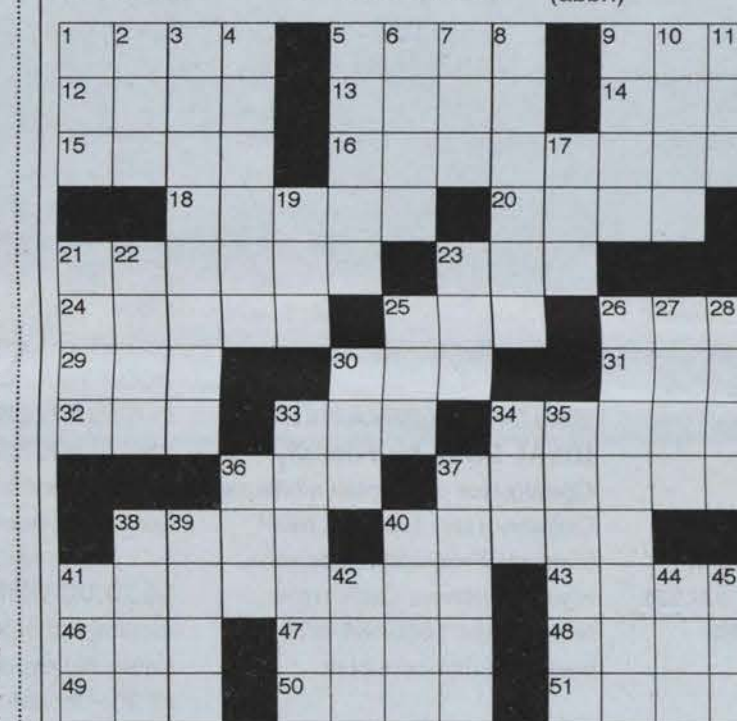
DOWN

- 1 Able-bodied seaman (abbr.)
- 2 Slinging insect
- 3 Horned viper
- 4 Firm
- 5 Fr. artist
- 6 Absent without leave (abbr.)
- 7 Son of Hermes
- 8 Edible shellfish
- 9 Without (Ger.)

ANSWER TO PREVIOUS PUZZLE

LCD RFD CSA
KOAE EAU OPHI
EINE QUESTION
TRI NUNNI NYC
SABE AGT
ARTLESS HAGAR
DIET TIP MAID
EARED BARILLA
RAF LALO
NPG RULED SPA
SANSKRIT AHAB
ALAE ONO REND
ERA RET AST

- 10 Old-style verb
- 11 Tall tale
- 17 Sea eagle
- 19 Comparative ending
- 21 Cure
- 22 Handle
- 23 Habakkuk (abbr.)
- 25 Drop
- 26 Shame
- 27 Chew
- 28 Song (Ger.)
- 30 Afr. eye-worm
- 33 Church officer
- 34 Cooking vessel
- 35 Trojan hero
- 36 Cyclades island
- 37 Sorrow
- 38 Arabic (abbr.)
- 39 Phil. island
- 40 Hood screen
- 41 Genetic letters
- 42 Daze
- 44 Thus (Lat.)
- 45 Arabic letter



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PHOTOGRAPHY: AMANDA PETERSON OF PORTLAND



POETRY: ERICA NASON OF PORTLAND

Speechless

Staring out the window for you.
Pretending that the person on the street
Is someone who knows me.
People talk about how they got lost along
The way. I didn't get lost, I'm right here,
Wondering why I feel the way I feel.
If you knew what would you say?
Would you say you need me; or would you
Turn and leave me, alone, wondering why

I feel the way I feel. If I had one more chance
To tell you how I feel it wouldn't matter 'cause
It's too complex for words and I'd just get
Sadder. If you knew what would you say?
Would you say you need me; or would you
Turn and leave me alone. Unable to change
Anything, made speechless by the shock,
Staring out the window for you.

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with my own two hands
(from the Virgin album
Diamonds on the Inside)



2. AFI
girl's not grey
(from the Dreamworks/Nitro
album *Sing the Sorrow*)



3. KATHLEEN EDWARDS
six o'clock news
(from the Zoe album *Failor*)



4. KINGS OF LEON
california waiting
(from the RCA EP *Holy Roller*
Novacaine)



5. BOY SETS FIRE
release the dogs
(from the Wind-up album
Tomorrow Came Today)



6. FICTION PLANE
everything will
never be ok
(from the MCA album
Everything Will Never Be OK)



7. THE DATSUNS
in love
(from the V2/Hellsquad album
The Datsuns)



8. BUJU BANTON
feeling groovy
(from the VP album *Friends*
For Life)



9. JOE JACKSON BAND
awkward age
(from the Rykodisc/Restless
album *Volume 4*)



**10. JOHNNY MARR & THE
HEALERS**
down on the corner
(from the MUSIC album
Boomslang)



11. THE LIBERTINES
I get along
(from the Rough Trade album
Up the Bracket)



12. HOT ACTION COP
fever for the lava
(from the Lava album *Hot*
Action Cop)



13. ANI DIFRANCO
here for now
(from the Righteous Babe
album *Evolve*)



14. IBRAHIM FERRER
buenos hermanos
(from the Nonesuch album
Buenos Hermanos)



15. LUCINDA WILLIAMS
bleeding fingers
(from the Lost Highway
album *World Without Tears*)



16. WILL HOGE
be the one
(from the Atlantic album
Blackbird On A Lonely Wire)



17. SISTER HAZEL
your mistake
(from the SIXTHMAN album
Chasing Daylight)



18. FEEDER
come back around
(from the Universal album
Comfort In Sound)



19. FEEL
got your name on it
(from the Curb album *Feel*)



20. THE JAYHAWKS
stumbling through the dark
(from the American/Lost
Highway album *Rainy Day*
Music)



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