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Volume XV #25

CBW

casco bay weekly

July 3, 2003

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

FREE

Maine Museums

In the mood to see some art or learn some history of Maine? In this issue we travel all over the state to gather some information on what the state has to offer for museums from the traditional artwork including paintings and toys from yesteryear.

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- 07 NEW BRITAIN ROCKCATS
7 PM
- 08 NEW BRITAIN ROCKCATS
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7 PM
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- 28 TRENTON THUNDER
6 PM
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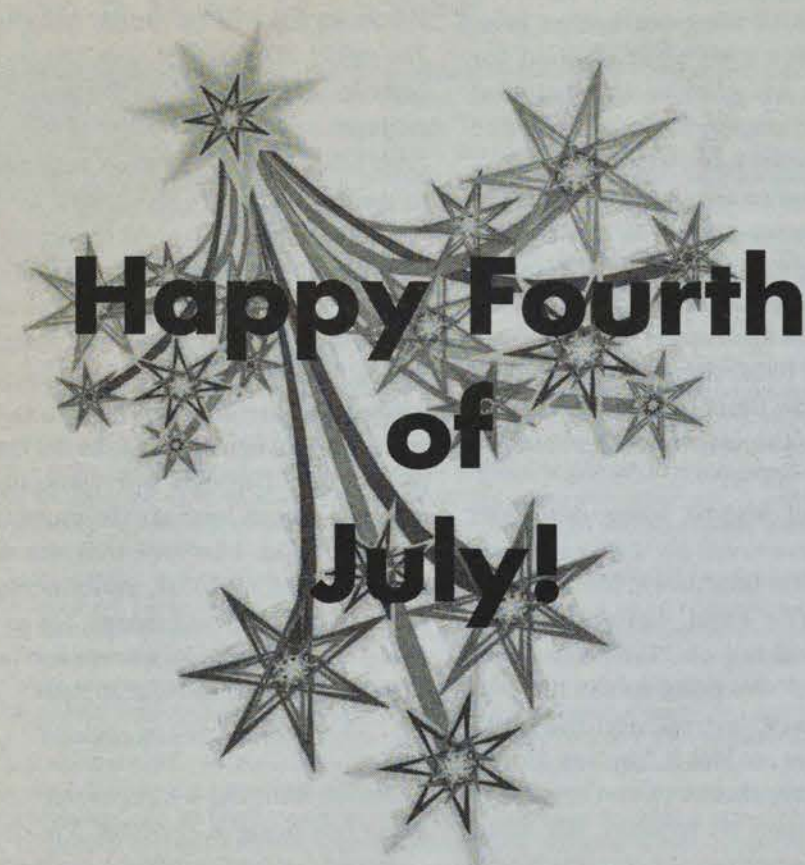


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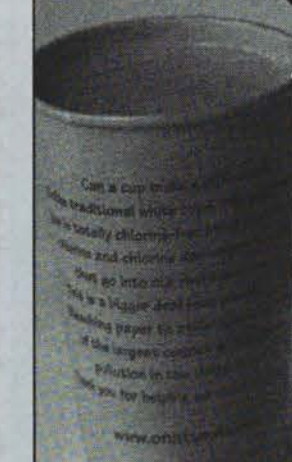


from June 30 through July 4

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streets on July 3rd so be
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Living From The Inside Out- Your Place In The Family Of Things

by Melissa Mirarchi

*You do not have to be good.
You do not have to walk on your knees
for a hundred miles through the desert,
repenting.*

So begins one of my favorite poems, *Wild Geese*, by Mary Oliver. I cried the first time I read the lines that started so simply: *You do not have to be good.*

Somehow I thought I *did* have to be good, or, at least compliant. I thought I had to walk on my knees, repenting. I'm not sure for what ... being human? Maybe we all have been good and repentant, conforming to some unspoken code, trying to prove ourselves to be worthy of something ... Acceptance? Love?

I believe that my tears when I first read this poem were for a burden, lifted. Tears of relief — *You do not have to be good.*
You only have to let the soft animal of your body love what it loves.

What does my body love? The smell of warm earth, the feel of it, crumbling between my fingers. The solid presence of a dog named Emma. The purring weight of a cat on my chest. The warm, sweet breath of a whispering child. It's good to pay attention to what our bodies love, for our bodies love what is good for them: Water when we're thirsty. Food when we're hungry. Sleep when we're tired. Our bodies have wisdom.

And our bodies are where we meet the world; it comes to us in tastes and scents, in sights and sounds, it touches our skin. The world is always informing us through the messenger of our bodies. We just have to let them love what they love, and allow them to lead us, as if we were cats, to the warm patch of sun on the floor.
Tell me about despair, yours, and I will tell you mine.

When a child falls down, we ask what happened. The child, between howls and gasps, will tell us. "I fell down and hurt my knee!" We point to the tiny red scrape and say, "Here?" and the child nods, yes. "Let me kiss it," we say. Howls give way to tiny shudders and breathing begins to regain its rhythm; the child watches, mesmerized, as our lips touch the wound. We look into the child's eyes and ask, "Does that feel better?" Yes. The

child turns and runs back to the world. We all need to be seen. To be heard, understood. We all are wounded. We've all fallen down. Tell me about it. Where does it hurt? You do not have to be good. Just tell me your sorrow. And I will tell you mine.

Years ago, at a time when my despair was too deep for any words, I was blessed with someone who simply sat in witness to my tears. Sometimes that is all there is to do until despair subsides, until it's time to turn again and run back to the world.

*Meanwhile the world goes on.
Meanwhile the sun and the clear pebbles of the rain are moving against the landscape.*

Meanwhile, the wild geese, high in the clean blue air, are heading home again.

It is so hard to imagine, when our own world has crumbled, that life could go on as if nothing happened. And yet, we hear people laughing when our heart is broken open and we wonder, *don't they know?* Perhaps the black armbands that mourners once wore were not a bad idea; maybe we'd be a little more gentle, a bit more understanding; maybe we'd notice that, when we wore one, we weren't the only one.

*Whoever you are, no matter how lonely,
The world offers itself to your imagination,
calls to you like the wild geese, harsh and exciting —
over and over announcing your place
in the family of things.*

I believe that the world is very patient — patient enough to keep on calling to me and to you, like the wild geese, announcing our place in the family of things. I believe that the world keeps on calling to us when we're far too busy with our own agendas to take the time to listen. And through our dark nights, when all we can hear are the murmurs of our own pain. I believe that the world keeps on calling to us, announcing our place in the family of things, for as long as we are part of it. It is never too late to listen. It is never too late to hear.

Melissa Mirarchi is a registered counselor practicing in Portland. She can be reached at becoming@maine.rr.com.

paw print

Fourth Of July Tips

by Nancy Freedman-Smith

The Fourth of July holiday weekend will soon be here, and with it the worst time of the year for many dogs who are noise phobic. Please follow these common sense tips and to help your dog deal with their fears.

Leave your dog home

Do not take your dog to any festivities. Even dogs not previously fearful get overwhelmed at large loud gatherings.

Check your collar

Make sure your dog's collar has not loosened, and that it cannot slip over your dog's head. Make sure your ID tags are still attached. Consider micro-chipping your dog. Many dogs get lost this time of year when they bolt in fear. Consider a martingale or greyhound collar that cannot slip over your dog's head.

Walk your dog while it is still light out

You will have less chance of running into unexpected fireworks.

Leave dogs securely inside

Many dogs will go over or under a fence when panicked. Dogs have been known to go through windows and screens. Be sure your dog is secure. Do not assume that your dog will be fine even if it has been in the past. Many dogs develop new fears with age.

Do not leave your dog tied up outside

Dogs are especially dangerous this time of year. Your dog could panic, tangle and injure itself. People, and especially kids cause harm to pets this time of year with the use of personal fireworks. This abuse is not always unintentional.

Turn the TV or Radio up LOUD

Block out the noise

Desensitize training

There are tapes made specifically for pets containing sounds of storms, bangs, and fireworks. Put them on softly while your dog is eating, and gradually add volume over time. It is probably too late for this method to work effectively this year, but this has been shown to help some dogs over time.

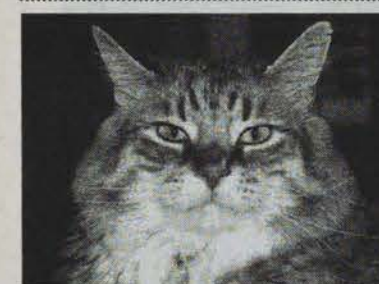
Call the vet

Some dogs are so freaked out by storms and fireworks they require vet prescribed tranquilizers. Others may have ear problems that can be remedied by a vet. NEVER medicate your dog with human tranquilizers. Always discuss your pet's phobias with the vet.

Consider a holistic approach

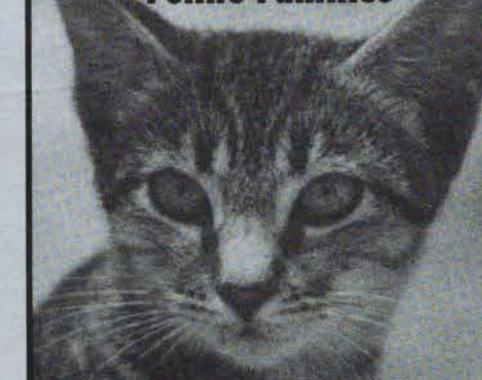
Adopt a Pet: Baxter

by the Animal Refuge League



Our fomer shelter mascot!!! Those who frequent the Animal Refuge League are familiar with our shelter mascot, Baxter, also known as "The Boss." Stunningly handsome with his mane of orange fur, Baxter has graced our hallways and countertops, greeting visitors and old friends with his unique blend of dignity and comedy. Although aging gracefully, it has become apparent that Baxter needs to find a more serene and peaceful setting in which to live out his golden years. The hubbub of shelter life, combined with long, lonely nights, have begun to take their toll on Baxter's emotional and physical health. Therefore, the staff is seeking a permanent foster home for our friend. Baxter is a wonderfully personable, social cat who arrived at the shelter many years ago. Restored to health, his personality captured the heart of staff who decided he should live at the Animal Refuge League as the shelter mascot. Baxter is estimated to be 10-12 years old, and has requirements for his living situation that qualifies him as a special needs cat. Baxter is highly territorial and must live in a home as the only feline. This component of Baxter's placement is non-negotiable, as Baxter is easily aroused and agitated when forced to share his space with other cats. A mellow, easy-going dog is much more palatable to Baxter, and he may be convinced that one canine friend is acceptable. Baxter needs a quiet home with a predictable routine where he is not forced to endure long stretches of time alone. Baxter is, above all else, a people cat. He loves to be carried, and will cry for companionship if left alone all day. Too set in his ways to adapt to a home with young children and commotion, Baxter prefers life on Easy Street. Not a 9-5 boy, Baxter has grown accustomed to almost constant companionship over the years, and loves to be near the people he adores. Prone to litter box accidents when stressed or given a huge territory over which to preside, Baxter is looking to downsize and have fewer responsibilities. Currently in a loving foster home, Baxter has been more relaxed and happy, relishing long snoozes in the sunshine and a lap to share at night. The permanent foster placement for Baxter will entail an adoption application and home visit by members of the shelter staff to insure this is a match made in heaven. Baxter does have special dietary requirements to keep all systems functioning smoothly, and his foster caregiver will need to be diligent in keeping tabs on Baxter's overall health. To his many fans and admirers, opportunities to share a home with such a celebrity come along once in a lifetime! Sad as the staff and Baxter's current foster mother are to say farewell to their beloved companion, Baxter deserves to be in a loving home where he can truly be the light of someone's life! Baxter is available for adoption from the Animal Refuge League, 449 Stroudwater Street, Westbrook. (207) 854-9771 or www.arlig.org.

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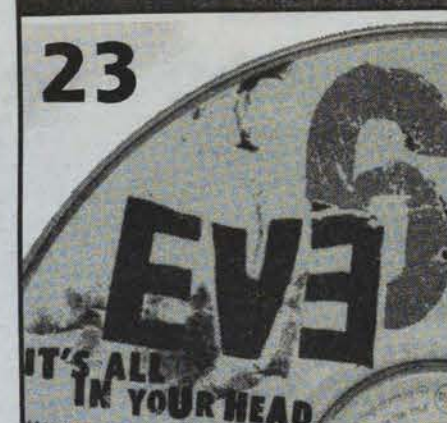
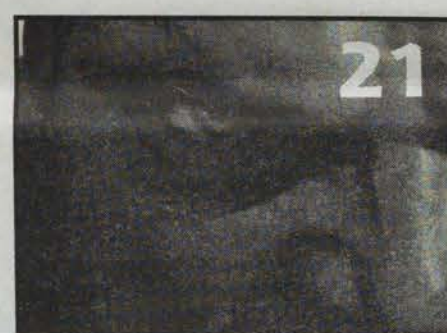
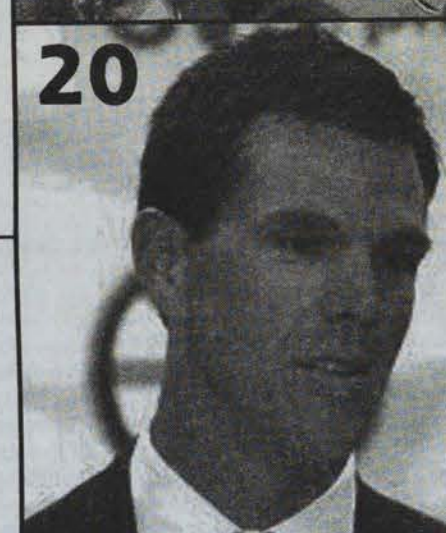
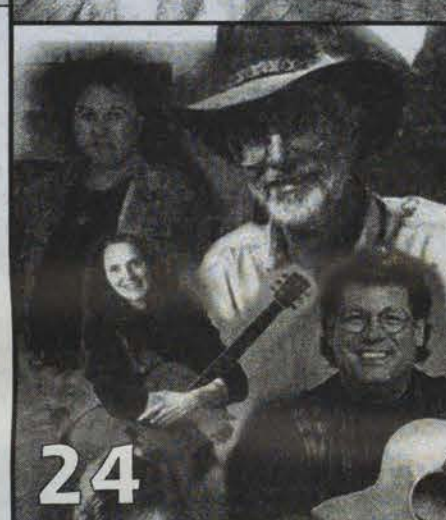
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Special Advertising Opportunities

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

July 10 Art and Antiques Celebration!

Folks in every income strata in Portland and Southern Maine have always had a great interest in good art and fine antiques (even before antiques were made "cool" by television shows.) Whether from internationally celebrated artists or yet to be "discovered" local artists, whether traditional or avant-garde, Portland's many diverse Art Galleries offer it all. In this issue leading up to the two huge antique shows in the Portland area on the 17th, we will explore and celebrate Maine's rich market for both artistic and antique objects.

July 17 Go Speed Racers...

Racing has a huge fan base. Not only throughout the states, but also here in Maine. The popularity of Nascar has driven many to want to drive and drive fast. We'll see what happens when race fans become race car drivers. From dreams to reality.

July 24 Portland Public Market

Since 1998, the Portland Public Market has been a hub of activity, generating business and creating a sense of community in Portland. You can go there and shop for fresh produce or meet up with friends for a bite to eat. We will bring you up to date as to what you can find in the Portland Public Market.

July 31 Portland Night Life

Just because the sun goes down doesn't mean the fun stops in Portland. No matter what night of the week it is, something is going on, whether it be Karaoke or dancing on the bar. We will take a closer look at what's happening in Portland when the street lights go on.

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

PROP'S Senior Volunteer Programs

PROP's Senior Volunteer Programs (Foster Grandparent and Family Friends) will host a self-guided tour, the Secret Gardens of Portland, on August 2, 2003, starting at 10:00AM and ending at 3:00PM. Come and view 10 of the best private gardens in Portland, ME. Hosts will open up their private gardens to share with the public. Tickets, with directions to the gardens, are \$10 in advance and \$12 the day of the event. They will be available at Borders Bookstore, in So. Portland, Sweet Laurel in Naples, Skillin's Greenhouse in Falmouth, Nonesuch Books in Saco and Big Sky Bread Co. at the Public Market and Woodford's Corner in Portland. This self-guided tour will be held rain or shine. For more information call 773-0202 or visit www.propeople.org.

MAINE PUBLIC RADIO TO AIR CAPITOL STEPS SPECIAL

Portland, ME—Maine Public Radio will broadcast the Capitol Steps Independence Day special, *Politics Takes a Holiday—the 4th of July Edition*, Friday, July 4 at 1 p.m. The group will also be in Portland later in the summer for a live show.

The troupe of political satirists made up of current and former congressional staffers, pride themselves on being the only group in America that attempts to be funnier than Congress. Since their origin at a Senate office party in 1981, The Capitol Steps have had over 4,500 performances in 48 states, recorded 22 albums, written a book, and performed for the last four presidents. They have also been featured on three national PBS specials.

Politics Takes a Holiday—the 4th of July Edition will be rebroadcast on Saturday July 5, at 4:30 p.m. Maine Public Radio also announces a live performance by The Capitol Steps on Saturday August 16 at 8 p.m. in Portland's Merrill Auditorium. The troupe returns to Portland with an all-new show following a sold-out performance last summer. Tickets are available now through Portix for \$24 and \$30, and can be ordered by calling 842-0800 or logging on to www.portix.com. The performance is presented by the Portland Concert Association Great Performances.

Maine Public Radio is a service of Maine Public Broadcasting, the largest Maine based member supported organizations in the state, providing public television and radio services to audiences in Maine, New Hampshire, and New Brunswick. Maine Public Radio attracts 133,000 listeners each week and is the only statewide informational, cultural and educational station available to all Maine people every day. For more information, visit www.mainepublicradio.org.

627 CYCLISTS JOIN TOUR DE CURE TO RAISE \$185,000 FOR DIABETES RESEARCH

On May 18 in Bar Harbor and on June 1 in Biddeford, cyclists gathered to participate in the American Diabetes Association's annual bicycle ride. TOUR DE CURE participants contribute funds to support programs and research to find a cure for diabetes, the sixth-leading cause of death by disease in the U.S.

"The turnout was overwhelming," reported Kathryn Libby, Area Director with the American Diabetes Association. "Once again people in Maine have come out in support of the 73,000 people with diabetes in this state and helped to raise money for a cure." The local Tours are two of nearly 100 taking place across the U.S. this Spring and Summer.

National companies: Yahoo! People, Bicycling Magazine and Very Fine joined such local businesses and organizations as presenting sponsor, Anthem Blue Cross & Blue Shield, Spectrum Medical Group, partner sponsors, TheraSense, Aventis & Charlie's Motor Mall. Other local sponsors included, The Bar Harbor Motel, Acadia Inn, Quality Inn Bar Harbor, India Street Pasta, Kennebunkport Chowder Company, A.J. Kennedy, Q-106.5, Auclair Cycle & Ski, Cape Able Bike Shop, Coffee by Design, SAPPI, Central Maine Orthotics & Prosthetics, Holiday Inn Express, The Colony Hotel & Disetronic Medical Systems.

The Association is grateful to the College of the Atlantic in Bar Harbor and the University of New England in Biddeford for hosting the Tours.

For more information about diabetes, or the TOUR DE CURE, or how to become a member of the American Diabetes Association, call 1-888-DIABETES

The Maine Women In The Arts Show on July 4th Weekend

The Maine Women in the Arts (fine arts and crafts) show and sale will begin July 4th at the Community House in Kennebunkport from 2-9 p.m. Over one hundred local artists and crafters are members of the Maine Women in the Arts and will be exhibiting their works for sale. Come and "Meet the Artists" at a reception from 5-8 p.m. on Friday evening where refreshments will be served and the show is free to the public all weekend. Hours on Saturday, July 5th are 10a.m. to 9 p.m. and on Sunday, July 6th from 10a.m. to 4p.m.

Maine Women in the Arts is a statewide, non-profit organization founded in 1977 by and for individuals in the fine and performing arts. New members are always welcome and should contact Jan Daring at 207-636-1483. Our purpose is to promote and give exposure to artist's work in all media (visual arts, music, theater, poetry, literature and dance.) The group meets the first Thursday of each month, alternating between an 8 a.m. meeting

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: cbupub@maine.rr.com

at Mast Cove Galleries and a 7 p.m. meeting at the Perkins House (next to the Graves Library in Kennebunkport). The August meeting is at 8 a.m. For more information contact Mary Gannon, Exhibits Chair at (207) 636-3198.

Portland's Downtown District Receives Community Partner of the Year Award From Preble Street Resource Center


On June 24, 2003, Portland's Downtown District was awarded the Community Partner of the Year Award from the Preble Street Resource Center for its work with the Center and issues relating to youth in the downtown. This award signifies a time that is quite different than perhaps five or six years ago.

"Five or six years ago, the downtown business community was upset with the number of youth hanging around in Monument Square. The response from the downtown was to remove all the park benches and play classical music," said Jon Bradley, Assistant Director of Preble Street Resource Center. "The communication and willingness to work together to solve these issues was not there before this year. Portland's Downtown District has become an incredible partner to our efforts."

Over the years, downtown Portland and most recently the Old Port area has seen much tension between members of the business community and the youth population. There was even a Court TV documentary centered on the conflict. Last summer, activities in the Old Port came to a head resulting in bricks thrown through windows and increased drug activity and verbal threats. A meeting was called at the Portland Police Department with the area retailers to discuss their concerns. Out of that meeting, Rena Masten, Executive Director of Portland's Downtown District, organized a task force made up of business owners, social services agencies and youth to discuss the problems and find some solutions.

"It seems that this has been a perennial problem; however, not one unique to Portland or one that can't be solved. Both the young people and business community can co-exist together if they understand each others needs. We created a dialogue between the two communities that seems to have begun the process of living together in the downtown. The downtown is for everyone, no matter what age, race, creed or economic level; this is what makes downtown so vital," said Rena Masten.

Preble Street Resource Center annually assists 500 - 600 youth between the ages of 11 and 20 who are homeless, street involved and/or living in unstable and unsafe environments. Many of these youth have been rejected by family, runaway from abusive or intolerable living situations or have fallen out of the child welfare system in Maine. These



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Casco Bay Weekly is published by Maine Publishing Corp., 11 Forest Ave., Portland, ME 04101. Subscriptions available for \$79 per year. For more information, call 207-775-6601 or email cbwirc@maine.rr.com. Send address change to 11 Forest Ave., Portland, ME 04101.

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youth have been surviving on the streets without needed support and assistance from family or the community.

Portland's Downtown District is the business improvement district for Portland's Downtown. It is responsible for changing the image, enhancing the quality of life and stimulating the vitality of the downtown.

Bronwen Berlekamp, RN, MS, FNP - Joins New England WomenCenter

Susan Doughty, NP, staff and fellow colleagues at New England WomenCenter are pleased to welcome Bronwen Berlekamp, RN, MS, FNP to the practice. Bronwen is a board certified family nurse practitioner specializing in women's health. She is committed to providing the best aspects of nurse practitioner care to women of all ages. She joins Susan in helping each woman who comes to New England WomenCenter to feel heard, respected and empowered to make healthy decisions about her healthcare.

Bronwen received her undergraduate degree from Yale University and her Masters of Science in Nursing from the University of California at San Francisco. She speaks Spanish and has worked with advanced practice nurses in northern California, Costa Rica and Mexico. Bronwen balances her work life with art, yoga, bike riding and playing the fiddle.

New England WomenCenter is an interdisciplinary practice of independent healthcare practitioners providing traditional and complementary healthcare in a safe and nurturing environment honoring mind, body and spirit. The Center is located at 66 Pearl Street in the Old Port area of Portland. Anyone wishing to make an appointment with Bronwen may call New England WomenCenter at 761-4700.

Jerry Lewis MDA Labor Day Telethon Launches "Stars Across America" Talent Search

Attention singers, dancers, comedians, bands and novelty acts. Auditions are being held for the 2003 Jerry Lewis MDA Labor Day Telethon, seen by millions nationwide on 200 television stations and worldwide on the Internet.

Those selected in MDA's "Stars Across America" talent search will appear live on the Telethon from Hollywood, New York and other remote locations on Monday, Sept. 1.

Starring veteran entertainer Jerry Lewis, the 38th annual Telethon will be co-hosted by Jann Carl, Norm Crosby, Wayne Brady, Bob Zany and Billy Gilman, with Ed McMahon performing anchor duties. The 21 1/2-hour live broadcast begins at 6 p.m. EDT on Aug. 31. Candidates must be at least 18 years old and must provide their own music (either live or pre-recorded). VHS format videotapes of performances (not to exceed 4 minutes in length) are to be sent to: Jerry Lewis MDA Labor Day Telethon Talent Search 2003, 7800 Beverly Blvd., Los Angeles, CA 90036. All tapes become the property of the Telethon and will not be returned. Deadline for receipt of tapes is July 11. The Telethon raises funds for MDA, a voluntary health agency working

to defeat more than 40 neuromuscular diseases through programs of worldwide research and comprehensive services. MDA's programs are funded almost entirely by individual private contributors.

Children's Wednesdays At Deertrees

School is out and summer is here! It is a magical time for kids and nestled in the woods above the village of Harrison is a very magical place. A place where alligators live in elevators and wacky characters juggle wacky things. A place where African drums are played and life-sized puppets bring the tales of Hans Christian Anderson to life.

The enchanted place is Deertrees Theatre and it all happens on Children's Wednesdays. Of course, there are evening performances throughout the summer at this historic theatre that are perfect for family entertainment but every Wednesday there is a special series of programs designed just for the younger set.

Now in its fifth season, Children's Wednesdays presents some of the nation's foremost children's performers in the magical environment of a real-time interactive theatre. This year, in response to public demand, two shows will be presented each Wednesday - at 10 a.m. and 1 p.m. sharp. Performances last approximately one hour and following each show there is the opportunity for the audience to meet the entertainers.

Children's Wednesdays start on July 9th with all-time favorite, Rick Charette. His whimsical style, fun-filled lyrics and imaginative audience activities will enthrall young and old. Rick's original music for children is featured on 9 albums and 2 live concert videos.

Comic, juggler, slapstick artist and character actor Michael Miclon will take to the stage on July 16th. Michael has been performing throughout the world for over twenty years, entertaining youngsters of all ages in venues as varied as the White House and the Grand Hotel in Interlaken, Switzerland.

Drumming is FUN! What child does not know this? Michael Wingfield's hands-on program, "Drums and Songs of the African New World", on July 23rd lets everybody experiment with Congo drums, bongo drums, agogo bell, claves, shakers and more.

For many of us, our first exposure to classical music was a school trip to hear a local symphony play "Peter and the Wolf" and we can still remember how Peter and his animal friends came alive through music. On July 30th, members of the prestigious Sebago-Long Lake Music Festival will perform a special young people's concert presenting Prokofiev's classic and other musical tales of animals.

Closing the Children's Wednesday Series will be the internationally acclaimed Figures of Speech Theatre on August 6th. From Maine to Broadway's New Victory Theater, their award-winning, richly layered production of Hans Christian Anderson's "Nightingale" has the hearts all.

Tickets are available at Maine Discoveries in Norway, Books & Things in Bethel, Bridgton Books and at Deertrees Box Office. Tickets are \$5 for adults and \$4 for children and

reservations are highly recommended. For further information please call Deertrees Theatre at 207-583-6747.

Local Mail Boxes Etc. Re-Packaged As "The UPS Store," Offers New Low UPS Pricing

As part of a national re-branding campaign, the Mail Boxes Etc. (MBE) located at 211 Marginal Way will change its name to The UPS Store and the name isn't all that is changing. Effective immediately, the store will offer new low shipping prices direct from UPS along with its traditional full range of packaging, postal and businesses services.

"Now consumers don't have to go out of their way or wait in long lines to get great shipping rates," said Brian Dante, The UPS Store contact. "We think this will revolutionize the way people ship packages. We're excited about the opportunity to provide our customers with the same convenience and world-class customer service they're used to getting from MBE, now with new low UPS pricing."

The decision to re-brand as The UPS Store follows an announcement by UPS in early February that all MBE locations in the United States would be offered the opportunity to adopt the new name and pricing structure.

"This change benefits everyone," said Dante. "We get the power of one of the most respected and recognized brands in the world, and our customers receive low shipping rates direct from UPS, right in their neighborhood."

While pricing changes are effective immediately, physical changes at the store will be gradual over the next few months.



Ribbon Cutting at the Grand Opening at The UPS Store which included the Mayor and UPS employees. PHOTO MICHAEL ERIC BÉRUBÉ

5th Annual Down East Family YMCA Mountain-To-The Sea Triathlon

The James Russell Wiggins Down East Family YMCA's 5th Annual Triathlon featuring a 10k run through woods and fields, 16k bicycle up and down the winding hills of beautiful Blue Hill Maine, and a 4k paddle in Blue Hill Bay will be held on Sunday, July 13, 2003. All Pre-Registered Contestants will receive a Commemorative T-Shirt. \$20 per person or \$50 for a team of 3 people. Parking and Registration is at Blue Hill Fairgrounds at 9am. Race starts at 11am. USCG Approved life vest are mandatory, bicycle safety gear is recommended. We ask that all contestants supply "tenders" to help with bikes, boats and provide transportation to and from start and finish point. This event is sponsored by Cadillac Mountain Sports and Pepsi. Questions call the YMCA at 667-3086.

your turn

Letter to the Editor:

I am a Portland resident who loves this town very much. I am always telling my out of town friends to come and visit, how beautiful it is here in the summer, etc.

Well, the other day, I was walking down Congress Street, and just as I passed Monument Sq. what should I happen upon in the middle of the sidewalk, but a HUGE pile of horse poop! Not only did it look hideous, it smelled even worse, and it made me mad! Is there no policy that the city clean up after its police horses? If this is the case, I URGE Chief Chitwood to change this! Afterall, people clean up after their dogs (for the most part), and plus, this isn't very good PR for the town, is it? Sincerely,

Caroline Willard
Portland

In Response to the above letter

CBW Note: We contacted Lt. Vernon Malloch of Portland Police Community Affairs to ask about the station's policy on horse manure removal. Lt. Malloch tells us that though there is no official written policy on horse manure removal, the city's officers value a clean city as well as the citizens do and so follow an unwritten policy as follows:

Portland's two Police Horses aren't usually on the public sidewalks as they tend to work on the streets themselves. When a Police Horse defecates in the street and the pile is out of the way of traffic on the side of the street, the organic manure is left to degrade quickly on its own. Lt. Malloch informs us that the horse's manure breaks down far more quickly than dog feces and poses no risk at all to the community while in the street.

On the occasional off-chance that manure does find its way into a public way where foot traffic may occur, the Mounted Officers place a call to Portland Public Works to request quick removal of the manure. In cases where Public Works is overwhelmed with all that they have to keep up with, the Officers have been known to go the extra mile and come back after their shift and to remove the manure themselves.

Casco Bay Weekly wants your letters! Please send your submission (no more than 300 words), to Letters, Casco Bay Weekly, 11 Forest Ave., Portland, ME 04101 or e-mail: cbupub@maine.rr.com. Be sure to include your address and daytime phone number.

Maine Museums

The Maine Art Museum Trail

by Sarah Gallagher

The Maine Art Museum Trail was developed in 1997 as a partnership project of Maine's seven art museums. The museums' goals in forming the partnership were to: increase public access to the museums' collections and programs, educate residents and visitors about Maine's cultural heritage, and equip the museums to be effective partners in promoting community development and cultural tourism. Tourism, which is about to surpass the paper industry as Maine's number one industry, is a key to Maine's economic health and future prosperity.

The Maine Art Museum Trail's activities have shown that there is a high degree of national interest in Maine's art museums. The project has increased visitation to major articles in The New York Times, the Sunday Boston Globe, The Providence Sunday Journal, and The Chattanooga Times and Chattanooga Free Press. In May 2000, The American Art Review, a national publication with a circulation of 100,000, devoted an entire issue to the Maine Art Museum trail. The Maine Art Museum Trail's lively and colorful Guide has been commended by the Boston Globe in a major article, stating that the Guide should be "emulated by Massachusetts, which does nothing nearly as creative to promote its magnificent museums as a group."

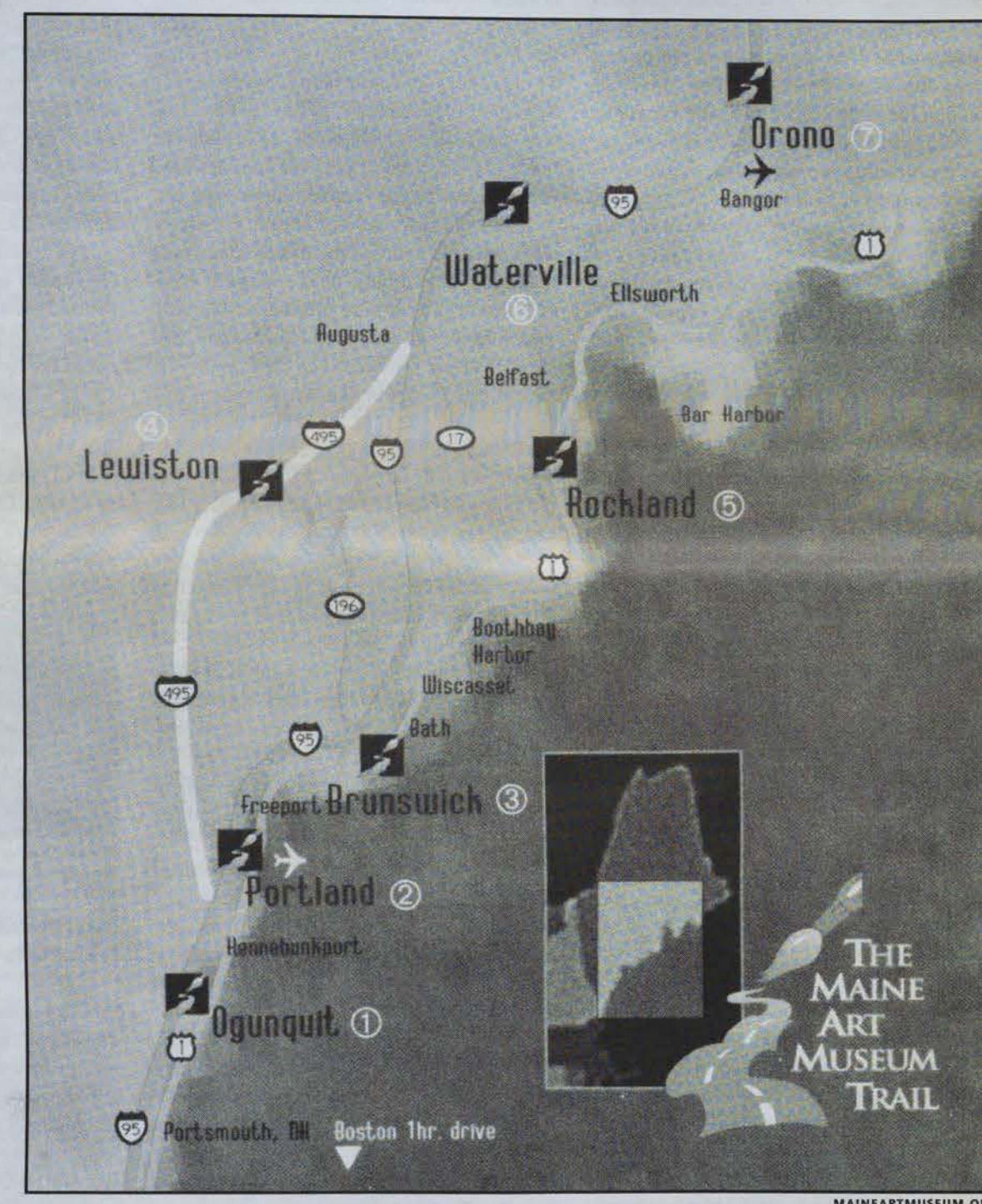
This year, a new television series on the Maine Art Museum Trail begins in partnership with Maine PBS. Each museum will be the subject of a half-hour television program that explores the museum's history, daily activities, and collections. The series will open the doors of Maine art museums to Maine PBS' statewide audience, inviting viewers inside for a personal curator-guided tour of each museum.

The pilot segment of the series, on the Ogunquit Museum of American Art, has already been produced, and made its broadcast debut in June on Maine PBS. It will be broadcast throughout the summer.

The series will offer an engaging insider's view of the life of an art museum – including handling and conservation of works of art, the history of the collections, public outreach programs, and the role staff play in presenting works to the public. Programs will involve staff in all seven art museums, working in partnership with Maine PBS, to enable viewers to explore the museums, learn more about particular artists and works of art, and join in the lively activity that fills each of Maine's art museums every day.

The series will focus on various works of art in all media, including, for example, sculptures by Louise Nevelson, works on paper by Marsden Hartley, egg temperas by N.C. Wyeth, oil paintings by Marguerite Zorach, and antique silver, textiles, decorative arts, Early American furniture, and glassware housed in Maine's art museums. The series will also look at various activities that take place in each museum, ranging from children's art-making projects, to lectures by various scholars to curators' deliberations as they plan, develop, and install exhibitions. Programs will explore the architecture of a number of Maine museums, including the addition of the new Lunder wing at the Colby Museum of Art, the restoration of the McLellan House at the Portland Museum of Art, and the move into the historic Norumbega Hall building in downtown Bangor by the University of Maine Museum of Art, formerly in Orono.

In the mood to see some art or learn some history of Maine? In this issue we travel all over the state to gather some information on what the state has to offer for museums from the traditional artwork including paintings and toys from yesteryear.



The television series will help the museums to tell the story of Maine art in Maine schools. Maine PBS will grant classroom rights and create a companion Web site for the series. Maine Public Broadcasting will make the program available to all of Maine's educators, including all 829 public and private schools, through the Maine State Library's Educational Video Service (EVS). The availability of video copies of the program will be published in the Maine State Library's annual catalogue, distributed to educators statewide each new school year. All programs will be closed-captioned. Programs will be rebroadcast several times a year for many seasons by Maine PBS and will have a long life on the air. The project will promote visual literacy, encourage appreciation of the arts, and provide opportunities for educators, students, and families to learn together.

Read about each museum from the Maine Art Museum Trail on the opposite page.



1. Ogunquit Museum of American Art

543 Shore Road, Ogunquit
(207) 646-4909 • www.ogunquitmuseum.org
Hours: Seasonal Open July 1-Oct 15
Mon-Sat 10:30am-5pm; Sun 2-5pm; Closed Labor Day.
Admission: \$5 adults, \$4 seniors, \$3 students, free to Museum members and children under 12

America: portrayed anew, peopled with contemporary heroes, framed with new frontiers. A nation captured on canvas, colored by a century of modern proportions. Dedicated exclusively to 20th-century American Art, the Ogunquit Museum of American Art houses over 1,300 of the nation's most important paintings, sculpture, drawings and prints. In addition to its world-renowned collection, the Ogunquit Museum of American Art's location overlooking "Narrow Cove" is breathtaking. The dramatic setting attracted numerous artists in the late 1800s, helping to make Ogunquit one of America's first art colonies. Among the distinguished artists who have worked in Ogunquit are Marsden Hartley, Edward Hopper and Walt Kuhn.



Still Life With Eel, Marsden Hartley 1914
Ogunquit Museum of American Art

2. Portland Museum of Art

Seven Congress Square, Portland
(207) 775-6148 • www.portlandmuseum.org
Hours: Tues, Wed, Thu, Sat, Sun 10am-5pm; Fri, 10am-9pm
Memorial Day-Columbus Day, Mon 10am-5pm
Admission: \$8 adults, \$6 seniors and students, \$2 youth ages 6-17, Free for children under 6

At each turn, a new treasure: a sun-struck landscape; a churning sea; the abstract patterns of a cubist street scene; a gallery dappled with soft light; a visual experience like no other. In the heart of downtown Portland, the Portland Museum of Art houses a diverse collection of fine and decorative arts from the 18th century to the present. With an exciting year-round array of special exhibitions and programs, the Museum offers a dynamic view of American and European masterpieces including works by Mary Cassatt, Frederic Church, Edgar Degas, Marsden Hartley, Winslow Homer, Childe Hassam, Claude Monet, Pablo Picasso, Pierre-Auguste Renoir, Neil Welliver, and William and Marguerite Zorach. Showcased in its landmark five-level building, this world-class collection also focuses on Maine's unparalleled contribution to American art. Of special note is a body of 19 significant works by Winslow Homer.

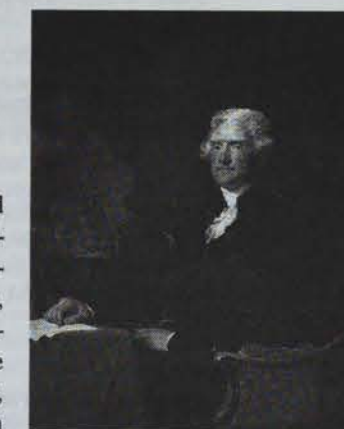


Vase, Louis Comfort Tiffany before 1905
Portland Museum of Art

3. Bowdoin College Museum of Art

Walker Art Building, 9400 College Station, Brunswick
(207) 725-3275 • www.bowdoin.edu/artmuseum
Hours: Tues-Sat 10am-5pm; Sun 2-5pm
Closed Mon and major national holidays
Admission: Free

Past and present are intertwined. Ancient civilizations rise and fall; modern nations are born. Kings are carved in stone, goddesses silhouetted on clay. The young nation captures on canvas the likenesses of its founding fathers. At Bowdoin College, the Museum of Art preserves some of the world's oldest artistic traditions, including those of ancient Assyria, Greece, Rome and Asia. In a beautiful 1894 McKim, Mead and White building, the Museum holds one of the earliest collegiate collections in America, including European and American paintings, sculpture, drawings, prints and photographs, representing a broad range of nations and time periods. A lively temporary exhibition program often features contemporary art, and is designed to place the permanent collection in larger contexts and expand traditional ways of seeing.



Portrait of Thomas Jefferson, Gilbert Stuart 1805-07
Bowdoin College Museum of Art

4. Bates College

Museum of Art, 75 Russell Street, Bates College, Lewiston
(207) 786-6158 • www.bates.edu/acad/museum
Hours: Mon-Sat 10am-5pm; Sun 1-5pm. Admission: Free

Pencil. Pen. Charcoal. Images captured by frame and shutter. Light and line converge on a page; a swatch of paper. And a masterwork is born. At historic Bates College in Lewiston, one of the region's most impressive collections of masterworks on paper graces the halls of its Museum of Art. Featuring prints,



Iago, Charles Hewitt 1986
Bates College of Art
PHOTO: MELVILLE MCLEAN

drawings, photographs and paintings, this collection has as its centerpiece a body of work and memorabilia created by Lewiston's most famous artistic son, Marsden Hartley.

In addition, the Museum showcases exhibitions of contemporary art in its upper gallery, and serves as a major learning resource to Bates College as well as the region at large.

5. Farnsworth Art Museum

16 Museum St, Rockland
(207) 596-6457 • www.farnsworthmuseum.org
Hours: Memorial Day-Columbus Day Daily 9am-5pm
Columbus Day-Memorial Day Tues-Sat, 10am-5pm Sun 1-5pm. Admission: Summer: \$9 adults, \$8 seniors, \$5 students, Free for ages 17 and under. Winter: \$1 off summer fees.

In our nation's northeast corner lies a place of austere beauty. Here, the light shines differently. Through artists' eyes, it is a wondrous land; by the artist's hand, it has become a destination. Recognized as one of the finest regional art museums in the country, the Farnsworth collection of American art focuses on the art of Maine. Of the many important pieces, many were created in, or inspired by, Maine; these include works by Fitz Hugh Lane, George Bellows, Winslow Homer, Rockwell Kent, John Marin and Louise Nevelson.

In addition, the Farnsworth's Wyeth Center is devoted to the art of the "first family" of Maine painting. Here, the most extensive collection of Wyeth art in the world – several thousand works by N.C., Andrew and Jamie Wyeth – is on rotating display.



St. Mark's Square, Venice (The Clock Tower), Maurice Prendergast 1898-99
Farnsworth Art Museum
PHOTO: MELVILLE MCLEAN

6. Colby Museum of Art

Colby College, Waterville
(207) 872-3228 • www.colby.edu/museum
Hours: Mon-Sat 10am-12noon, 1-4:30pm; Sun 2-4:30pm; Closed major holidays. Admission: Free

America. Dappled with sprawling landscapes, framed by glittering seas. Portrayed by the American artist: drawn with a fresh perspective, colored by a boundless imagination. The Colby Museum of Art offers an outstanding view of American art from the early 18th century through the present. This collection includes important early portraiture by John Singleton Copley, Gilbert Stuart and Charles Willson Peale. In addition, the Jetté Collection features 96 works by American Impressionists. The Museum also showcases the work of significant 20th-century American artists, many of whom lived or worked in Maine. These include John Marin, Fairfield Porter, George Bellows and Alex Katz, who has donated over 400 magnificent works to the Museum. The 13 galleries of the Museum's new Lunder Wing will exhibit works that trace the development of American art from the mid-18th century into the early 20th century.



Mrs. Metcalf Bowler, John Singleton Copley 1758
Colby Museum of Art

7. University of Maine Museum of Art

Norumbega Hall, 40 Harlow Street, Bangor
(207) 561-3351 • umma.umecah.maine.edu
Hours: Tue-Sun 9am-6pm; Sun 11am-5pm
Admission: Free

Diverse histories, multiple meanings: a body of work born of many cultures. On this varied foundation is a structure, its doors open, waiting to be explored. At the University of Maine stands the state's only citizen-owned museum to house a permanent fine arts collection. With grants from Andrew Carnegie, the Museum was established with the goal of educating the public about art's manifold histories and cultural meanings. The Museum utilizes a remarkable model for access – over 20% of the 5,700-piece collection is on rotating display in public spaces throughout campus. Highlights include works by Winslow Homer, Max Beckmann, Francisco Goya, George Inness, Käthe Kollwitz and Pablo Picasso. In addition, the Museum offers a significant body of contemporary art, featuring works on paper by Jim Dine, David Hockney, Roy Lichtenstein and Elizabeth Murray.



La Tour Eiffel-La Tour, Robert Delaunay 1926
University of Maine Museum of Art

Maine Museum Listings

COMPILED FROM MAINEMUSEUMS.ORG

Alfred Village Museum

Oak St, Alfred, ME 04002 • 324-5823
This old fire station was converted to a museum and has changing exhibitions, such as schools, town hall and fire department.
Open: May-Oct. Hours: (July and Aug) Mon, Wed, Sat 10-4pm.

Belfast Historical Society and Museum

10 Market St Belfast, ME 04915 • 338-9229
E-mail: belfastmus@yahoo.com/Brewer

"All Things Belfast — A Celebration of 150 years as a City" will be our special summer exhibit. New maritime exhibit and Percy Sanborn Gallery.
Open: June 28-mid-Oct. Hours: Thurs-Mon 11am-4pm.

Historical Society's Clewley Museum

880 North Main St or 199 Wilson St
Brewer, ME 04412 • 478-5021
E-mail: info@MaineSHistory.com
Website: www.MaineSHistory.com

A local historical society. Chamberlaine Freedom Park a tribute to Maine's Underground Railroad movement and Joshua L. Chamberlain Civil War Hero.
Open: Park year-round. Hours: Tues 12-2pm Year Round; Summer Tues & Thurs 12-3pm.

Burnham Tavern Museum

Main St, 2 Free St, Machias, ME 04654 • 255-4432
Website: www.burnhamtavern.com

Built in 1770, Burnham is the oldest building in eastern Maine. It is the only one with Revolutionary War history. It is owned and maintained (since 1910) by Hannah Weston Chapter, Daughters of the American Revolution.

Open: Mid June-Labor Day. Hours: Mon-Fri 9am-5pm. Admission: \$2.50 Adults / \$.25 Children

Camden-Rockport Historical Society

Conway Homestead-Cramer Museum
P.O. Box 747, Rockport, ME 04856 • 236-2257
E-mail: chmusem@mint.net
Website: www.mint.net/~chmusem

The Conway Homestead/Cramer Museum is an 18th century restored/furnished homestead, barn, blacksmith shop, maple sugar house, museum and herb garden.
Open: July-Aug. Hours: Tues-Fri 10-4pm, Spring and Fall by appointment. Admission: \$3 adults, \$2 seniors/students, \$1 children 6-12 yrs.

Castle Tucker

Lee St at High St, Wiscasset, ME 04578 • 882-7169
Website: www.SPNEA.org

Built in 1807 on a hill overlooking the Sheepscot River, Castle Tucker presents a vivid record of Wiscasset history. The interior reflects the varied interests of a Victorian family, including ship portraits, natural history specimens, and mementos of foreign travel.

Open: June 1-Oct 15. Hours: Fri-Sun 11am-5pm, Tours given on the hour. Admission: \$5 adults, \$4 Sr.Citizens, \$2.50 children, members are free.

Children's Museum of Maine

142 Free St, Portland, ME 04101 • 828-1234
E-mail: child@mlis.net

Our mission is to facilitate and to enhance the learning and curiosity of children and adults through the exploration of the arts, humanities, nature and science. To this purpose, the museum provides exhibits, programs.

Colby College Special Collections

5150 Mayflower Hill, Waterville, ME 04901 • 872-3284
E-mail: speccol@colby.edu
Website: colby.edu/library/collections/special/in-dex.html

Contains books, manuscripts and letters of Maine related authors.
Open: Mon-Fri except for major holidays.
Hours: 10am-noon and 1-4-30pm.

Davistown Museum

Po Box 346 Main St Liberty, ME 04949 • 589-4900
E-mail: curator@davistownmuseum.org
Website: www.davistownmuseum.org

Regional history, tool and art museum serving central coastal Maine. Specializing in early hand tools, the history of Liberty and Montville (Davistown Plantation), Wawenoc Indians and antiquarian and contemporary Maine art.
Open: July-Aug. 7 days a week Sept-Dec; Mar-June Fri-Sun; Hours: 9am-5pm.

Fifth Maine Regiment Museum

Seashore Avenue, P.O. Box 41
Peaks Island, ME 04108 • 766-3330
E-mail: fifthmaine@juno.com
Website: fifthmaine.peaks.home.att.net

The Fifth Maine Regiment Museum seeks to foster a sense of history by interpreting Maine's Civil War role and the history of Peaks Island.
Open: Memorial Day-Columbus Day or by appt. Hours: June/Sept weekends 11-4, July/Aug. Mon-Fri 1-4, weekends 11-4, or by appt. Admission: Suggested donation \$5 per person.

Friendship Museum, Inc.

Box 321, Friendship, ME 04547 • 832-4221

We are a one room school house which is our museum and holds our collection of memorabilia of the Town of Friendship.
Open: July 1st-Labor Day. Hours: Mon-Sat 1-4pm, Sun 2-4pm.

Great Harbor Maritime Museum

125 Main St, PO Box 145
Northeast Harbor, ME 04662 • 276-5650

Housed in the old fire station in Northeast Harbor, the museum is exhibiting copies of photographs depicting specific aspects of maritime history surrounding the Mount Desert Island area with a focus on boat design, boat building and the resulting impact on the community.
Open: June-Columbus Day Weekend.
Hours: Tues-Sat, 10-5pm.

Hamilton House

40 Vaughn's Lane, South Berwick, ME 03908 • 384-2454
Website: www.SPNEA.org

This noble Georgian house was built in 1787 by merchant Jonathan Hamilton, overlooking his lumber and shipping business on the Salmon Falls River.
Open: June 1-Oct 15. Hours: Fri-Sun 11am-5pm, tours given on the hour. Admission: \$5 Adults, \$4 Sr.Citizens, \$2.50 Children, Members & South Berwick residents free.

Hendricks Hill Museum

417 Hendricks Hill Road, Route 27, PO Box 3
Southport, ME 04576 • 633-1102

The museum is in an 1810 farmhouse, with 11 rooms of household furnishings, archival material, and fishing equipment dating from 1850-1960. A separate boatshop houses boats, tools, and ice harvesting equipment.
Open: July 1-Labor Day and by appointment in Sept. Hours: 11am-3pm Tues, Thurs and Sat.
Admission: donations gratefully accepted.

Hudson Museum

5746 Maine Center for the Arts
Orono, ME 04469-5746 • 581-1901
E-mail: stephen@maine.maine.edu
Website: www.umaime.edu/hudsonmuseum/default.htm

Located in the Maine Center for the Arts at the University of Maine, the Hudson Museum's exhibits and programs explore anthropology as the study of humans and their reliance on culture.
Hours: Tues-Sat 9-4pm; Sat & Sun 11-4pm; closed Mondays and Holidays.

Islesford Historical Museum

P.O. Box 177, Bar Harbor, ME 04609 • 288-3338
Website: www.nps.gov/acad

Located on Little Cranberry Island in Frenchman Bay, off the coast of Mount Desert Island. Exhibits on island life of the 1800's onward, including tools, shipbuilding and fishing items, household and woodworking items.
Open: mid June-Sept. Hours: Tues & Thurs 9am-1pm or by appointment.

Joshua Chamberlain Museum

226 Maine St, Brunswick, ME 04011 • 729-6606
E-mail: dasmitf@gwi.net
Website: www.curtislibrary.com/pejspecot.htm

We are the historical society for Brunswick, Topsham, Harpswell, as well as Maine's center for learning about Joshua L. Chamberlain. Our three museums cover local history, seafaring/medical history, and the story of Maine's Civil War hero, Joshua Chamberlain.
Open: June-Oct. Hours: Summer: Tues-Sat 10-4pm, Oct: Tues-Sat 1-4pm, last tour 3:15pm. Admission:\$5 Adult/\$2.50 Child or ticket for 2 houses \$8/\$4.

Kittery Historical & Naval Museum

Rogers Road Extension, PO Box 453
Kittery, ME 03904 • 439-3080

Displays items and artifacts that reflect Kittery's rich historical and maritime past.
Open: June-Columbus Day. Hours: Tues-Sat 10-4pm and by appointment. Admission: \$3 adults, \$1.50 children, \$6 family.

LC Bates Museum at Good Will-Hinkley

Route 201, Hinkley, ME 04944 • 453-4894

A cultural and natural history museum that exhibits collections of Maine natural history, art, Americans, archeology and ethnology. The museum services include outreach programs, tours, nature trails, school and children's workshops, special events including an annual Labor Day Civil War Re-enactment.
Open: April 1-Nov. 30, or by appointment year round Hours: Wed-Sat 10-4:30pm/Sun 1-4:30pm & by appt. Admission: \$2 Adults, \$1 Children 12 years*, 75¢ Children.

Maine Discovery Museum

74 Main St, Bangor, ME 04401 • 262-7200
E-mail: info@mainediscoverymuseum.org
Website: www.mainediscoverymuseum.org

The second largest Children's Museum in New England featuring seven major interactive exhibit areas on three floors. Group tours, birthday parties and private rentals are all available.
Hours: Tues-Sat 9:30am-5pm, Fri 9:30am-8pm, Su. 11-5pm. Open Mon Holidays call for information. Admission: \$5.50 general admission, infants under 1 year free.

Maine Folklife Center

5773 South Stevens, University of Maine
Orono, ME 04469 • 581-1891
E-mail: folklife@umaime.edu
Website: www.umaime.edu/folklife

The Maine Folklife Center and Northeast Archives of Folklore and Oral History is a university-based center actively involved in collecting, presenting, and preserving the folklore, folksongs, customs, and oral history of the people of Maine and the Maritime Provinces of Canada.
Hours: Mon-Fri, 9am-4pm

Maine Forest & Logging Museum/Leonard

P.O. Box 456 Orono, ME 04473 • 581-2871

Incorporated in 1962, the museum is dedicated to keeping alive the forest history of long ago for the present day citizens of Maine. The centerpiece of the museum is Leonard's Mills. Located on 265 acres in Bradley, we are reconstructing a logging & milling community of the 1790's. Group rates available. Hours: Dawn to Dusk 10am-6pm.

Every effort was made to ensure the accuracy of these listings, however, please contact each museum for the most current information.

Maine Maritime Museum

243 Washington St, Bath, ME 04530 • 443-1316
E-mail: maritim@bathmaine.com
Website: www.bathmaine.com

Located on Little Cranberry Island in Frenchman Bay, off the coast of Mount Desert Island. Exhibits on island life of the 1800's onward, including tools, shipbuilding and fishing items, household and woodworking items.
Open: mid June-Sept. Hours: Tues & Thurs 9am-1pm or by appointment.

Maine State Museum

83 State House Station, Augusta, ME 04333 • 287-2301
E-mail: maine.museum@state.me.us
Website: www.maine.state.museum.org

Presents exhibits of Maine's natural environment, prehistory, social history and manufacturing heritage.
Hours: Mon-Fri 9-5pm, Sat and most holidays 10-4pm, Sun 1-4pm.

Maine Swedish Colony

RR 1, Box 41, Stockholm, ME 04783 • 896-5624

Three historic sites are currently being restored as part of a program to perpetuate the history, culture, and traditions of this Swedish Colony established by the State of Maine on July 23, 1870.
Open: May 30-Nov 15. Hours: May-Sept 15, Tues-Sun 12-4pm; Sept 16-Nov 15, Fri-Sat 12-4pm, Sun 10-3pm, or by appointment.

Maliney Critters Museum

RFD 1, Box 510, Dixfield, ME 04224 • 562-8231
E-mail: fax@megalink.net

We are people who love people and wildlife. My wife and I saw the wildlife museum in Freeport closing and we had a strong feeling God wanted us to start a wildlife museum for children and the handicapped in Maine.
Hours: Daily 8am-5pm.

Marshall Point Lighthouse Museum

St.George Historical Society
P.O. Box 247, Port Clyde, ME 04855 • 372-6450

Since 1990 the St. George Historical Society has celebrated the area's distinguished past and vibrant present by operating a museum in the keepers' quarters of Marshall Point Lighthouse. By rebuilding and remodeling the 1895 house the Society now displays for residents and visitors hundreds of artifacts and photographs that illuminate life along Maine's coast, especially the St. George Peninsula.
Open: May-Oct. Hours: 1-5pm everyday June-Sept; May & Oct Sat & Sun only.

Matthews Museum of Maine Heritage

Union Fairgrounds
PO Box 582, Union, ME 04862 • 785-3321
E-mail: mitchell@tidewater.net

The original 900 piece collection was purchased from Union Native Edwards A. Matthews in the early 1960's. The Matthews Museums now holds over 8000 artifacts of rural Maine life from the Colonial period to the early twentieth century.
Open: July 1-Labor Day. Hours: closed Mon, open 12-5 pm Tues-Sat. Admission: \$2 adults, \$1 seniors, 50¢ children.

Milbridge Historical Museum

Main St, PO Box 194, Milbridge, ME 04658 • 546-4471
E-mail: rahtah@nemaime.com
Website: www.milbridgehistoricalsociety.org

Constructed new in 1996, the museum features changing exhibits about the town's rich shipbuilding history, as well as displays on local industries, historic buildings, etc. Operated By Milbridge Historical Society.

Open: May 30-Sept 30. Hours: 1-4pm Sat, Sun; Tues 1-4pm in July and Aug only.

Monhegan Museum

1 Lighthouse Hill, Monhegan, ME 04852 • 596-7003
E-mail: oakfield.rr.museum@ainop.com
Website: www.ainop.com/users/oakfield.rr

The railroad station was built in 1910 by the Bangor & Aroostook Railroad. In 1986 the station was scheduled to be demolished, but the Oakfield Historical Society bought the building for \$1 and agreed to maintain the property. Today the Oakfield Sta-

daily, Sept 12:30-2:30pm daily. Admission: Donations.

Moosehead Marine Museum

PO Box 1151, Greenville, ME 04441 • 695-3390

Katahdin is a 110' foot boat built by Bath Iron Works in 1914. Restored in 1995, it presently operates seasonally on Moosehead Lake. Collection relates to logging and lake hotels, particularly Mount Kineo.
Open: July 1-Oct 11. Hours: 12:30 Departure, Office 10-4pm. Admission: \$17 Per Cruise.

Mt. Desert Island Historical Society and Museum

2 Oak Hill Is, PO Box 653
Mount Desert, ME 04660 • 276-9323
E-mail: mdihistory@downeast.net
Website: www.mdihistory.org

We have a permanent folk life collection representing life from 1761 to the beginning of the 20th century and mount rotating exhibitions.
Open: Sound School House: Memorial Day-Oct. 15, winter by appointment; Somesville Museum: June 15-Sept.30. Hours: 10-5pm Tues-Sat. Admission: \$1.

Museum of African Tribal Art

122 Spring St #1, Portland, ME 04101 • 871-7188
E-mail: africat@maine.rr.com
Website: www.tribalartmuseum.com

The Museum of African Tribal Art is the only museum in New England devoted exclusively to Sub-Saharan African Tribal Art representing over 1,000 years of Sub-Saharan African History.
Hours: Open Tues-Sat 10:30 to 5pm. Admission: Donations accepted.

Museum of Yarmouth History

215 Main St, P. Box 107, Yarmouth, ME 04096 • 846-6259
E-mail: yarmouth-history@inetmail.att.net

Located in Yarmouth's library on Main St. The museum features a gallery with changing exhibits of local history and art.
Open: year-round. Hours: July-Aug, Mon-Fri 1-5pm; Sept-June Tues-Fri 1-5pm, Sat 10am-5pm. Admission: donations.

Natural History Museum

College of The Atlantic, 105 Eden St,
Bar Harbor, ME 04609 • 288-5395

Website: www.coa.edu/academicprogram/museum-history

All displays are student produced. Our new site is partially housed in the restored original Acadia Park Headquarters building.
Open: Mid June-Columbus Day. Hours: Mid June-Labor Day 10-5pm Mon-Sat, Labor Day-Columbus Day 10-4pm Thurs-Mon, or by appointment. Admission: \$2.50 adults, \$1.50 Seniors/teens, \$1 children 3-12 yrs.

Nowetab's American Indian Museum

Route 27, Box 40, New Portland, ME 04961-3821 • 628-4981

E-mail: nowetab@sofcom.com
Housed in our 2,200 sq. ft. building is genuine American Indian art on display from all parts of the U.S., Canada and South America. Established in 1969. Museum gift shop.
Open: Open year round. Hours: 10-5pm daily.

Nylander Museum

657 Main St, PO Box 1062, Caribou, ME 04736 • 493-4209

E-mail: nylander@nfx.net
Website: www.nylandermuseum.org

The Nylander Museum was dedicated in 1939 by Maine Governor Lewis Barrows. The museum houses the original collections of Olof Nylander (1864-1943), together with other collections donated to the museum. The Nylander Museum exhibits include: minerals, marine fossils, mollusks, sea shells and mounted animal specimens from northern Maine. Closed holidays.
Open: June 1-Aug 31, other times by appointment.
Hours: Tues-Sat 12:30-4:30 pm. Admission: Free, donations accepted.

Oakfield Railroad Museum

Station St, PO Box 62, Oakfield, ME 04763 • 223-5032
E-mail: oakfield.rr.museum@ainop.com
Website: www.ainop.com/users/oakfield.rr

The railroad station was built in 1910 by the Bangor & Aroostook Railroad. In 1986 the station was scheduled to be demolished, but the Oakfield Historical Society bought the building for \$1 and agreed to maintain the property. Today the Oakfield Sta-

tion is one of three remaining wood frame railroad structures between Searsport and Fort Kent.
Open: Memorial Day-Labor Day. Hours: Sat, Sun & holidays 1-4pm.

Owls Head Transportation Museum

Route 73 P.O. Box 277 Owls Head, ME 04854 • 594-4418

E-mail: info@ohtm.org Website: www.owlshead.org
Large collection of pioneer-era planes, autos, engines, motorcycles, bicycles and carriages maintained in operating condition and demonstrated at long list of special events.
Open: All Year, 7 Days A Week. Hours: April-Oct 10am-5pm, Nov-March 10am-4pm. Admission: \$5-25.

Page Farm & Home Museum

University of Maine, Norman Smith Hall
Orono, ME 04469-5787 • 581-4100

E-mail: ureed@umaime.edu
Website: www.umaime.edu/~phtm

Original 1860's post and beam barn contains 23 exhibit areas on agricultural and rural Maine history from 1865-1940.
Open: May 15-Sept 15. Hours: 9am-4pm.

Patten Lumbermen's Museum

PO Box 300, Rte 159, Shin Pond Road, Patten, ME 04765 • 528-2560

E-mail: curator@lumbermensmuseum.org
Website: www.lumbermensmuseum.org

The Lumbermen's Museum was established to preserve a graphic record of the lumber industry as it existed in the forests of Northern Maine before the second World War. It is located just west of Patten on the Shin Pond Road which for over 175 years has been the highway over which has passed thousands of woodsmen, their horses and supplies to cut the pine, spruce and hardwoods in the upper valley of the East Branch of the Penobscot.
Open: Memorial Day-Columbus Day. Hours: July-Aug: Tues-Sun 10am-4pm; Memorial Day-June 30 & Sept 1-Columbus Day: Fri-Sun & Mon holidays: 10am-4pm or by appointment. Admission: \$7 12 yrs and up, \$5 Seniors, \$2 6-11 yrs, under 6 free.

Peary-Macmillan Arctic Museum

Hubbard Hall, Bowdoin College, Brunswick, ME 04011 • 725-3416

E-mail: nuagner@bowdoin.edu Website: http://academ
Exhibits of artifacts and equipment from the polar explorations of two Bowdoin alumni: Robert E. Peary and Donald B. Macmillan. Displays of arctic animals and built art and artifacts.

Hours: Tues-Sat 10am-5pm; Sun 2-5pm; closed Mon & Holidays.

Open: Memorial Weekend-Oct 19, 7 Days A Week. Hours: Mon-Sat 10am-5pm; Sun 12-5pm; call for library hours. Admission: \$8 Regular, \$6 Seniors, \$3 Children age 7-15, \$18 family rate.

Penobscot Marine Museum

5 Church St, PO Box 498, Searsport, ME 04974 • 548-2529

E-mail: museumoffices@penobscotmarinemuseum.org
Website: www.penobscotmarinemuseum.org
Unique 19 century seafaring village preserving and presenting Maine's rich maritime heritage. Our historic campus encompasses 8 historic buildings, a modern exhibit gallery featuring annual shows and a regionally important library and archives with collections strengths focused upon maritime history and regional genealogy.

Open: Memorial Weekend-Oct 19, 7 Days A Week. Hours: Mon-Sat 10am-5pm; Sun 12-5pm; call for library hours. Admission: \$8 Regular, \$6 Seniors, \$3 Children age 7-15, \$18 family rate.

Penobscot Nation Museum

5 Center St, Indian Island, ME 04468 • 827-4153

This small, informative museum proudly promotes Penobscot artistry and culture. Prehistoric stone tools are on display, along with a birchbark canoe, ceremonial root clubs, clothing, beadwork, and basketry. The museum retains a strong Wabanaki identity and underscores respect for the people, their heritage, and their strong connection to the Earth and their ancestors. The museum is easily found on the right, immediately after crossing the bridge to Indian Island.
Hours: Mon-Thur, 12-5pm, Sat-Sun 10am-2pm.

Portland Harbor Museum

Southern Maine Technical College
Fort Road, South Portland, ME 04106 • 799-6337

E-mail: portharbormuseum@juno.com

Website: www.portlandharbormuseum.org

Maritime and local history museum offering annually changing exhibits plus permanent exhibits on the clipper ship Snow Squall and the Spring Point Ledge Light.
Open: open May to Dec or by appt. Hours: Summer: 1-4 pm Tues-Sun; Year Round: 1-4pm Sat & Sun. Admission: \$2 adults, children and members free.

Quoddy Maritime Museum

P.O. Box 98, Corner of Water & Boynton Streets
Eastport, ME 04631 • 853-4297
E-mail: charlton@acadia.net
Website: http://www.eastport.u04.k12.me.us/quoddy.htm

Collections contain maps of area, 14"X15" model of the proposed Quoddy Dam, a video oral history display as well as other VHS tapes of interest, and much more. Currently on exhibit is "Lewis Hine Visits Eastport, 1911".
Open: Call for information, core season Memorial Day-Salmon Festival (second Sat in Sept). Hours: Call for information core hours 9-5 Mon-Sat. Admission: Free to all.

Rangeley Lakes Region Logging Museum

PO Box 154, Rangeley, ME 04970 • 864-3939
E-mail: myocom@osf1.gmu.edu
Website: mason.gmu.edu/~myocom

Preserving the timber heritage of Western Maine Mountains with exhibits of folk art (woodcarving, painting, knitting) and oral history, photography and equipment. The Logging Festival is held the last full weekend in July.
Open: July 1-Labor Day. Hours: Sat & Sun 11-2pm and by appointment (call 864-5595).

Saco Museum

Toy Museum for adults

by John S. Fawcett

The museum collection is about aesthetics and not nostalgia. On display are the works of thousands of anonymous artists and sculptors who designed the toys and drew the art behind important pieces of American popular culture and films. John Fawcett is an artist who grew up in the days before television. As with all artists of his generation, he saw the magic of moving drawings contained in the first Disney animated feature films. These films were made for adults and general entertainment. They were not aimed at children. For example, Snow White is about to have her heart cut out by the Huntsman. Bambi's mother is shot and the forest fire is terrifying. Pinocchio is eaten by the whale. When Fawcett returned home, he drew the images he saw in order to remember the visual experience. The collection is basically an artist's visual reference ... Fawcett's wallpaper if you will. Whenever you visit any artist's studio you will see pictures on the wall of images that are of interest ... this astounding collection is Fawcett's visual wallpaper. Other artists such as Maurice Sendak, Claes Oldenburg, Andy Warhol and the great toy designer, Mel Birkmeyer, all had similar childhood visual influences and are collectors of these incredible antique toy art images today.

For adults who are interested in the design and art of old toys, the Toy Museum will return visitors "to those thrilling days of yesteryear." The Fawcetts have opened their private home to the public to view a 35 year collection of cowboy and comic character toys and art. The museum features an fabulous collection of 1930s Disneyana, with Mickey Mouse and his pals. The collection even includes a large 1930s Donald Duck French carousel figure. Antique toys, movie posters, comic books, and original comic art featuring Felix the Cat, Buck Rogers, Flash Gordon, Dick Tracy, Popeye, Superman, Charlie McCarthy, Lil' Abner, Pogo, Krazy Kat, Betty Boop, Tarzan, Bugs Bunny, Mutt & Jeff, Snow White, Pinocchio, Howdy Doody, and more recent toys such as The Beatles, Snoopy, Robots, and space toys are on display. In addition, the museum displays the finest Lone Ranger collection in the world. Other cowboy toys, cap guns, dolls and items feature Roy Rogers, Hopalong Cassidy, Red Ryder, John Wayne, Paladin, and Tom Mix. Original ornate cowboy shirts worn by Roy Rogers and Gene Autry are on display. Original 1950s Lone Ranger and Tonto Dell comic book cover paintings, and original paintings featuring The Green Hornet and The Lone Ranger from the offices of WXYZ radio in Detroit can be seen. Old cereal boxes featuring radio program giveaways and an extensive collection of radio rings and decoders are shown. Included are premiums from the Shadow, the Green Hornet, Captain Midnight, the Lone Ranger, Tom Mix, Jack Armstrong, Sgt. Preston and Yukon King radio shows, Kellogg's Pep comic character pins, and the only two complete Kix Cereal boxes featuring 1946 Atom Bomb Ring. A complete 1948 model of the greatest radio giveaway of all time, The Lone Ranger's Frontiertown, is on display. Sports items, Hartland baseball and cowboy statues, World War II paper toys and anti-Axis propaganda, American and British toy soldiers, 1930s pop-up books, antique Halloween jack-o-lanterns, Christmas light sets, and many other things are all part of this incredible collection. Maine folk art and items are also featured, including "The Laughing Lobster-men" figures made from lobster shells.

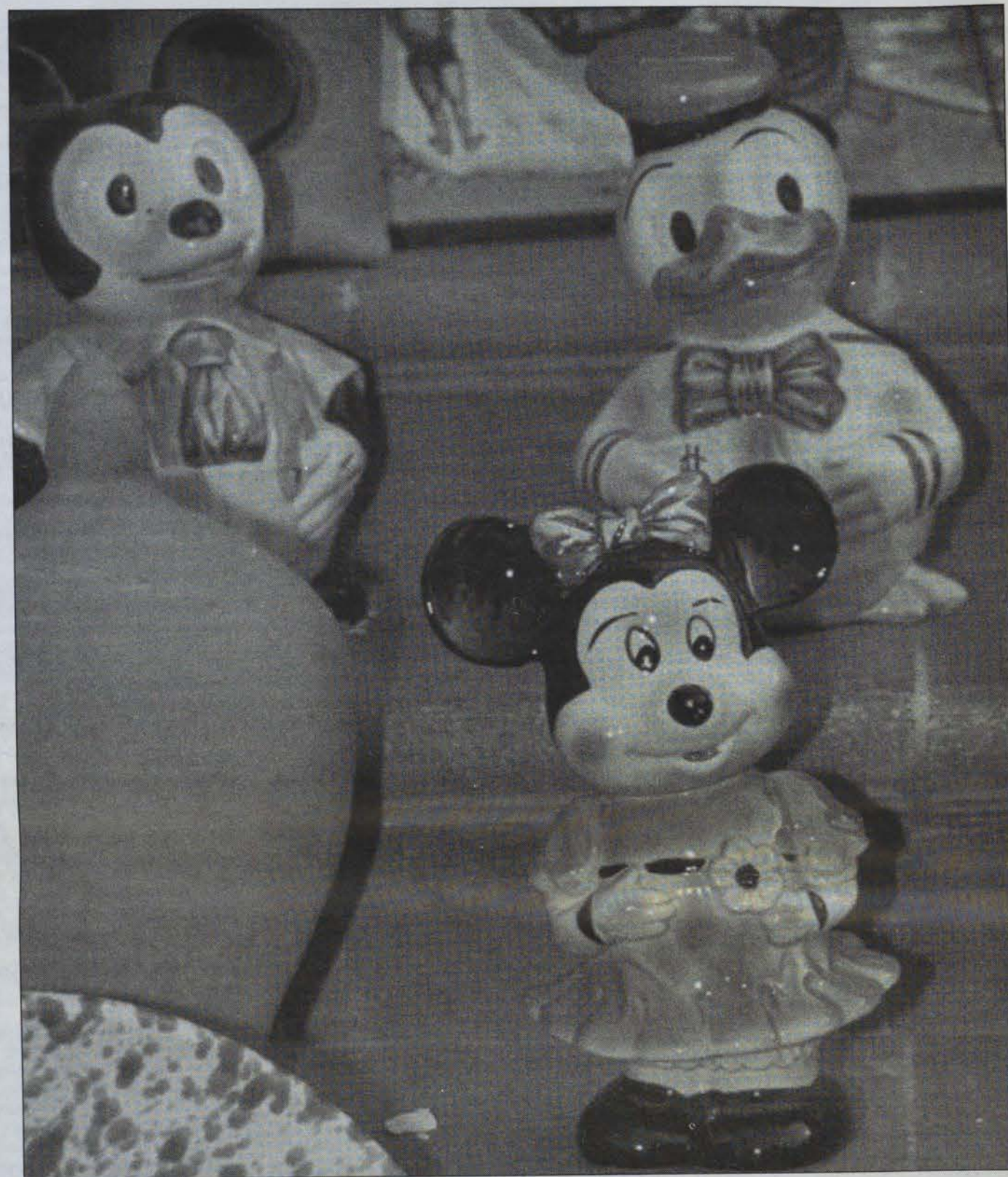


PHOTO ART TODAY

Are you are old enough to remember the days before television, when radio programs thrilled your imagination? Do you remember when Saturday afternoon movies included a cartoon, a serial, a newsreel, and a cowboy film double feature? If so, "The Shadow knows..." that you will find Fawcett's Toy Museum a very special place that will bring back those wonderful memories. The displays allow you to appreciate the magic of fine art and design in the antique comic character and cowboy toys. Visit the museum and if you are old enough, you will say "Gee, I had one of those when I was a kid!" Fawcett's Toy Museum will be the highlight of your trip to Maine.

The contemporary fine art of John Fawcett is on display in the art gallery. John Fawcett is a Professor Emeritus who taught in The University of Connecticut's Art Department for 32 years. Fawcett's work is in the permanent collections of major museums such as The Museum of Modern Art and the Whitney Museum of American Art. He has had 15 one-man shows in New York City. His work is featured in books such as *The Art of Mickey Mouse*, *The Art of Baseball*, and *American Master Drawings and Watercolors*. Original Disney Studio and newspaper comic strip art work is for sale in the art gallery. Fawcett's work is in the Walt Disney Studio Archives collection.

The antique shop features antique comic toys, Disney items, steins, Britains and Dimestore Soldiers, books, records, sports memorabilia, Hummels, Staffordshire and many other collectibles. New items arrive weekly.

You may call (207) 832-7398 before 8 p.m. Eastern for more information. Museum Admission is \$3.00 for everyone. Disabled visitors are admitted free. There is no charge to visit the art gallery and antique shop.

During business hours, John Fawcett will give free walk-in appraisals of antique toys, original cartoon art, radio premiums, and similar cowboy and comic character items from the past. We also purchase antique toys.

FAWCETT'S ANTIQUE TOY MUSEUM displays the finest collection of comic and cowboy character toys and original art on public display anywhere in the U.S.A. The museum is located on Route one, 3 miles northeast of Moody's Diner in Waldoboro, Maine. Waldoboro is located in mid-coast Maine, between Boothbay Harbor and Camden. Open 10am-4pm Memorial Day to Columbus Day, shut Tuesday & Wednesday. From Columbus Day to Christmas, we open 12-4pm Saturday & Sunday only. Private tours on days we are closed can be arranged for a minimum fee of \$50.

Photographs by legendary photographer Edward Weston

At the Portland Museum of Art

One of the most original and renowned photographers of the 20th century, Edward Weston (1886-1958) will be the focus of a 100-image retrospective exhibition entitled *Edward Weston: Life Work*. Containing an outstanding grouping of vintage prints from all phases of Weston's five-decade career, *Edward Weston: Life Work* will be on view June 28, 2003 through October 19, 2003 at the Portland Museum of Art in Portland, Maine.

Edward Weston moved to California in 1906 from Illinois and began to earn his living in photography by doing house-to-house portraiture, and in 1911 he opened a studio in Glendale taking photographs in the pictorial style. By 1922, he had reached a turning point in his work. In that year, on a trip back to the Midwest, he photographed the Arco Steel plant in Ohio using a direct, sharply focused, strongly composed style. His reputation began to be established as early as 1925, but his photographs never sold well. In 1937 Weston received the first Guggenheim Fellowship ever awarded a photographer; it gave him the financial freedom to travel and photograph in California, Oregon, Washington, and the Southwest. Fame came to Weston late in life. He was the subject of a film, *The Photographer* (1948), made by his friend and fellow member of *Group F/64*, William Van Dyke; and in 1946 the Museum of Modern Art in New York mounted a major exhibition of Weston's photographs. In his last year, his cabin in the Carmel hills became a mecca for serious photographers and collectors.

Throughout the exhibition, previously unpublished masterpieces are interspersed with Weston's well-known signature images. His rare works on view include: a striking 1909 outdoor Pictorialist study of his wife Flora, perhaps Weston's first nude; a 1907 landscape featuring a cow skull in the Mojave desert; and a smoky view of the Chicago River harbor from 1916 that pays homage to earlier photographers Alvin Langdon Coburn and Alfred Stieglitz. That image anticipates the urban modernism Weston famously captured in his seminal photograph *Steel: Armco, Middletown, Ohio, 1922*, which marked Weston's final break from the confines of Pictorialism and studio work and the emergence of a sharply focused style.

In the mid-1920s Weston unleashed his newly trimmed-down approach in Mexico with works such as *Tina Reeling*, *Heaped Black Ollas*, and *Excusado*. Upon his return to Glendale in 1927, Weston continued to experiment with pure form and disconcerting scale shifts in his long exposures of shells, peppers, mushrooms, radishes, and kelp. These studies segue naturally into a remarkable set of sculptural nudes done in 1933 and 1934.

Subsequently Weston turned to the open landscape. This exhibition includes an important suite of six studies



PHOTO: EDWARD WESTON (UNITED STATES, 1886-1958)

done made near Oceano, California from 1934 to 1946, the last being a rare example of Weston's experimental color work. In addition to landscapes and studies of desert detritus made with the support of a Guggenheim grant, portraits of prominent artistic and literary figures are also well represented. The chronological survey concludes with Weston's consummate final photograph, nicknamed *The Dody Rocks*, 1948.

This exhibition is drawn from the significant private collection of Michael Mattis and Judith Hochberg. Most of the works were acquired from members of the Weston family. These include a large collection from his daughter-in-law, Dody Weston Thompson, as well as a Weston family album incorporating rare early self-portraits and landscapes.

Edward Weston: Life Work is organized and circulated by Curatorial Assistance Traveling Exhibitions, Los Angeles. All works courtesy of the Michael Mattis and Judith Hochberg Collection.

Upon his return to Glendale in 1927, Weston continued to experiment with pure form and disconcerting scale shifts in his long exposures of shells, peppers, mushrooms, radishes and kelp.

LISTENERS & FORMER DJs We Want To Hear From You! THE WMPG COMMENT LINE IS OPEN Please call and share your memories and birthday wishes 874-3000

If you are a former DJ interested in taking part in our 30th Anniversary Celebration please leave a contact number



Four Winds Pictures, Inc.

Drew Grindstaff
75 Bishop Street, Portland
4winds@gwi.net

As of 6/28, We can be reached @ 866-TOPFILM (866-867-3456)

Write A Screenplay
A 12 Week Writing Course
Ideas, Format, Structure Storylines,
Themes, Characters, Description,
Dialogue & Rewriting

Beginning Saturday July 12th
From 12-3pm
Email Support Provided
Writing Course Includes a Profes-
sional Review of Finished Script by
Producer, Tom Craig—26 years of
Studio Experience!!

Study Acting—For Stage & Film
A Continual Performance Course
Auditions, Monologues, Intensive
Scene Study, Goals & Objectives,
Tactics, Obstacles, Actable Choices,
Staging a Scene and MORE.

Beginning July 15th
Young Adults
YA Class
From 6-9pm

Space available in current adult class

Schoolhouse Arts Center
at Sebago Lake presents:

**A FUNNY THING HAPPENED
ON THE WAY TO THE FORUM**
July 10-27

Wed-Sat at 8 pm
Sun at 5 pm
Tickets:
\$14 adults
\$12 seniors/students
Reserve tickets at
642-5938 or www.
schoolhousearts.org

Non-profit news

True North: A New Direction In Health Care

"The environment and the people are motivating — it's about whole body and whole spirit health." Nan Morrisette, True North patient

by True North

Five years ago, a few nurses, physicians, and other health care providers began gathering after work on a regular basis to brainstorm what an integrated approach to health care might look like. They envisioned a health center that combined conventional medicine with complementary care, allowing practitioners to learn from each other, work together on patients' care, and bridge the increasing gap between "traditional" and "alternative" types of health care. True North opened a year and a half ago, and it has truly revolutionized the health care experience. It is a place where:

- patients have a sense of ownership in their health care, and practitioners enjoy going to work every day,
- you can see your family practice physician for a physical or walk down the hall and receive a Healing Touch session or massage,
- the nurses, physicians and laypeople who developed True North did so to create a center where they and their families would want to come for care,
- the windows overlook a forest, the walls are curved and softly-colored and the large skylight in the lobby brings the outdoors in.



Dr. Bethany Hays works with her patient, Carol Clark, to find a program that will end her constant headaches.

Patients share their True North stories
"Working with Dr. Hays has been a blessing. Through artful questioning and intentional listening, she developed a snapshot that expressed the wholeness of my life. Ten years of constant headaches came to a close when we made some changes to my environment, diet, and added supplements and herbs. I was able to discontinue the use of potentially harmful drugs that never addressed the source of the problem. True North is a gift to the community it serves." Carol Clark, RE/MAX by the Bay, Portland
"Just being at True North makes me want to feel better, and to do what it takes to improve my health. I had migraines for 30 years and had given up until I found Coleen Connolly, True North acupuncturist." Nan Morrisette, Thread-Express, Scarborough

Why practitioners choose True North

"I choose to work at True North because it allows me to practice medicine in a way that satisfies my heart, soul, and mind." Dr. Amy Kustra, family practice physician
"Over the 20 years I've been specializing in women's health, I've never come across a place as stimulating to me as a professional, and as welcoming to my patients. Every day I notice a special quality to the conversations I have with women—it's as though something unique happens when you walk through those beautiful glass doors." Susan Fekety, CNM, MSN, women's healthcare specialist



Dr. Amy Kustra, M.D. and Dr. Steve Leverett, D.O. consult with each other on a patient's health care options.

True North's System of Health Care

- **Services Offered**—True North doctors include specialists in family medicine, internal medicine, comprehensive women's health care and gynecology, functional medicine, naturopathic medicine, homeopathy and psychiatry. Holistic therapies include acupuncture, massage, Healing Touch, pediatric hypnotherapy, Rubenfeld Synergy Method®, and shamanic healing.
- **Classes**—Ongoing classes and workshops are held almost every day. Upcoming classes include "Broccoli Sprouts, Green Tea and Omega 3 Oils: Fishing for Your Health," "Complementary Medicine in Pediatrics," and all levels of yoga and Pilates.
- **Specialty Supplements**—Our small and select supplement store sells the vitamins, supplements, and herbs that our practitioners recommend. We have screened every distributor's manufacturing process. We only carry one brand of each vitamin or supplement, in order to cut down on the confusion about which brands are best.
- **Status**—We are a non-profit, tax-exempt organization.
- **Annual Conference**—Our annual health care conference, held each October, is co-sponsored by the American Holistic Medical Association and the Institute for Functional Medicine. This year's theme is "Relationships: The Primary Tool for Healing."
- **Research & Community Education**—Both the Davis Foundation and the Hudson Foundation have awarded True North grants to further our research and community education programs.
- **True North in the News**—Practitioners strive to influence health care at the local and national level. Medical Director Dr. Bethany Hays has recently accepted a position on the board of the Institute for Functional Medicine, the nation's leading research institute for the study of individualized, preventive medicine. Susan Fekety, nurse practitioner (quoted above), has recently published *The Pocket Midwife*, a collection of affirmations for pregnant women that is flying off our shelves. Our shamanic practitioners, Allie Knowlton and Evelyn Rysdyk, recently completed an Advanced Healing Methods workshop with shamanic healing pioneer, Sandra Ingerman.

Schedule a free consultation
Most True North practitioners offer a no charge, ten-to-fifteen minute introductory visit. If you're not sure where to start, we also offer a free, fifteen-minute consultation with a nurse practitioner who can help point you in the right direction.

Contact us at 207-781-4488 or visit True North in the Foreside Place building, 202 Route 1, Foreside, ME. True North is just 10 minutes north of Portland. Learn more or get a class schedule at: www.truenorthhealthcenter.org.

Good news

Group gathers seven feet of hair for needy children

by Carolyn Smith



By almost any standard, the group that gathered in Ola Salon on June 24 was out of the ordinary.

But on that day, a tattooed hair stylist, five giggly women, a mental health counselor and a mystery motorcyclist from New Hampshire collected more than seven feet of hair that will eventually become hair pieces for sick children.

Stylist Jennifer Leigh, who donated her time and skills to the cause, offered each participant a new coiffure in exchange for 10 or more inches of hair.

"Not only do I get to do big haircuts, it's for a good cause," Leigh said.

The donated hair will make its way to Locks of Love, a Florida-based non-profit that provides free and discounted hair pieces to children suffering from medical hair loss. Locks of Love gathers donated hair to make the pieces, which normally retail for at least \$3,000.

For Holly Morrison, who lopped off more than a foot of hair in a thick, brown ponytail, donating her hair has become a biannual event. Morrison first donated to Locks of Love in 2001.

"To me it's just a nice reason to make a change," Morrison said. "I think this will become a cycle — it will go short and it will go long. I will keep donating it."

Martha Putnam donated hair for the first time. Her thick blond locks, sheared into a short, chic, tomboy style, provided enough hair for two 11-inch ponytails. One hair prosthetic requires between 10 and 15 ponytails, according to the Locks of Love Web site.

Cara Childs arrived at Ola Salon with waist-length reddish-blond hair and left with a stylish, layered, shoulder-length 'do. She hadn't cut her hair since 1987 but decided to donate when she spoke with friend Kendra Danse, who helped organize the group donation.

"I don't know that I would have done it on my own," Childs said, only moments before she went under the scissors. "But some kid is going to love being a red head."

Bill Gareau, who hadn't cut his hair in 13 years, was also recruited by Danse. She walked up to him at a workshop on mental illness and asked for 10 inches of his 21-inch ponytail.

"At first I thought, 'What's up with this?'" Gareau said, referring to Danse's unusual request. "But it makes sense. It's going to grow back."

Stylist Jennifer Leigh, of Ola Salon, measures out one of the two 11-inch ponytails that will be donated to a good cause by Martha Putnam. PHOTOS: MICHAEL BECK BEBEE

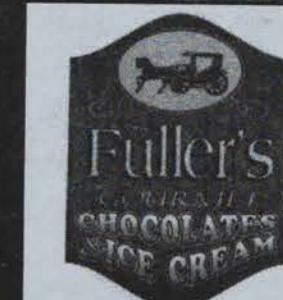
Jennifer donated her time to create great new looks for all of the donors that will also beat the summer heat in style.



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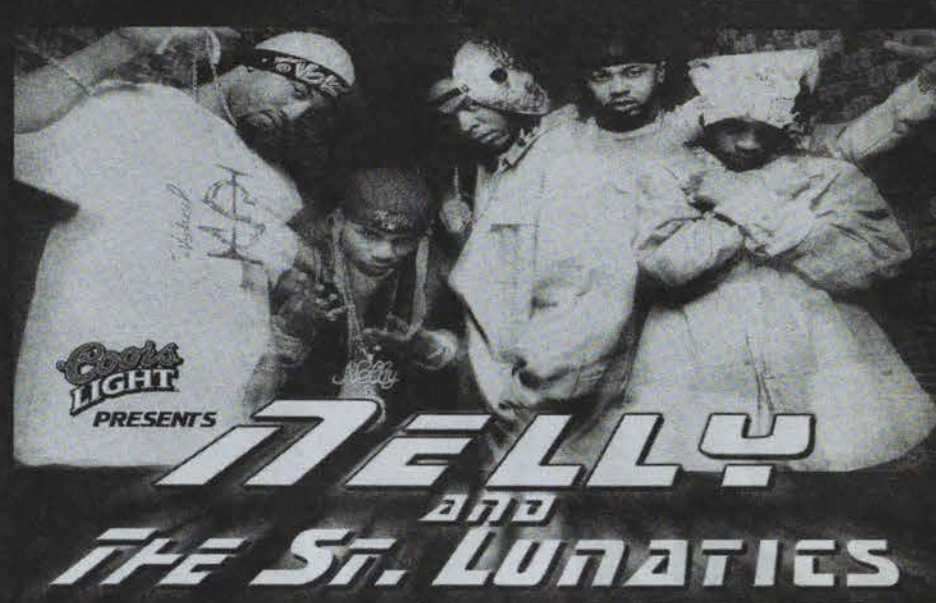
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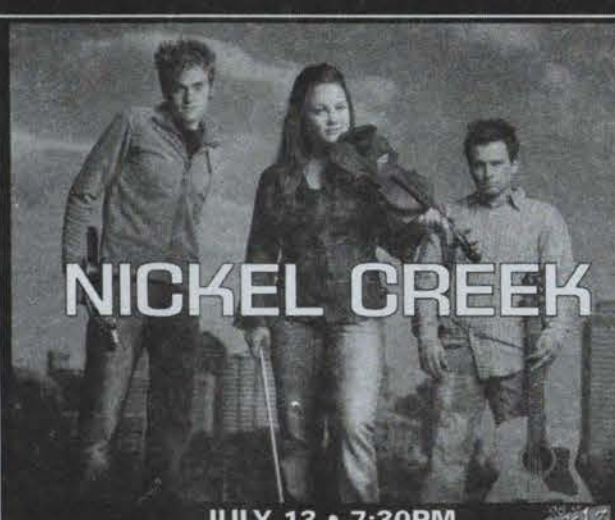
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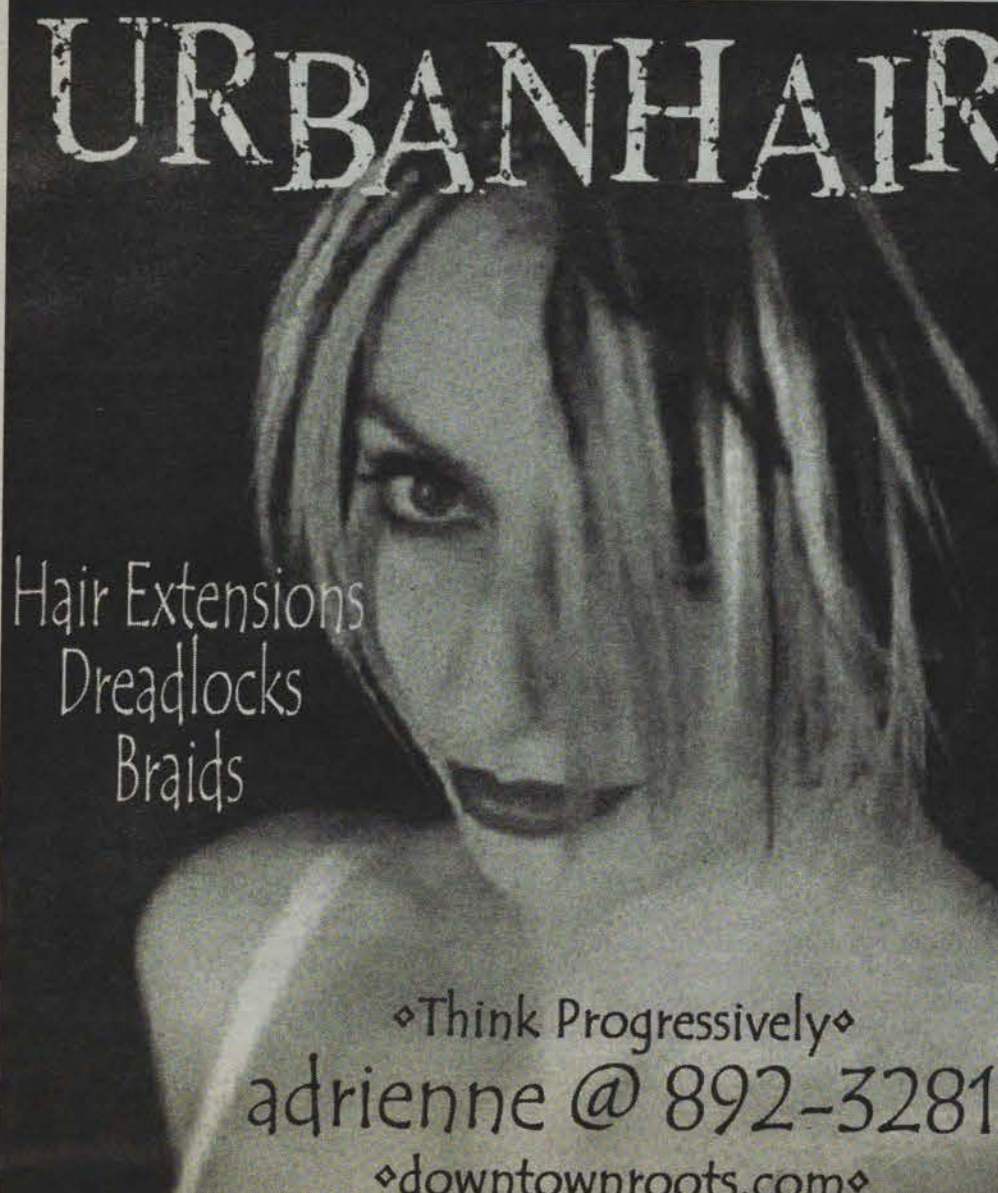


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 for the cover.

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FACE is printed on recycled paper
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"I take my children everywhere, but they always find their way back home." -Robert Orben

shane kinney

Transmissions with a Mule

There is a fine line between fine art and what is offensive. It's all in the consumer's point of view. For instance, one may look at a photograph or a painting of a semi-naked woman, and deem it offensive, while others see it as art. We all see things differently, which makes us a diverse society, something that open-minded people have been striving toward for decades.

Someone found my (for lack of a better word) "art" offensive last month. If you didn't read it, it was based on skin tight, low cut pants, and high-rise tank tops, basically clothes that require shaving and waxing before wear-

tie-dyed outfit, barefoot, with ratty hair, was not bathed and was unshaven (all of which would force that person to be seen by the public like the girl I was commenting on) walked into a business looking for employment, what do you think they would hear? "You've got yourself a job!" I don't think so. Discrimination exists.

I used to have long hair. I remember the biggest difference I noticed when I cut it was how I was treated. Before I would walk into a store and was avoided. The minute I cut my hair, I was addressed with respect. Though long, my hair was clean, brushed, and pulled back appropriately, but it didn't matter. Society viewed me as an undesirable, until I cut it, which is when I was referred to as "Sir." Kind of objectifying, wouldn't you think?

As for dehumanizing, objectifying, and degrading behavior, that works both ways too. My girlfriend recently attended a Chippendales show, where a bunch of oiled up muscle heads disrobe completely. My girlfriend never commented on how any of these men would have been a good provider; but she did talk about their bodies. She and every other woman in the sold-out place dehumanized, objectified, and degraded each dancer there. Do you think the dancers are upset? I don't think so. They were viewed as meat, not as humans, the same exact way I viewed that woman's exposed ass as meat. The clothes make the person, and that girl was no exception.

One may read that what society thinks about me is important, which it is not, which

Illustration by [illegible]

Someone found my (for lack of a better word) "art" offensive last month.

ing. To single it out more, it was about a particular girl whose shorts were so short, the bottom of her butt cheeks were exposed. This girl became my muse for that column. I generalized girls that dress like that and put a comical spin on it, which turned out to be a pretty good column, in my opinion. Based on the positive feedback, I'd put it in the top two in terms of feedback. It was overwhelming how many people said to me in person or via email that they were in total agreement.

I celebrated that these clothes were hip, as I celebrated the girls who wore them. Outfits like those invite second glances, if somebody disagrees with that, they need to pull their head out of the sand.

Have you ever heard the phrase, "The clothes make the man?" Well, it works for women too. How you dress and your appearance represents who you are, and projects how you feel about yourself to others. If a woman's ass were exposed in a public place for the world to see, I would see that as one who is promiscuous, and starved for (negative) attention, not one who is too warm. If somebody wearing a

is why I'm a comic, not a stockbroker. How I look at people shouldn't matter either. If this column, or the one prior has talked a girl out of dressing in a 'trendy' manner, or if it has talked men out of stripping, allow me to apologize to all the voyeurs out there. I'm really sorry, I'll buy you a beer at the strip club, if I'm not too busy dehumanizing, objectifying, or degrading the naked girl grinding her buttocks against my crotch. Who ever said I was complaining?

Editor's note: Space prevented us from printing it here but the letter to which Shane refers in this column, his response to that letter, and last month's offending column can be found online at www.facemag.com. We welcome your comments.

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"There's no business like show business, but there are several businesses like accounting." —David Letterman

TARTAGLIA ON FILM

Alex and Emma
Rated PG-13
Running Time: 105 minutes

Rob Reiner needs a hit. It has been fourteen years since *When Harry Met Sally*, and to be fair, eight years since *The American President*, however, his past two releases—*Ghosts of Mississippi* and *The Story of Us*—were both collectively panned. In addition to the director, the success of the former two films can be attributed to their respective writers: Nora Ephron and Aaron Sorkin. That said, it's bewildering that Reiner would select a trio of writers to pen his latest film, *Alex and Emma*, whose biggest collective hits to date are, *Mickey Blue Eyes* and *The Legend of Bagger Vance*.

It's also puzzling that Reiner would give Luke Wilson and Kate Hudson top billing. Though both actors radiate when cast in ensemble pieces (Wilson, *The Royal Tenenbaums*; Hudson, *200 Cigarettes*) they fall flat as romantic leads.

...if you are seeking a yin to *The Hulk's* yang, *Alex and Emma* will suffice.

The film, a loose adaptation of Dostoevsky's *The Gambler*, finds Wilson's first character, Alex Sheldon—one of two blatant nods to *Harry and Sally* ("If you need a root canal, Sheldon's your man.")—suffering from writer's block and on the hook for a \$100,000 to the Cuban mafia. For unexplainable reasons, the thugs burn Alex's laptop and give him thirty days to get their money. Seeking counsel from his publisher (Reiner), Alex is told that at the conclusion of the novel he'll have the remainder of his advance. The only problem being the writer now has nothing to write with (if you have yet to suspend your disbelief, please do so now). Showing the brilliance that will permeate his novel, Alex hires a stenographer, Emma Dinsmore (Hudson), to collect his thoughts.

Alex's novel establishes a secondary story in which both Wilson (Adam Shipley) and Hudson (Ylva / Elsa / Eldora / Anna) form two parts of a love quadrangle set on a fictitious Maine island, complete with a casino and palatial estates. As the novel

progresses, the writer and stenographer trade barbs that continuously halt the sub-plot in order to reveal key details about their characters. For example, Emma wants to know whether one of Shipley's (re: Alex) romances will be temporary or endures. This technique, though initially clever, causes a peculiar void when Reiner abandons it at the halfway point.

Not surprisingly, Emma slowly falls for Alex. Unfortunately, as we discern from his first novel, Alex has a fear of intimacy, and as we continue to learn, he also has a fear of commitment. This means we have to wait a long time for an obvious match to be made. There are few surprises in *Alex and Emma*. And with a tiny supporting cast (Sophie Marceau, David



The film, at times feels like it would be better suited for the stage.

The tension in the film is contrived (clicking rock) and the chemistry between any of the potential players is far-fetched. By the completion of his novel, it is a wonder any publisher short of Harlequin would take it to press.

So, if you are seeking a yin to *The Hulk's* yang, *Alex and Emma* will suffice. With a formulaic script, staid acting, and an implausible premise, you'll marvel that you're still smiling following the inevitable conclusion. It is unclear whether Reiner himself is responsible or the clumsy tandem of Wilson and Hudson. Regardless, if you swallow your disbelief *Alex and Emma* will provide a nice respite from the spate of machismo-induced movies bashing the atres this summer. It just won't give Reiner that sorely needed hit.

—David Tartaglia

WURCER! ON FILM

Finding Nemo
Rated G
Running Time: 101 minutes

Finding Nemo is the story of Marlin and his son Nemo, two clown fish who live in the Great Barrier Reef near Australia. On Nemo's first day of school he becomes separated from his class and is unexpectedly taken by a scuba diver. Nemo is thrust into a fish tank in a dentist's office overlooking Sydney Harbor. His cautious father embarks on a dangerous trek and finds himself the unlikely hero of an epic journey across the vast ocean to rescue his son. Marlin is aided on his search by Dory, a friendly-but-forgetful fish. With the help of the other creatures who live in the tank, Nemo hatches his own plan to escape from the tank and get home.

The only discouraging thing I can say about *Finding Nemo* is that it took a company outside of the Disney studios, Pixar, to create a film that is the embodiment of Walt Disney's philosophy and belief in cutting-edge technology. This is the film Walt Disney would have made if he were alive today.

Starting with the story, the writers combine many of the scenes and themes from classic Disney animated films (*Bambi*, *Pinocchio*, *Peter and the Wolf*, *Alice in Wonderland*, *Lady and the Tramp*, *101*

Dalmations) with the unique sense of wonder and awe that Disney had for nature. There is a tone to the film that is reminiscent of the nature pieces Disney often showcased on his television series, *The Wonderful World of Disney*.

The filmmakers at Pixar are so meticulous that, at times, I actually felt that the screen was the window of an enormous tank at Sea World.

Nemo's world may be beautiful to look at, but it is still the ocean. There is danger, and there is death. So it is a story that can be scary, but not terrifying. In the first three minutes of the film, they hook us (no pun intended). We meet Marlin and Coral, but their happiness is quickly shattered. *Finding Nemo* is the story of a fractured family and the relationship between a father and his son. Marlin makes a promise to his son that he will let nothing bad happen to him. We meet a charming little guy, with one flipper smaller than the other, who tries hard to fit in. It's five minutes into the film, and I already had to crack open a box of tissues. The story is sentimental, without being sappy. It is funny, without being silly. It is a story that appeals to children, yet is able to touch the child that resides in all of us.

Unlike a cast working on a live action feature film, the cast in an animated film records their dialogue separately. So when you watch *Finding Nemo* and are impressed by the acting, you have to be a bit amazed because the actors were never in the same room together. Again, this goes back to a great story. Plus, these are prominent actors who understand what Pixar is doing. The actors bring something of themselves to the part, but work the magic of their craft and breathe life into these characters.

Then there is the technology, and Pixar has outdone themselves again! The folks who gave us the *Toy Story* films and *Monsters, Inc.* have brought the ocean alive on the screen like never before. It's funny, there have been some underwater films that were shot in tanks. If you've ever been in the ocean, you immediately know that there is something missing in those films. Not only is there an absence of sea life, but there is something about the way light streams through ocean water that is different from fresh water. The folks at Pixar understand that and developed computer programs just to deal with that aspect of the film. The characters in the film are the sea life, but the filmmakers capture the life of the sea, right down to the floating plankton. All the creatures have a texture and movement that mirrors their real life counterparts. The film-

makers at Pixar are so meticulous that, at times, I actually felt that the screen was the window of an enormous tank at Sea World.

When I was younger, I used to believe in the magic of the movies, and eagerly awaited the

special films you would only find opening in the summer or around Thanksgiving. While the Wachowski brothers might be temporarily in the spotlight for the technical achievements of *The Matrix Reloaded*, *Finding Nemo* is state-of-the-art, cutting edge technology, used more effectively. The filmmakers at Pixar have not only put the magic back into the movies, they have created the perfect film for a complete family experience. From visuals to story and everything in between, Pixar delivers the 21st Century quintessential Disney film that would have delighted the master animator, Walt Disney. *Finding Nemo* is cinematic perfection and, without a question, the first great animated feature of the 21st Century.

—Joseph B. Maurer
(courtesy Good Times)



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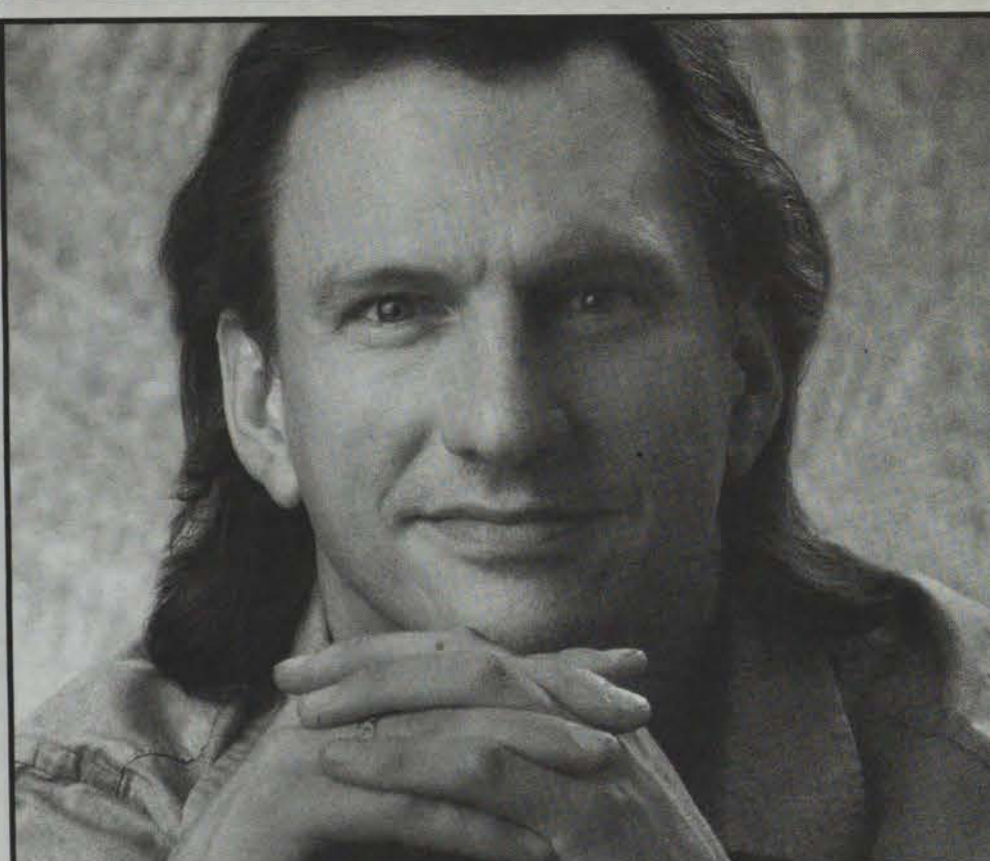
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BookReviews

Joe Gutenberg

Finders Keepers
Mark Bowden
© October 2002,
Atlantic Monthly Press
208 pages, \$23
(paperback October 2003, \$13)

Money For Nothing
Donald E. Westlake
© May 2003, Mysterious Press
294 pages, \$24.95

Happy birthday, America, as July 4th comes around again, and what could be more American than dreaming about large sums of money? Even better, what if it was, as the title of a recent novel puts it, money for nothing?

Say you're heading down a potholed side street in a large city, call it Philadelphia, and happen upon \$1.2 million in unmarked bills that's just fallen out the back of an armored truck. In a manner of seconds, you've got two bags of casino cash in your car, are driving away, and nobody's the wiser.

Is this a great country or what?

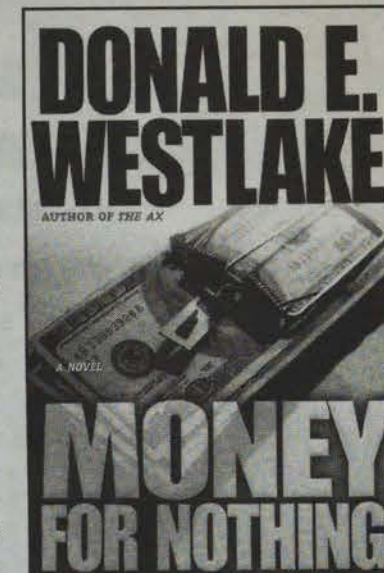
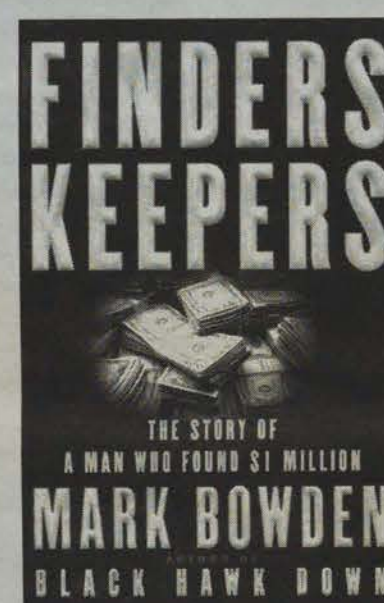
Mark Bowden has been acclaimed in recent years for his detailed non-fiction accounts of a fierce U.S. Special Forces firefight in Somalia (*Black Hawk Down*) and the hunting of a Colombian drug lord (*Killing Pablo*). Here he uses a smaller, inner-city canvas to depict a true-life tale from the 1980s, which he covered back then in a series of articles for *The Philadelphia Inquirer* Magazine.

Joey Coyle, an out-of-work longshoreman with drug problems, was "the man who found \$1 million." *Finders Keepers* is the briskly told, entertaining account of what happened next. As Bowden writes, "Sometimes real life veers just close enough to fable that it is hard not to let fantasy finish the picture. ... one of the things that kept reporters out there looking for stories every day, year after year, was a belief in miracles, in the stub-

born viability of goodness, in the ultimate triumph of the little guy."

Maybe triumph's not the right word. Coyle was almost pathologically incapable of keeping his illegal secret; he ended up telling, well, more or less everybody, including local mobsters who he decided could help him launder his loot. In the oddest example, he went into the wrong house by accident, and ended up telling two total strangers what had happened, then passing some of the money on to them.

This rags-to-riches-to-rags again story ends with an unusual trial in which Coyle was judged to have been an innocent, of sorts, driven crazy by his accidental find.



His life did not end happily ever after, but before he died, Coyle saw himself played by John Cusack in a 1993 movie titled—what else—*Money For Nothing*.

As is the latest novel from the great Donald E. Westlake, creator of both the funniest (John Dortmunder) and the most serious (Parker) criminals in fiction. Josh Redmont, the hero of Westlake's *Money for Nothing*, starts getting \$1000 checks every month in the mail. After his brief attempt to discover their source yields no information, Redmont accepts things the way they are—until, seven years later, he suddenly learns the checks have been coming because he's a secret agent in the pay of an Eastern European power. And now they're finally ordering him to do something both deadly and dangerous.

Westlake makes this odd premise make sense, but then the tone of the book shifts in the middle, as Josh's plight becomes more horrifying than bemusing. The latter sections dealing with infiltrating the bad guys' hideout (including the final shootout) aren't as interesting as the opening chapters, but even less than perfect Westlake is still better than most.

As for the movie that's probably being planned... John Cusack, who starred in the screenplay Westlake wrote for 1990's *The Grifters*, would make a terrific Josh.

FAMOUS BASSIST

Road salt and gravel, it all came up. Bouncing between the tires and fenders, shooting off down the road behind us as the car roared over the dirt. We were on our way to a benefit in the old church. It needed new doors, a heating system, maybe some indoor plumbing. Things cost money.

Three musicians were performing in the church to raise money for its eventual restoration. One was a mandolinist who had a semi-successful band that toured the country and drew moderate crowds. There was a guitarist, a bluegrass nut who played for townies and college kids in small area taverns. Then there was the bassist. His band was wildly popular yet unconventional, drawing thousands and thousands of people traveling hundreds of miles for a show. He was a cult sensation, in some circles a legend. He would be there tonight, playing with the two others for just under two hundred people, most of them locals with limited knowledge of his history. I knew better. A night of music in an intimate setting was a treat, sure. But I was there for the bassist, to see him play up close, to go home and report what I'd seen—an event that somehow slipped through the cracks of the bassist's normally pervasive, oftentimes obsessive, fan base. I was there to be amazed.

As we arrived, the empty pews of the church soon yielded themselves to members of a new congregation. My brother and I took our seats up front and watched the room fill up. The audience was mostly townspeople there to support the cause. I looked around and spotted only a handful of people who could be considered part of the bassist's usual fan base. Stereotypical neo-hippies, they were easy to spot.

Dreadlocks, unkempt beards, tattered corduroys, bulky wool sweaters. I had seen so many of them at shows that they all began to look the same. Just like the rest of us, they walked in, glanced around, smiled anxiously and found a seat.

When the musicians entered at the rear and walked up the aisle, everyone applauded. The audience shifted in the pews as the music started, tapping their boots against the soft wood floor as their heads bobbed up and down like sea swells. I could see it on the musician's faces—this was a special show. Special it was, and it ended in a flash. My brother and I stood up when the music stopped, dazed, wondering where the time went.

Minutes later we were back outside in the car. We'd been invited to the after party, an invitation we accepted without a second thought. From the window I watched the wooded Vermont countryside slide by. Over hills and winding dirt roads we drove, everything outside bathed in pale luminescence wrought by the full moon. When the car stopped we got out and walked up a snow covered walkway to a house that looked like a dream. Past the front door was warmth, and twenty or so pairs of shoes strewn over a slate floor. Down a short hallway people gathered in the kitchen, holding drinks, laughing, leaning on counters and cabinets. Someone handed me a beer as my brother made his way through the kitchen up a small step to the living room. He sat in a wicker backed rocking chair and petted a grey dog who lay sleeping on the floor. I

watched, opened my beer, and went to join him.

The house was small, but unlike any other I'd set foot in. The owner was a cabinet maker by trade, and his skill and creativity with wood lay in every nook. There were shelves lining each wall, made from weathered pieces of native Vermont trees, filled from end to end with books, their pages dog-eared and yellow with use. The living room was bordered by large bay windows looking down over the side of a hill. I looked out to see moonlight sliding down through the trees, catching the snow to light the forest floor.

People were scattered, sitting on an oversized couch in the living room, leaning on stools down a step in the kitchen. I found my brother in the rocking chair and leaned down to pet the dog. As the night moved on we made our way into a couple of comfortable chairs that looked out over the room. From our vantage point we watched the people, looking for the bassist. I was comfortable enough just being in that house, with those people, drinking my beer and chatting lightly with my brother about how amazing it was that we were at a party with the bassist. The living room was empty as we sat talking, the couch vacant. But soon the bassist appeared. Wandering over to the couch, he sat down across from us. I watched him out of the corner of my eye, trying to mask my excitement.

How do conversations begin? They erupt from somewhere uncertain, thin air maybe, then

This was more than I could have asked for. I was at a small party in rural Vermont watching my favorite musician interact with others in a way I'd never seen.

disappear as quickly as they came. And so it was that the bassist and I started to talk. Not about anything special really—music, film, the difference between Vermont air and New York City air. What I remember most is an enveloping feeling of comfort. It was as if I were talking to anyone; he could have been any one of those people in the house that night, not a celebrity, not a successful musician, just another guy. Sitting, talking, drinking beer in a cabinet maker's house. This was more than I could have asked for. I was at a small party in rural Vermont watching my favorite musician interact with others in a way I'd never seen. The people at the party were mostly thirty-something music lovers and townspeople, not the scraggly fans I was used to seeing at the bassist's concerts. None of them were here, and it was refreshing to see him moving through an environment void of patchouli and tie-dye. I felt like I was part of something real. Forget the showiness and production of a fan-packed show or the confusion and hustle of backstage. This was relaxation and quiet, set within the warm hum of quiet conversation, gentle wooden tones and soft lighting. It felt like home.

I don't remember leaving that night, only walking out the door into the cold and being surrounded by moonlit snow. After that my mind cycles back to the beginning, an endless memory-replay. And though that night has ended—weeks have passed, even months—a part of me stayed inside the house, cradled in its warmth, sitting in an overstuffed chair talking with the famous bassist.

— Michael T. Bove

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Hip-Hop Nation

By Lee L'Heureux

Why is the Hip-Hop Dream so Tough These Days?

This is a tough question to answer but day after day I see people get discouraged or even go broke because they banked on making money by making music. To be fair, it is not just these days that the hip-hop dream has been so difficult to accomplish but lately it has become harder and harder to actually succeed. In what will become a mini series over the next few months I will try to break down how the culture has changed, why it is that people fail, and begin to look at a road map for success. While it is no surprise that the riches Jay-Z has is as much of a long shot for each rapper as making it to the NBA is for young basketball players even being successful in the underground scene is becoming a long shot. This series is not intended to advise the part-time musician but instead, I hope, will serve to educate any new emcee looking to break into the game and earn a living by making music.

same rebellious expression that sells records and perpetuates the cycle drawing more and more people towards hip-hop. I believe that as more people became involved the overall talent level began to decline which not only decreased the quality of music but made hip-hop look much easier to up-and-coming emcees. Today, there are very few fans of hip-hop as everyone is, or thinks they are, involved in the industry in some way. And if they are not involved in the industry they find ways to cheat the industry, for instance by bootlegging music.

Many people classify rap into, at a minimum, two sub sections: commercial and underground. This influx of people into hip-hop has had the largest effect not on those aspiring to be Jay-Z but rather on those trying to be successful on an underground level. It is true that there are just as many failed rappers aspiring to be commercial stars as there are those trying to succeed as underground artists. However, the

Instead of a culture we now have an industry.

With the pop success of today's rap artists it is no wonder why the culture of hip-hop has changed. Instead of a culture we now have an industry. It is definitely true that there are still purists representing the realist forms of hip-hop. However, the number is definitely dwindling and as the dollar figures continues to grow and hip-hop itself continues to age, more people and generations will become detached from what it is that brought the culture of hip-hop to such a prominent level in the first place. Hip-hop is popular because while it combines the four aspects (emceeing, the DJ, graffiti art, and break dancing) it also brings together races, cultures, ages and all other varying characteristics. The underlying theme that brings it all together is that of expression. Hip-hop allows people to freely express whatever they feel is necessary to express. Artists like Mobb Deep express guns while others like Sage Francis may express political situations. Of course these are oversimplified examples but they do show that there is a wide range of topics where hip-hop meets expression.

Just the term expression is also oversimplified as it is rebellious expression that actually draws people to hip-hop. It is this

big difference is that when a new artist shoots for the top and loses they are oftentimes flushed out of the industry because by shooting for the top and failing many connections are burned and lots of money is spent. On the underground level artists continue to try and try to make it to the top. While it is their right to continue to put all their time, effort and money into being a star ultimately most are failed from the beginning because the game plan was weak or non-existent. It is not possible any longer to get demos played or to put a record in the store and have it sell.

Next month I will look at why it is that the same game plan used five years ago no longer works today, or more specifically why it is that so many people are failing these days.

Questions, comments, concerns are always welcome to 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 WRED and he is also the East Coast director for ESP Media.

"Correct me if I'm wrong, but hasn't the fine line between sanity and madness gotten finer?" —George Price

Got Funk?

By Eric Poulin

Up All Night The John Scofield Band (Verve)

For the first time in his years on the Verve record label John Scofield has released two consecutive albums with (virtually) the same backing band. The recently released *Up All Night* is the follow-up to last year's *Uberjam*. The band has remained intact for the most part, with the only change being Andy Hess' replacement of Jesse Murphy on bass. The rest of the rhythm section is the same: Adam Deitch on drums and Avi Bortnick on rhythm guitar. As you may or may not recall, on *Uberjam* I had claimed that Scofield had found his best backing band since recording 1997's *A Go Go* with Medeski, Martin, and Wood. And I'd be hard-pressed to say that either of the two albums released between *A Go Go* and *Uberjam* was better than those records, however on *Up All Night* it feels like Scofield may be stretching the band's appeal a little thin. Don't get me wrong, Scofield's melodic sensibility remains and his soloing is rarely less than inspired, not to mention Adam

A limited retrospective of Scofield's recent albums:

2002—*Uberjam* (Verve)

Great band, ultra-tight grooves, and some nasty space-funk. An inspired effort all around. (Highlights: "Ideofunk" and "Uberjam")

2001—*Works for Me* (Verve)

This album features an impressive line-up of jazz heavy-weights including Brad Mehldau on piano, Christian McBride on bass, and Billy Higgins on drums, however the chemistry is less exciting than you'd expect. But some smart heads and good solos make this record interesting. (Highlights: "I'll Catch You" and "Heel to Toe")

2000—*Bump* (Verve)

Here Scofield continued his groove-oriented explorations with a line-up of guest musicians including Deep Banana Blackout's Eric Kalb on drums and Chris

Wood on bass, among many others. However, the musicians backing him sound a little too much like studio musicians (which they were for these sessions) rather than a live band, which in turn rendered this record a little too sterile a follow-up to the warmth of *A Go Go*. (Highlights:

"Three Sisters" and "Blackout")

1997—*A Go Go* (Verve)

One of my all-time favorites. The match-up of Scofield and Medeski's soloing pushes both to new heights and in the process produces some of the finest recorded solos from each. (Highlights: "Chank" and "Green Tea")

1996—*Quiet* (Verve)

Like the title suggests, here we have Scofield mining a quieter more introspective sound. Acoustic and mellow, a great late-night album. (Highlights: "After the Fact" and "Bedside Manner")

Eric Poulin is the drummer for the Apocalypse Brass Band (apocalypsebrassband.com) and DJ of Sound Contraposition airing Monday afternoons from 1:30 to 3PM on 90.9 WMPG. You can email him at epgofunk@hotmail.com.

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"We don't see things as they are, we see things as we are." —Anais Nin

Deer Isle Fest

Since it's approaching a third birthday, it's about time I mentioned the Deer Isle Jazz Festival, to be held in Stonington this year from July 25 to 27. This event, convened at the Stonington Opera House and nearby Reach Performing Arts Center, has booked some first-rate artists in its short history and the 2003 edition is no exception.

Linda Nelson and the folks at Opera House Arts have scheduled vocalist Luciana Souza, performing work with guitarist Romero Lubambo from her highly-acclaimed *Brazilian Duos* disc on the 25th and backed by the Fred Hersch Trio on 7/26. Souza has raised her profile considerably in the past couple of years through three exceptional discs on the Sunnyside label and guest shots with other artists (she figures prominently on John Patitucci's excellent new Concord CD *Songs, Stories and Spirituals*). She's about as good as it gets with traditional and jazzed-up Brazilian music. The challenge of this festival appearance will be to hear how she sounds with Hersch, a player steeped in the Great (North) American Songbook tradition—not always a comfortable area for this singer. Indications from the two cuts on which the pianist appears on Souza's new disc *North and South*, though, are that they may have found common ground—still more to the south than north, I must say.

Before being joined by Souza on 7/26, Hersch will play a set with his trio and that should be, as they say, wicked good. Hersch's latest album *Live at the Vanguard* is still a front-runner for my annual top ten list and although the drummer (Mark Ferber) will be different from the disc, the pianist will be once again accompanied by bassist Drew Gress, a major voice on his instrument. Within this trio set, somewhere, may very well be the peak of your summer music experience.

If not, then maybe the next night will get you there. Joe Lovano's Quartet (members unannounced) will set up at the Reach Center. Lovano's perhaps the best all-around sax player extant

and, having seen him in various contexts over the years, I can pretty much guarantee that he'll be somewhere in between good and great, even if he's having an off night (if he ever does). His latest disc, *On This Day* (Blue Note), also recorded live at the Vanguard in NYC, is a large ensemble affair but nonetheless clearly confirms that the master is still blowing his hop-and-beyond musings with great skill and spirit.

The Festival also will feature Blue Hill native Bill McHenry, deservedly a darling of New York critics, matched up with guitarist David Tronzo and some local players.

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Jazz

A little extra space left over for some noteworthy discs that have become resident on my "good new stuff" pile:

Toshiko Akiyoshi has stuck with her classic big band approach through thick and thin, writing and playing whenever she could. Her latest CD, *Hiroshima: Rising from the Abyss* (True Live), does justice to the heaviest of subjects while conveying a hopefulness and swinging exuberance that has always characterized the pianist's work. Husband/saxophonist Lew Tabackin pulls off several beautiful solos on this important album recorded live in Japan.

Akiyoshi's former husband, Charlie Mariano, has released his first disc in a while. *Deep in a Dream* (ENJA/Justin Time) places the veteran alto saxophonist in a quiet quartet setting for some carefully crafted blowing that's full of the kind of feeling that only an experienced musician could summon. Sit back, listen and learn.

Ted Nash goes further inside than you might expect from his previous discs with *Still Evolved* (Palmetto). But he brings along a stellar crew, including Wynton Marsalis and Matt Wilson, for some impeccably executed mainstream jazz. Pretty straight but still very solid!

Pianist Satoko Fujii is out with a new quarter disc called *Minerva* (Libra). It's mostly another adventurous offering but also contains lyricism and moments of a powerful cohesion ("Weft") that refresh, not that the more challenging passages don't work their own magic. Her discs are almost always a treat and this is another strong one



Satoko Fujii



CD OF THE MONTH
Phantoms
Virginia Mayhew

Perhaps folks who've had the chance to hear her live had a clue that this new breakthrough disc was coming from saxophonist Virginia Mayhew. After all, her quartet has been working together, off and on, since 1996. But, knowing her work only from her previous recordings, the new *Phantoms* (Renma) just about knocked me over.

The key to the success of the new disc is, in a sense, an absence. There's no piano. But I don't think it was stolen. I think Mayhew wanted to open up the tonal middle of her music and let her tenor and soprano, Ingrid Jensen's trumpet and flugelhorn, Harvey S. (aka Harvie Swartz) bass and Allison Miller's drums have free rein to pursue less well-defined harmonic routes (and roots) toward the same ends, which turned out to be exciting, edgy jazz.

With this sonic concept, free groups like Masada and

those of Ornette Coleman will come to mind. But San Franciscan Mayhew likes to reference the chords more overtly than many such bands. The results keep things a little more accessible even as you recognize there's some real risk-taking underway here.

Mayhew's own "Monterey Blues" is an early favorite for me, with its solid bass ostinato leading to a sassy theme from the horns. Mayhew's solo struts on top of Miller's funky-up beat. Mayhew's formative years working with Al Grey undoubtedly serve her well here. Jensen asserts a more abstracted approach, working up a head of steam before S. cools it down again to a simmer for a start and stop passage that will have you finding it very difficult not to get up and move.

The classic "I'm a Fool To Want You" develops chamber sonorities, with S. bowing

beneath a carefully voiced soprano/flugelhorn line. Miller's tappings ground the piece which reinforces all the longing and regret contained in the standard tune's somber reflection. Mayhew's soprano also shines on S. "Facil," a Latin piece that confirms the sublimities possible within the pared-down instrumentation of this disc.

Monk's "Rhythm-A-Ning" is given a New Orleans-style back beat that provides an excellent launch pad for some tough tenor from the leader while her own "Live Your Life" exploits a long-toned melodic hook to great advantage. Steve Swallow's "Babble On," a sort of hard-bop-meets-the-avant-garde romp, features stellar work from Mayhew and Jensen, the latter switching from muted to open horn midway through her solo.

Every cut is interesting, very well played and highly enjoyable on this disc which brings Mayhew fully into the ranks of the important new voices in jazz.

"If all the world's a stage, I want to operate the trap door." —Paul Beatty

Jason Wilkins: NAKED IN PORTLAND

Interview by Catherine Berce

Catherine Berce recently sat down with Jason Wilkins to discuss his pop musical, *Naked In Portland*, which will make its debut at Portland Stage Company in the Fall of 2003, as well as his upcoming benefit show at the St. Lawrence Arts and Community Center in Portland.

Catherine Berce: You've written a musical, not a small undertaking. What made you want to take on such a project?

Jason Wilkins: I've written songs for about 15 years now and I've written for newspapers and I've written for kids and I've written a novel. Basically I had written everything but a musical. It's interesting enough to write songs from your own point of view. But it gets boring after awhile and you get sick of yourself. I wanted to write from various points of view and try to advance a plot while I was at it. And it wasn't until I got half-way through the damn thing that I realized how hard it was going to be to stage it. If I had realized it earlier, I might not have done it, to be honest. But I'm glad I did.

CB: Can you give us a basic idea of what *Naked In Portland* is about?

JW: It's called *Naked In Portland* and there are obviously it's set in Portland and there are three main characters, all of them young women, who have something to do with the local arts scene. And it has to do with their relationships and their relationships with their own bodies and the way that one influences the other. They're artists, the three main characters, so they all end up doing some modelling for one reason or another, they have to do it. They each get naked for artistic reasons. One of them is a figure model. One of them has to do a naked self-portrait for art school, which is a long story. And another is a photographer who can't get anyone to model for her, so she just takes pictures of herself. The whole thing is a metaphor for emotional nakedness, really. Because dealing with one, you're going to have to deal with the other. It takes a certain sort of courage to pose nude. It takes another sort of courage to face up to what scares you in your relationships. Dealing with the one is just a way of getting to the other one.

CB: Women and how they feel about their bodies, this seems to be a pretty big focus in the musical. Now you know that some people will naturally ask the question, with what authority can you, a man, write about women and their body images?

JW: Well, I could do a story about men and body image, but frankly it doesn't interest me very much. Men do have issues with body image, but our whole culture isn't built on half-naked men selling everything under the

sun. You can't look at an advertisement, you can't watch TV, you can't watch a music video without seeing scantily clad Amazon women selling something. Women have to deal with that everyday of their lives. Most men and most women have unrealistic expectations of what women are supposed to look like...

CB: ...And unrealistic expectations of what their relationships are supposed to look like, too...

JW: Exactly. Women have a hard time feeling good about themselves, in

figure, you call a show *Naked In Portland*, you're going to get a lot more attention immediately because Americans seem to have a fascination with sex and also a great terror of it. Once you put the word "naked" in the title,

you're going to get attention. The idea is to get people into the theater with the title (a sort of titillating title) and then give them a feminist musical. I'm hoping to trick at least a few people who are just looking for some T&A and make them think.

CB: How

"It takes a certain sort of courage to pose nude. It takes another sort of courage to face up to what scares you in your relationships. Dealing with the one is just a way of getting to the other one."

their own skin, and they worry about how the people in their lives are reacting to the way they look. As far as whether I have any authority, I'm a writer and I can take whatever authority I want. I can write about whatever I like. And I'm not about to ignore half the human race, especially the interesting half.

CB: And you're right, our culture is very focused on an ideal of female beauty.

JW: Well, that's kind of the point of the musical. The show is called *Naked In Portland* for two rea-

important was it to you and to the plot that the show be set in Portland? I don't

know that there are many musicals that have been written about or set in Portland. Yours may be the first.

JW: Well, there are those Pork Town shows that Stone Pinhead Ensemble have done. Those are set in Portland. But other than that, I can't think of any. After I finished it, I realized that I'd set it in Portland but you could really put the story in any small city that has an art school, a café, and an alternative newspaper. It's



Photo: Michelle Poulin

"After I finished it, I realized that I'd set it in Portland but you could really put the story in any small city that has an art school, a café, and an alternative newspaper."

sons: first of all, it suits the material. Because the story's about body image and the way the female body is objectified and the way that affects females. Then there's the whole emotional nakedness. And also, it's a trick. You

not like you need lobsters and puffs to do the show. I wanted to set it here, though, because I wanted people to immediately relate to it. If you set a story like this in New York, no one would care—it wouldn't be a

story. But the Puritanism runs a lot thicker here. Though I think the story could take place anywhere. I've been thinking of lopping off the last two words in the title and just calling it *Naked: A Musical* and trying to send it out to festivals and theater companies and franchise it out. You'd have *Naked In Fresno* or *Naked In Madison* or *Naked In Saskatoon*.

CB: Do you have plans for a full scale production of *NIP* in Portland?

JW: We've done a couple of staged readings and have had a CD-release party and the plan right now is to do a full-scale production with a band and full cast and costumes at the Studio Space at Portland Stage Company in the fall. Probably late September, early October—we don't have a specific date yet. People who have expressed interest in being in the production are Lisa Muller-Jones and Barbara Truex, who are both with Mad Horse Theater Company. And Emilia Dahlin, who's a folk singer of some note. I'm still trying to cast a mix of singers who can act and actors who can sing. It looks like the *Frodo Caper* or members of the *Frodo Caper* will be the orchestra pit band. And I'll be in the pit band with my guitar. The director of the entire show will be RJ McComish. He's directed some shows at Portland Stage Company and was their Literary Manager for a time. I really like his work and I feel ridiculously lucky to get him involved because he has a lot of experience working with new scripts and making them stage-worthy.

CB: And soon you also have a benefit show coming up at the St. Lawrence Arts and Community Center?

JW: I asked a lot of my songwriter friends to come and play a benefit at the St. Lawrence on July 24th. We're calling it "Naked Folk at the Church." It's just going to be solo acoustic performances with the idea being to fund the production of the musical...maybe allow us to hire a stage manager. So far on the bill, we have Nancy Cartonio, Jud Caswell, Glenn Torrico, Heather Caston, Barbara Truex, and Alison Violette. The St. Lawrence has been a real big help. And we're also angling for some grants and local sponsorship.

CB: There is one final question that I feel compelled to ask. It's a question weighing on the minds of all of our readers, I'm sure...just how much actual nakedness IS there in *Naked In Portland*?

JW: Of course you have to buy a ticket to find that out.

"Naked Folk at the Church" A Benefit for the musical, *Naked In Portland* July 24th 7:30pm at the St. Lawrence Arts and Community Center, 76 Congress Street, Portland \$10. For more information, www.nakedinportland.com

"Any event, once it has occurred, can be made to appear inevitable by a competent historian." —Lee Stry Allen

THE KINGPIN WRECKING CREW

Groomed for Success

By John Berry

Don't you love it when a band completely blows you away unexpectedly? Music enthusiasts live for this feeling. You know that moment you realize that the CD or live show you are listening to is exactly what you have been hoping to hear. The sudden tingling of that sixth sense that alerts you to realize, "This is something real, something different, something special, THANK GOD, THIS IS IT!" In this case the cause for excitement is The KingPin Wrecking Crew, the band at the center of a deafening buzz of rave reviews, record label interest, and dynamic live performances. With one of the fastest growing grassroots followings in the Northeast, The KingPin Wrecking Crew is dropping jaws and raising eyebrows of fans and critics with their infectious alchemy of rock infused hip-hop soul. Both their critically acclaimed debut release *From The Roots UP* and their musical precision live seem to indicate that The KingPin Wrecking Crew is poised to take us on the musical journey we have been hoping and waiting for.

Think about any band that is endowed with any significant legitimacy or longevity. What are the traits that set them apart from the exhausting soulless dirge we are so sick of, or even those who are good but just not "IT?" It is evident that there are several tangible and intangible qualities that culminate in the ever so elusive X-factor (that essence that allows us to appreciate a musician or band regardless of style or genre.) Love of one's craft, sincerity, talent, focused direction, savvy, and cohesion both live and in the studio are a few essentials. Thankfully, The KingPin Wrecking Crew possesses all these elements and many more in spades.

KingPin's sound is inspired by a wide array of musical styles and genres. By infusing the roots of jazz, funk, and old school hip-hop with futuristic rock adventurism, these five musicians have found their signature. One of the most intriguing phenomena about this sound is that their musical sense of adventure in no way compromises any of the music's accessibility or popular appeal. With hooks and grooves so relentless only truly seasoned musicians will notice if what they hear is in an odd-time signature or a jazz progression. To put it plainly, KingPin possesses the gravitational pull of a tractor beam.

It is quite intriguing how I arrived at these contentions. I received a call from a publicist friend of mine who wanted me to review a fairly prominent national act (who will remain nameless) who were going to be in town. I agreed. Upon arrival I was told the opening act would be starting soon, so I got settled. Nothing could have prepared me for what happened next. Without warning I was immersed in the rich depth of KingPin's musicality. I felt like Alice tumbling down the rabbit hole, as KingPin evoked images of Incubus, The Roots, and Radiohead. For the next forty-five minutes KingPin's energy and dynamics were relentless. These guys seemed to be lost

somewhere inside the music, completely caught up in the ebb and flow of sounds they were channeling. After the dust had settled and I composed myself, I immediately shoved my way through the sea of people to their merchandise booth and purchased their CD. I then returned to my perch to catch the next act. They started and they were good, but it quickly became evident that they had just been so ridiculously upstaged it wasn't funny. By now the KingPin CD was burning a hole in my pocket, so I decided to head to my car and give a listen. Again I caught myself shaking my head and smiling at their infectious innovation. At this point it did not require me to be a rocket scientist to realize, "This band is extraordinary!"

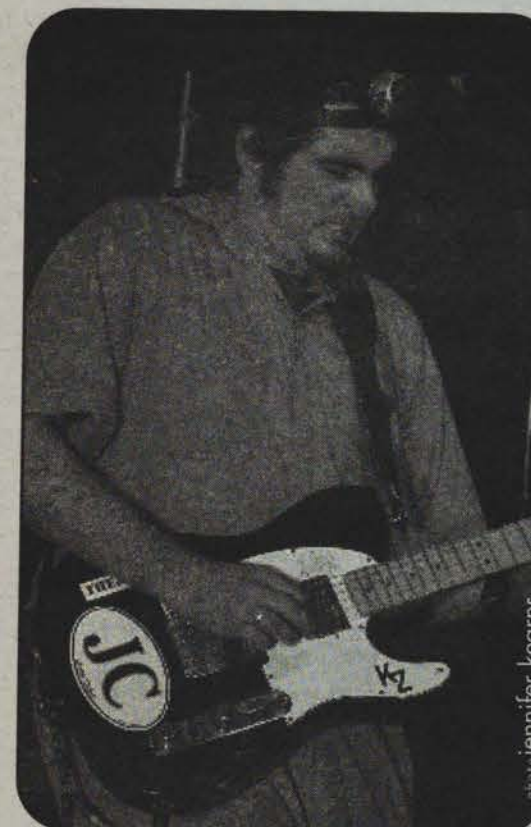
"This album is exquisite!" It is refreshing to hear true musicianship apart from the over-produced and excessively Pro Tools altered crap that is all too common in music today. Much respect due, KingPin's attention to detail has afforded them a consistent yet beautifully dynamic range between the studio and the stage. Start to finish *From The Roots UP* is a tribute to the band's vision and eclecticism. For example, "The Day The Robots Came Alive" would be the ideal lead single for the final *Matrix* film, calling for us to free our minds and live, with insightful lyrics and an interlocking blend of jazz arrangements with bone jarring rock-groove. Brilliant. While "Dark Clouds" integrates smooth overtones of jazz, and hip-hop with an undeniable R&B chorus hook that is simply sublime. Guest vocals by Adrienne McCann provide a slick Erika Badu vibe, while backing vocals from Katrina Anderson and Tony McNaboe make this song impossible to resist. I could give the play by play for each song in-between, but believe me; you would rather just pick it up for yourself.

My opinions are in good company. The KingPin Wrecking Crew recently signed a national distribution deal with Grassroots Music for their debut independent release *From The Roots UP*. Sources also indicate that KingPin is garnering significant record label interest, having already turned down at least two deals that were not what they wanted. In light of developments such as these, word is that KingPin has entrusted the development of their booking, management, label, and promotion team to a prominent entertainment lawyer from Nashville who represents some pretty heavy hitters in the industry.

Further analysis of this band reveals that they are truly students of the game. During an interview with DJ Shawn Jeffrey on 94.3 WCYY's *Spin*

Out, vocalist and guitar player Doug Elder explained some of the fundamental tenets of KingPin's philosophy. "We just want to grow in every way possible, (especially spiritually), as a band, as people, and to really continue to enhance our vocabulary as musicians so we can express ourselves effectively." In their development of the universal language the boys attempt to mutually challenge themselves and the audience to connect. Elder is stunning with impassioned vocals and commanding guitar playing. Vocalist/DJ Joe McCann's urban poetry is delivered with both power and grace. Karl

"Moral indignation is jealousy with a halo." —H. G. Wells



Anderson provides melodic and rhythmic dynamite on keyboards (Hammond, Rhodes, and Analogue Synthesizers). Their rhythm section is as solid as a brick wall with drummer Darren Elder steering the band through hairpin turns and changes with unrelenting groove and feel while Ty Monroe provides pockets of Jurassic proportions on bass. Each one of these guys is a pretty prolific individual player in his own right, but something even more moving occurs when they play together. They are one.

It is additionally noteworthy that these young men in the middle of all this beautiful madness, maintain very compelling humility and positivism. If you listen to their lyrics or speak with any one of these gents (all of whom are very accessible, I might add) you will learn that they are all Christians. "Christ has changed my life and the lives of all the guys in the band, and we are so

"We just want to grow in every way possible, (especially spiritually), as a band, as people, and to really continue to enhance our vocabulary as musicians so we can express ourselves effectively."

thankful for that, that's the essence of what the songs are about," explains drummer Darren Elder. "We truly respect what anyone believes and want to be sensitive to that, we just want to say, Hey, His love is beautiful and it sustains us."

While many of today's Christian artists seemingly seek to do little more than churn out a soundtrack for youth group, without consideration or understanding for the multitudes outside their target audience. Artists such as P.O.D., Stavesacre, Switchfoot, and yes The KingPin Wrecking Crew, are accessible and sincere in sharing life experience through their songs. Far from being choirboys, KingPin's lyrics speak poetically of life and death; love and loss; pain and perseverance; hope and regret; anger and forgiveness, in language that lets you know they have been there and they can relate.

KingPin is groundbreaking, eclectic, and precise with music that will stand anywhere, with anyone, and a message of love that is credible and refreshing. A friend and colleague of mine recently referred to The KingPin Wrecking Crew as representing some of "the best of what the future holds for intelligent music that is readily accessible." If you ask me the future is now. You should make a point to see these guys ASAP. The KingPin Wrecking Crew is not only in ever increasing demand regionally but nationally as well. They will be hitting the road this summer touring out to the Mid-West and back. So keep your eyes open for when they are going to be in your area, you don't want to miss them.

John Berry is a freelance writer who reviews live and recorded music both nationally and internationally. onpointpen@yahoo.com



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THE FROTUS KEEPS ITS COOL

By Jason Wilkins

"Everything is harmonious and wonderful in Frotusland,"

says Joey Boucher. That statement makes a lot more sense when you know that Joey Boucher is in a band called the Frotus Caper, and that the band is about to release a new album. Entitled *Lose Your Cool*, the latest Frotus CD is scheduled for a late July release, and the band is quite happy with it.

The Frotus Caper is a peppy pop quartet consisting of Boucher (guitar & keyboards), Chad Walls (bass), Chris White (lead guitar) and Dave Ragsdale (drums). All four members of the band write songs. *Lose Your Cool* refines the established Frotus formula of catchy melodies, cool chord changes, and quirky lyrics such as "like Yogi and Boo-Boo / I'm wise, but I lack virtue." Portland scenesters Nick Bloom (Dulce de Leche) and Matt Robbins (King Memphis) make guest appearances on the disc.

Three-fourths of the Frotus sat down for an interview while wrapping up recording at The Studio in Portland. Joey Boucher took the lead in answering questions until Chad Walls and Chris White were able to rustle up some much-needed grub.

Jason Wilkins: Not many four-piece bands contain four songwriters. How do you all decide what songs to put on the album?

Joey: Everybody's pretty diplomatic about it. Everybody seems to be nice about playing nice and waiting their turn. It tends to be that whoever has the most enthusiasm for any given project, any given song, tends to see it through to the finish.

JW: Three Portland bands have done all-Beatle cover shows in the past few years: Rocktopus, WOW and the Frotus. Do you know those other bands at all?

Joey: WOW, a little bit from crossing paths in the studio with them. And Spencer (Albee) I've known a long time. Spencer's a huge McCartney fan, and so am I. He's got an amazing sense of humor, big pop sensibilities as a songwriter.

JW: All three bands seem heavily Beatle-inspired.

Joey: That kind of (songwriting) foundation, I hope will always be around. There's such a wide range of styles...when you say something is Beatle-based, it's not necessarily guitar/bass/drum songs, it's about pop structure, and I hope that never goes away.

JW: Of the three bands, the Frotus was the only one to do a Beatles show with the Atlantic Chamber Orchestra. What was that like?

Joey: It was neat. It was actually a really challenging thing to do, because they do speak in a very different musical language. They had an arrangement of Beatles songs, with the score. I ended up going to visit a friend of mine in Massachusetts, a composer, and he talked me through the score. We sat at the piano and I made marks on the score, speaking a language that pop musicians can understand. Because the four of us know the Beatles stuff so well, we were able to adapt it easily enough...we had one day of

rehearsal with the orchestra, an afternoon of rehearsal and then the show that night. It was interesting for them.

This was in the November right after September 11th. So we decided, at the beginning of the day to do "Imagine" as a little "Let's calm down, everybody, and live in peace." I charted it out real quick and was handing papers to everybody. And the orchestra was just watching us going "No, do the 'shu-ta-ta-taboom' thing on the drums, and on the bass do the 'whonk-a-doom' and the orchestra's just staring at us, saying "You guys are NOT supposed to do that."

JW: Are you sick and tired of being compared to that guy from Bare Naked Ladies?

Joey: (laughs) Yeah, I'm always confused with the bass player for Bare Naked Ladies, which is not good. When I first heard Bare Naked Ladies, I thought, "These guys are great! What a sense of fun these guys have in songwriting!" I was playing it for people, and it was like "Joe, you narcissistic fool, he sounds like you. That's why you like it." That's not why I like them but...songwriting-wise, his influences are the Beatles and Elvis Costello, so again it was all coming from the same kind of background.

JW: One track from the new album, "Hello Cruel World," sounds like a real homage to Costello.

Joey: When I first discovered Elvis Costello as a songwriter, I started to really appreciate wordplay. And I wrote that song as a pure exercise. I started with the rhyme scheme, and once I got through the first verse, I tried to keep it up to three verses and keep a logical storyline going. If you like Elvis—just ask John Wesley Harding—eventually you're gonna sound a little like him. But there are worse

people to sound like. I could try to sound like Brett Michaels...but I don't.

JW: Another one of your songs on the new record—"He's Not That Strong"—won't be accused of sounding like Bare Naked Ladies, mostly because you asked Dave Ragsdale to sing it.

Joey: When I first heard Dave's solo material...I just loved everything. He was speaking the same language as us, he had the same background. He was a real, studied pop historian. So I had this song, which I had recorded as a demo a long time ago, and it just had Dave's voice written all over it. It's a rockabilly song, and Dave used to play with King Memphis. It also has a little swing to it, and Dave's a swing dance teacher. Dave was the fit.

JW: Chris, your songs have titles like "Emotional Genius" and "Big Belt" and "Virtuous." Autobiography?

Chris: Actually, since I've been in the Frotus Caper, I've really for the most part attempted to write songs FOR the Frotus Caper. Most things that I wrote previous to that were all really dark and dreary and self-loathing. The first song I really attempted to write for the Frotus Caper was "Emotional Genius," which is a love song, but it's silly, it's cute. It's quirky, and that kinda worked. I've used it since then, that same kind of approach. So with "Big Belt"...I don't know what I was thinking. I was trying to create the tale of some astronomical battle between humankind and the elements.

JW: So, the "Big Belt" is Orion's belt?

Chris: Yeah, exactly. It's silly, it's fun, it's completely from left field. "Virtuous" maybe is a little more autobiographi-



photo: James Beer

cal. Sometimes I get a really strong sense of what a song should sound like, and those are the ones I keep to myself, because it's really not fair to say "You do this and you do that." Sometimes I'll have an idea and I just can't seem to complete it somehow, and those are the songs I'll bring to the band, and they all add their parts, and amazing things happen.

JW: How do your songs come about, Chad?

Chad: Usually, when I write, it starts with an idea. Like the song "Present Perfect" really just came as "I wonder if I can write a song using only English grammar terms, and turn it into some sort of love song." So I challenge myself that way, by creating a format and seeing if I can plug in the holes after.

Every time I write a song, I do it in a place where I'm not supposed to be writing a song. Like I wrote "What Was We" when I was sitting at a teacher's conference, in the back somewhere, bored out of my skull. I wrote "Present Perfect" while sitting in one of my grade school classes. It's the only way I can write—when I'm not supposed to be writing.

I usually write the words, and then try to create a melody out of the words, make sure the syllables sort of line up. Then I grab a guitar and try and figure out the chords underneath. I actually really don't complete the song. I always bring it in with the melody and the chords, and then bring it to the band...when you walk in with a song completely done, I think it's disappointing to everybody else. If the parts are already written, there's no fun in that. It just becomes my song, instead of the Frotus Caper's.

Joey: I have no problem doing it. (laughter) "You do this, you do that. Did I say you could ask questions?"

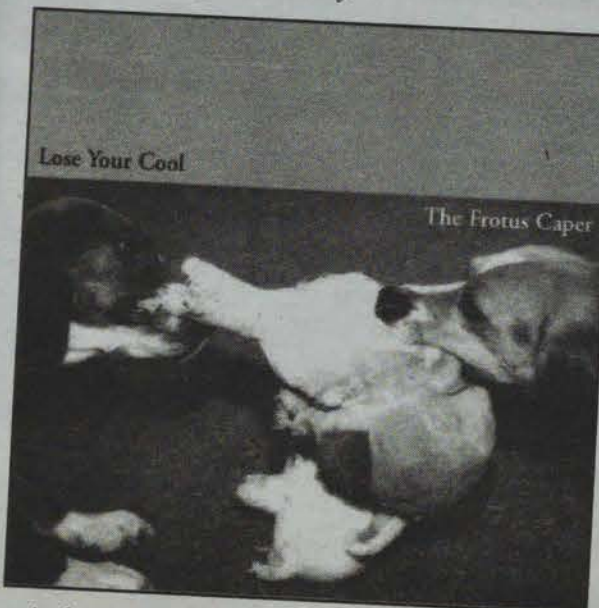
JW: Chad, since you don't sing, who decides which

band member will sing your songs?

Chad: I always pick. Dave had to sing "What Was We," 'cause Dave's got a little bit of twang to his voice. "Present Perfect" for some reason sounds right when Chris does it. And "Frotus Versus The Devil," that song, I wanted to write something really serious (laughter). Like, okay, I'm gonna tackle eternal damnation...

Chris: And then give it a really silly title.

Chad: Yeah! "Wow, this is gonna be really deep..." And then I realized it could not happen, especially if I'm writing it. So I like the fact that Joe's voice doesn't fit the subject matter of that song at all, really.



And Dave's songwriting—it's so funny, Dave underestimates his ability to write songs. Not that he doesn't have any confidence, but he always says, "Yeah, I've got this old chestnut..." And then he'll present it, and we'll say "Wow,

that's really good," and he's always pleasantly surprised.

"What Was We" was really musically arranged by him. I wrote the melody and the lyrics, and then he did most of the music. For some reason he really took to that song. And it sounds a lot different than I thought. I was going for something off of "Summer Teeth" by Wilco, and he put the tempo down and sort of made it sad...like something off of "Pet Sounds."

JW: So, where does the Frotus go after the new album comes out? Do you guys have a plan for world domination?

Chad: I think realistically, as a band, as far as success...we don't see ourselves as a band that's gonna sell thousands and millions and trillions of records, ever. But I always admire people like Billy Bragg or They Might Be Giants, who have found their niche in the music industry, and have a following.

Joey: The place we'd like to be playing are colleges, which we've done a little bit of, I think that's where people are most receptive to what we're doing. Playing bars is fun sometimes, but being there to sell beer gets kind of old.

Chris: My plan for world domination is just to make so much music that eventually somebody has to pay attention to it. "Have you ever heard of these guys? It's funny, they have THIRTY-EIGHT ALBUMS!"

Frotus Caper will be playing, and releasing their new album "Lose Your Cool" on July 26th at Rina's in Portland.



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STANLEY DURAL DARES YOU NOT TO DANCE: BUCKWHEAT ZYDECO

By Rex Rutkowski

So you say you can't dance? Stanley "Buckwheat" Dural says just try not to when he brings Buckwheat Zydeco, his instant party, otherwise known as Zydeco and Cajun music, to Maine.

"People are going to get high energy when I play. It's aerobics. It'll shake some pounds off you and you won't have to spend too much," grins this magical musician who was asked to play both the closing ceremonies of the 1996 summer Olympic Games and one of President Clinton's inaugural parties.

Eric Clapton, U2, Willie Nelson, Mavis Staples, Los Lobos and other artists have shared stages with him as well as recorded with the Louisiana native. Dural won an Emmy for "Outstanding Music Composition/ Direction/ Lyrics (Sports)" for the CBS show, *Pistol Pete: The Life and Times of Pete Maravich*. The show used five songs from the band's album, *Trouble*. Live versions of four of the songs can be found on the band's first-ever full-length live recording, the new *Buckwheat Zydeco: Down Home Live*. "What You Gonna Do," one track from that CD, was the theme music

for the 10th anniversary season of *Comic View*, BET's number one rated series. Every episode opened and every commercial break returned with the *Comic View* dancers and audience dancing to Buckwheat's music.

Zydeco blends Afro-Caribbean rhythms and folk music with blues and soul, rock, country and the French-rooted Cajun music of the Creoles white neighbors.

"It's a very, very unique type of music," says the accordionist. "If you've never heard it before, I'm pretty sure you will be back. That's what the music does. It's happy music. If you're not a dancer and don't move anything when you listen to it, something's wrong. You need to go see a doctor," Dural laughs heartily.

A party can break out anytime anyone picks up an accordion, he adds.

Dural is once again taking that party on the road, spreading the good Creole word.

"I have all generations of people. I perform to all generations," he says.

He knows he is offering "a pretty rare type" of music. "At one time it was kept in one part of Louisiana for many years and generations. Now throughout the years

we're exposing it to different people, cities and countries," Dural says.

The artist has set a challenging goal for himself. "This music still don't get the air-play of all the other types of music. That's my goal, to have Zydeco be in the bracket of any type of music. It's music, but you have radio stations that don't play it and haven't heard of it."

He certainly is doing his part, taking the music to anyone who will hear it. He's had impressive teachers.

The son of a Zydeco accordionist, he was raised in the culture, while also taking in Lafayette's blues and Gulf Coast "swamp pop."

He actually started his professional career as an R&B sideman, playing keyboards for such people as Joe Tex, Barbara Lynn and Gatmouth Brown. In 1971, he began fronting his own R&B band—Buckwheat and the Hitch-hikers. The repertoire includes Parliament Funkadelic and Earth, Wind & Fire. Zydeco and his group had a regional hit in "It's Hard To Get."

When the demand grew for Zydeco bands, he was invited to play organ for the late Clifton Chancier, the king of Zydeco. "If it hadn't been for him, I wouldn't be where I am," he says.

Following three years of touring, recording and accordion apprenticeship, Zydeco left in 1979 to lead his own group, Buckwheat Zydeco and the I's Sont Partis Band.

As Chancier did before him, Dural blended traditional Creole Zydeco with the latest black-contemporary styles. In 1987, he was signed to Island Records, becoming the first Zydeco artist to appear on a major label.

"You smile when you pick up the accordion," says Dural. "The accordion has been here for centuries, but people seemed to walk away from it. I'm an organist by trade. That's what I played until 1979. I didn't want anything to do with the accordion. I thought that was meant for my dad, the older generation."

He says he gave the accordion a try for his dad. Now the instrument is making a comeback. "Exactly," says Dural. "So many people say You really helped me out. I went back and got my accordion back out."



"It's happy music. If you're not a dancer and don't move anything when you listen to it, something's wrong. You need to go see a doctor,"

Zydeco is more than music, he says. "It's roots. It's culture. It's something you don't hear nowhere else in the world. It's a blend of so many musics. You can play any song and take it through different dimensions." The accordion is the key to making the Zydeco sound, he says.

Taking that sound to The Olympics was a highlight of his life, he says. "And then the inauguration of the president. That's an honor just being there and having something to do with it," he adds.

Dural considers taking the stage with U2 in Florida as another high mark. "There were thousands of people looking at me. People just went crazy. It was a great feeling, fantastic."

"Zydeco comes from the blues too," he says. "My music is based on rhythm and blues."

He is proud of what he has been able to do with the Zydeco genre. "I'm very proud I took this music out and shared it with people who never heard it before," he says. "At one time, it was only kept at home. I'm proud so many young musicians, Zydeco and Cajun players, take up accordion. Had it not been for people like myself, and the ones before me, this might have been lost. It's culture and roots. It's identity. If you don't have identity, what do you have?"

Dural lives music. "I was onstage professionally at age 9. That's a long time," he says. "That's my heart. Music is happiness. That's when people come together. That's what I love to see. I'm onstage and see everybody having a good time. If that can be done for 24 hours, the planet would be happier than it is now."

Buckwheat Zydeco will be performing at the Camden Opera House on July 25th.

"I can remember when the air was clean and sex was dirty." —George Burns

Street Talk: The Face Magazine Performance Calendar

1 JULY TUESDAY

DON CAMPBELL	country	LA ARTS noonday Festival Plaza	Auburn	ME	800.639.2919
THE COTTARS	Cape Breton Celtic	Unity Center for the Performing Arts	Unity	ME	207.948.7469
TWELFTH NIGHT - New England Shakespeare Festival	theater	Chocolate Church	Bath	ME	207.442.8455

2 JULY WEDNESDAY

GILLIAN WELCH	roots singer songwriter	State Theater	Portland	ME	207.775.3331
JAMES TAYLOR	folk	Verizon Wireless Arena	Manchester	NH	603.644.5000
UNDER THE SONG TREE	picnic, folk concert	Round Top Center for the Arts	Damariscotta	ME	207.563.1507

3 JULY THURSDAY

IZING	vocal jazz, quirky pop	LA ARTS noonday Courthouse Plaza	Lewiston	ME	800.639.2919
EGGBOT		St. Lawrence Arts	Portland	ME	207.775.5568
HAROLD STOVER - FRIENDS OF KOTZSCHMAR ORGAN	organ	Merrill Auditorium	Portland	ME	207.842.0800
LITTLE JOHNNY ENGLAND	folk rock	Unity Center for the Performing Arts	Unity	ME	207.948.7469
PINK VOID	Pink Floyd Tribute	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
THOMAS SNOW	jazz	Deertrees Theatre	Harrison	ME	207.583.6747

4 JULY FRIDAY

MAC McHALE & the OLD TIME RADIO GANG	bluegrass, country	Bar Harbor Town Gazebo	Bar Harbor	ME	207.967.3755
THE COMPLETE WORKS OF WILLIAM SHAKESPEARE—ABRIDGED	Theater	Camden Opera House	Camden	ME	207.236.8448
ITALIAN HERITAGE BAND	show tunes, jazz	Deertrees Theatre	Harrison	ME	207.583.6747
TONY MONTANARO TRIBUTE	mime	Celebration Barn Theater		ME	207.743.8542

5 JULY SATURDAY

CERBERUS SHOAL	eclectic comedy	St. Lawrence Arts	Portland	ME	207.775.5568
TARPIGH, HERMAN DUNE	comedy	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
JAMIE KENNEDY	celtic & jazz	Deertrees Theatre	Harrison	ME	207.583.6747
NATTERJACK					
THE COMPLETE WORKS OF WILLIAM SHAKESPEARE—ABRIDGED	Theater	Camden Opera House	Camden	ME	207.236.8448
TURKEY HOLLOW	folk	Music on the Hill	Windham	ME	207.892.0136

6 JULY SUNDAY

BAGADUCE CHAMBER PLAYERS	classical	Stonington Opera House	Stonington	ME	207.367.2788
JEREMY KITTEL & CASTLEBAY	celtic	Deertrees Theatre	Harrison	ME	207.583.6747
JIMMY DALE GILMORE	country, singer/songwriter	The Grand Theater	Ellsworth	ME	207.667.9500

7 JULY MONDAY

JEREMY KITTEL & ROGER KAHLE	Celtic fiddle	Slates	Hallowell	ME	207.622.9575
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8 JULY TUESDAY

BEAUTY & THE BEAST	children/family theater	Palace Theater	Manchester	NH	603.668.5588
INT'L PIANO FESTIVAL—LARA DOWNES	piano	Round Top Center for the Arts	Damariscotta	ME	207.563.1507
JIMMY DALE GILMORE	country	Center for Cultural Exchange	Portland	ME	207.761.1545
PAT PEPIN	blues	LA ARTS noonday Festival Plaza	Auburn	ME	800.639.2919
PORTLAND OPERA REP	opera	Deertrees Theatre	Harrison	ME	207.583.6747

9 JULY WEDNESDAY

BEAUTY & THE BEAST HEART	children/family theater	Palace Theater	Manchester	NH	603.668.5588
RICK CHARETTE	rock, pop	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
THE DUHKS	family	Deertrees Theatre	Harrison	ME	207.583.6747
	folk & acoustic	Center for Cultural Exchange	Portland	ME	207.761.1545

10 JULY THURSDAY

CHICKY STOLTZ, JON NOLAN	roots	Space	Portland	ME	207.642.2004
HOKUM	storyteller	Deertrees Theatre	Harrison	ME	207.583.6747
JOHN MacDONALD	Celtic	LA ARTS noonday Courthouse Plaza	Lewiston	ME	800.639.2919
WAKE THE NEIGHBORS					

11 JULY FRIDAY

ARIZONA STATE UNIVERSITY BRASS	band	Round Top Center for the Arts	Damariscotta	ME	207.563.1507
CODY MICHAELS	contemporary classical	Unity Center for the Performing Arts	Unity	ME	207.948.7469
RAY CORNILL	organ	Merrill Auditorium	Portland	ME	207.842.0800
ROCK NEVER STOPS	rock	Verizon Wireless Arena	Manchester	NH	603.644.5000
WALKER & WOLF	Broadway	Deertrees Theatre	Harrison	ME	207.583.6747
B-52s	rock	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100

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 busy-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.

Maine's Own Jetspeed Record (Hollywood, CA) Recording Artist

Mark "Guitar" Miller

Summer Schedule '03

July

- 3) Millinocket Bandstand 5-8
- 4) Depot, Gardiner (solo) 5-8
- 5) Up Country, N. Conway
- 9) Delaney's, N. Conway 9-12
- 11) Pub Crawl, N.A. Blues Festival - (Blackpearl)
- 12) Pub Crawl, N.A. Blues Festival - (Navigator)
- 15) The Wharf, Hallowell (solo)
- 19) Hillary & Jana's Wedding
- 25) Whig & Courier, Bangor (solo) 7-10:30
- 26) King Eider's, Damariscotta (solo) 8:30-11
- 29) Deering Oaks, Portland 7:15-8:15
- 30) Sully's, Winthrop (solo) 7-10
- 31) 3 Dollar Dewey's, Portland (solo) 6-10

August

- 1) Depot, Gardiner
- 2) Jamie & Karen's Wedding
- 8) Waterfront, Bangor
- 9) King Eider's, Damariscotta (solo)
- 10-16) VACATION
- 22) Lakeside, Harrison
- 23) Up Country, N. Conway
- 27) Sully's, Winthrop (solo)
- 29) Front St. Tavern, Farmington 9:30-11
- 30) The Wharf, Hallowell

September

- 5) Depot, Gardiner (solo)
- 6) King Eider's, Damariscotta (solo)
- 12) Schooner Landing, Damariscotta
- 13) The Wharf, Hallowell
- 14-20) VACATION
- 26) Lakeside, Harrison
- 27) Dan's, Enfield (concert 9:30-12:30)

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"What's on your mind, if you will allow the overstatement?" —Fred Allen

STREET TALK CONT'D.

12 JULY SATURDAY

N.A. BLUES FESTIVAL (see ad on back page for lineup)	blues	Harbor Park	Rockland	ME	207.593.1189
A GIANT ROBOT	CD release	Space	Portland	ME	207.642.2004
MAC McHALE & the OLD TIME RADIO GANG	bluegrass, country	Marsh River Theater	Brooks	ME	207.967.3755
MAKEM BROTHERS	Irish	Muse at the Gray Goose	Londonderry	NH	603.437.6085
MARGARET LAWSON & THE GOSPEL EXPLOSION	gospel	Music on the Hill	Windham	ME	207.892.0136
TERRY WHITE BIG BAND	standards	Deertrees Theatre	Harrison	ME	207.583.6747
RIGHTEOUS BROTHERS	pop, 60's rock 'n' roll	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
TIM SAMPLE	Maine humorist	Waldo Theater	Waldoboro	ME	207.832.6060
TRACY CHAPMAN	singer songwriter	Merrill Auditorium	Portland	ME	207.842.0800

13 JULY SUNDAY

N.A. BLUES FESTIVAL (see ad on back page for lineup)	blues	Harbor Park	Rockland	ME	207.593.1189
CHRIS IZAAK w/ LISA MARIE PRESLEY	rock pop	Merrill Auditorium	Portland	ME	207.842.0800
JIM MacDOUGALL & FUNKY DIVAS OF GOSPEL	gospel brunch	Kittery Grange Hall	Kittery	ME	603.692.2529
LILLIAN KENNEDY, ELIZABETH HOBBS NICKEL CREEK	book reading "newgrass"	St. Lawrence Arts State Theater	Portland	ME	207.775.5568 207.775.3331

14 JULY MONDAY

CHER	pop	Cumberland County Civic Center	Portland	ME	207.775.3481
CLIFF EBERHARDT	singer songwriter	Slates	Hallowell	ME	207.622.9575

15 JULY TUESDAY

ANAGREAT BAIER & FRIENDS	Percussion/Dance	LA ARTS noonday Festival Plaza	Auburn	ME	800.639.2919
LISA MARIE PRESLEY	pop	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
SEBAGO LONG LAKE MUSIC FESTIVAL SPECIAL EDITION	classical	Deertrees Theatre	Harrison	ME	207.583.6747
	international choral	St. Lawrence Arts	Portland	ME	207.775.5568

16 JULY WEDNESDAY

EDDIE MONEY	rock, pop	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
INITIAL ASCENT	jazz	St. Lawrence Arts	Portland	ME	207.775.5568
MICHAEL MICLON	family	Deertrees Theatre	Harrison	ME	207.583.6747
THE HOT FLASHES	country, folk, jazz	Round Top Center for the Arts	Damariscotta	ME	207.563.1507
VINCE GILL	country	Augusta Civic Center	Augusta	ME	207.775.3331
WEIRD AL YANKOVIC	rock comedy	State Theater	Portland	ME	207.775.3331

17 JULY THURSDAY

RAZCALS SWING JAZZ BAND	jazz	Bates College	Lewiston	ME	207.786.6330
THE HUMBLE FARMER	humor	Deertrees Theatre	Harrison	ME	207.583.6747
TURKEY FELLOW	folk	LA ARTS noonday Courthouse Plaza	Lewiston	ME	800.639.2919

18 JULY FRIDAY

BOSTON CHAMBER MUSIC SOCIETY	classical	Round Top Center for the Arts	Damariscotta	ME	207.563.1507
DAVID GRAY	pop blues	Verizon Wireless Arena	Manchester	NH	603.644.5000
PARDON MY FRENCH	theater	Deertrees Theatre	Harrison	ME	207.583.6747
WEIRD AL YANKOVIC	pop comedy	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100

19 JULY SATURDAY

6GIG & BOOMSLANG	rock	The Grand Theater	Ellsworth	ME	207.667.9500
ALADDIN by SEACOAST YOUTH THEATER	children/family theater	Seacoast Repertory Theater	Portsmouth	NH	603.422.4472
CHER	pop	Verizon Wireless Arena	Manchester	NH	603.644.5000
COREY HARRIS	blues	Center for Cultural Exchange	Portland	ME	207.761.1545
DAVID GRAY	rock	Cumberland County Civic Center	Portland	ME	207.775.3481
FOOTLOOSE	theater	Seacoast Repertory Theater	Portsmouth	NH	603.422.4472
MAC McHALE & the OLD TIME RADIO GANG	bluegrass, country	Yarmouth Clam Festival	Yarmouth	ME	207.967.3755
PAUL SULLIVAN	jazz	Deertrees Theatre	Windham	ME	207.892.0136
TANGLETOONS	children/family	Music on the Hill	Hampton Beach	NH	603.929.4100
TRACY CHAPMAN	singer songwriter	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100

20 JULY SUNDAY

CHIP TAYLOR & CARRIE RODRIQUEZ	singer songwriter	Neighborhood House	Northeast Harbor	ME	603.422.4472
FOOTLOOSE	theater	Seacoast Repertory Theater	Portsmouth	NH	603.422.4472
PARKFEST2003	theater	The 5th ParkFest Arts District Arts & Music Street Party	Portland	ME	207.774.1546
LEWIS BLACK	comedy	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
OPEN ROAD	bluegrass	Center for Cultural Exchange	Portland	ME	207.761.1545
SUMMER HYMNS w/ WILL JOHNSON, CHRIS LEE	psychedelic folk	Space	Portland	ME	207.642.2004

21 JULY MONDAY

ROB LUTES	blues, roots	Slates	Hallowell	ME	207.622.9575
THE EAGLES	pop	Verizon Wireless Arena	Manchester	NH	603.644.5000

22 JULY TUESDAY

DAN MERRILL	singer songwriter	LA ARTS noonday Festival Plaza	Auburn	ME	800.639.2919
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INT'L PIANO FESTIVAL—

SIMA & OLGA	Russian duo-pianists	Round Top Center for the Arts	Damariscotta	ME	207.563.1507
LADYBUG TRANSISTOR w/ PONY'S	indie pop	Space	Portland	ME	207.642.2004
MAC McHALE & the OLD TIME RADIO GANG	bluegrass, country	Bradley Park	Fryeburg	ME	207.967.3755
SCHOONER FARE w/ BRUCE HANGAN	folk, pop	Merrill Auditorium	Portland	ME	207.842.0800
SEBAGO LONG LAKE MUSIC FESTIVAL	classical	Deertrees Theatre	Harrison	ME	207.583.6747

23 JULY WEDNESDAY

MICHAEL WINGFIELD	African drumming	Deertrees Theatre	Harrison	ME	207.583.6747
SATURDAY LOOK'S GOOD TO ME	witty chamber pop	Space	Portland	ME	207.642.2004

24 JULY THURSDAY

"NIGHT OF NAKED FOLK" Maine's best Songwriters!	songwriters revue	St. Lawrence Arts	Portland	ME	207.775.5568
BLUE MAN GROUP	comedy	Cumberland County Civic Center	Portland	ME	207.775.3481
BOB MARLEY	comedy	Deertrees Theatre	Harrison	ME	207.583.6747
DOWNEAST BRASS	brass band	Bates College	Lewiston	ME	207.786.6330
LUCIA di LAMMERMOOR—PORTLAND OPERA REP	opera	Merrill Auditorium	Portland	ME	207.842.0800
MAC McHALE & the OLD TIME RADIO GANG	bluegrass, country	Stratham Fair	Stratham	NH	207.967.3755
PAM BAKER	blues	LA ARTS noonday Courthouse Plaza	Lewiston	ME	800.639.2919

25 JULY FRIDAY

ACAPPELLAGO	a capella jazz, doo-wop	Hammond Hall - Last Friday Coffeehouse	Winter Harbor	ME	207.236.8448
BUCKWHEAT ZYDECO	zydeco	Camden Opera House	Camden	ME	207.236.8448
CAROL NOONAN & KATE SCHROCK	singer songwriter	Deertrees Theatre	Harrison	ME	207.583.6747
NEW YORK GUITAR QUARTET	guitar, multi-media	Round Top Center for the Arts	Damariscotta	ME	207.563.1507
NIGHT OF BROADWAY: KELLY CAULFIELD, BRYAN MACLEOD, OTHERS	pop, Broadway	Music on the Hill	Windham	ME	207.892.0136
RICHARD THOMPSON w/ CATIE CURTIS	singer songwriter	State Theater	Portland	ME	207.775.3331

26 JULY SATURDAY

BILL BOWERS - UNDER A MONTANA MOON	mime theater	Deertrees Theatre	Harrison	ME	207.583.6747
BLUE HORIZON JAZZ BAND	jazz	Chocolate Church	Bath	ME	207.442.8455
LARRY THE CABLE GUY	comedy	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
LUCIA di LAMMERMOOR—PORTLAND OPERA REP	opera	Merrill Auditorium	Portland	ME	207.842.0800
NIGHT OF BROADWAY: KELLY CAULFIELD, BRYAN MACLEOD, OTHERS	pop, Broadway	Music on the Hill	Windham	ME	207.892.0136

28 JULY MONDAY

SCOTTIE HARRIS & LISSA RAMAGLIA	jazz	Slates	Hallowell	ME	207.622.9575
WMPG BLUEGRASS	jazz	Slates	Hallowell	ME	207.622.9575
SPECTACULAR - Jerks of Grass, Muddy Marsh Ramblers and Grassholes	bluegrass	St. Lawrence Arts	Portland	ME	207.775.5568

29 JULY TUESDAY

INT'L PIANO FESTIVAL—MENG-CHIEH LIU	classical piano	Round Top Center for the Arts	Damariscotta	ME	207.563.1507
NORTHERN VALLEY BOYS	bluegrass	LA ARTS noonday Festival Plaza	Auburn	ME	800.639.2919
ROBERT GRAY BAND, JOHN HIATT & THE GONERS	blues	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
SEBAGO LONG LAKE MUSIC FESTIVAL	classical	Deertrees Theatre	Harrison	ME	207.583.6747

31 JULY THURSDAY

JOE COCKER	rock & roll	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
LE GROUPE de JOIE	French American	LA ARTS noonday Courthouse Plaza	Lewiston	ME	800.639.2919
LE VENT DU NORD	Quebequois	Bates College	Lewiston	ME	207.786.6330
LEE ANN WOMACK & DON CAMPBELL BAND	country	Maine Lobster Festival		ME	207.596.0376
ONLY WE WHO GUARD THE MYSTERY SHALL BE UNHAPPY	Theater	St. Lawrence Arts	Portland	ME	207.775.5568
WILL HOLT	Bdway musical revue	Deertrees Theatre	Harrison	ME	207.583.6747

1 AUGUST FRIDAY

GUY KLUCSEVSK	accordion	Center for Cultural Exchange	Portland	ME	207.761.1545
JOHN GORKA	singer songwriter	Muse at the Gray Goose	Londonderry	NH	603.437.6085
ORLEANS & JON POUSSETTE-DART & DEVON SQUARE	Americana, rock, folk	Maine Lobster Festival	Rockland	ME	207.596.0376
REBECCA MARTIN	pop	Space	Portland	ME	207.642.2004
THE KRUGER BROTHERS	roots	The Grand Theater	Ellsworth	ME	207.667.9500
WILL HOLT	Bdway musical revue	Deertrees Theatre	Harrison	ME	207.583.6747



Rave n Rage can be heard on WCYY 94.3 and 93.9
Clubs!! Bands!! You need to be included here! (It's FREE!!) Send us your stuff by fax: (288-0220), by email: (mailto:mail@facemag.com) or mail: (po box 336, Bar Harbor, 04609) and we'll include you in the next issue.

MAINE

1 JULY TUESDAY

Don Campbell - L/A Arts Noon Concert Series (Auburn)	Stretch Armstrong/Norma Jean/Everytime I Die/This Day Forward/Murder by Death - Asylum (Portland)
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2 JULY WEDNESDAY

Anni Clark - Round Top Ctr. for Arts (Damariscotta)	Corey Manning - Asylum (Portland)
Summer Jazz Wednesdays - Barbara's Kitchen (S. Portland)	David Angel and the Memories - Nate's Lounge (Naples)
Just Friends Jazz - Silly's (Portland)	

3 JULY THURSDAY

6gig - The Big Easy (Portland)	Ransom - Ale House (Portland)
DJ Sain'don - Asylum (Portland)	Chris Poulin - Muddy Rudder (Brewer)
Green/Bosse - Free St. Taverna (Portland)	The Grumps - The Pier Patio (OOB)
David Wells/Steve Grover - Moose Crossing (Falmouth)	Rockin' Jake - Loose Moose Saloon (Gray)
Mark "Guitar" Miller - Millinocket Bandstand 5-8 (Millinocket)	

4 JULY FRIDAY

Audioblack - Ale House (Portland)	DJ Mike Stylz - Asylum (Portland)
The New Deal/Concentric - Asylum (Portland)	The Grumps - Oh Ryan's (Naples)
Jamie Kindleside - WMPG radio show 9-10am (Portland)	George Swanson - Seawall Restaurant (Southwest Harbor)
Rockin' Jake - Inn on the Blues (York Beach)	Lingerie Rebellion - Old Port Tavern (Portland)
Little Buffalo/Five O'Clock Shadow/Fresh Horses - Bath Heritage Days (Bath)	Fresh Horses - Fast Eddie's 4-8:00 (Winthrop)
Teaser - Lakeside (Harrison)	Mark "Guitar" Miller - Depot, (Gardiner)

5 JULY SATURDAY

Trauma Unit - Ale House (Portland)	Down Home Bluegrass Band - Main St. Ctr. for the Arts (Norway)
Anni Clark - Bethel Art Fair (Bethel)	Chris Poulin - Sea Dog (Bangor)
Divine Maggess - Donahues (Bar Harbor)	Don Campbell/Soul to Soul - Bath Heritage Days (Bath)
The Grumps - RiRa's (Portland)	Jamie Kindleside - Captain Simmons (Kittery)
Lex 'n Joe/Cheryl Arena Band - Inn on the Blues (York Beach)	Living Large - Buxton Tavern (Buxton)
Kaining Amy - Old Port Tavern (Portland)	

6 JULY SUNDAY

Shane Kinney's Comedy Showcase - Comedy Connection (Portland)	George Swanson - Blue Sage Bistro (Town Hill)
Soul Shakedown Party - Inn on the Blues (York Beach)	Star Faithful/Changes in Latitudes - Bath Heritage Days (Bath)

7 JULY MONDAY

Swamp Donkey - Ale House (Portland)

15 JULY TUESDAY

Derek Trucks - Asylum (Portland)	Joel Cage - Inn on the Blues (York Beach)
Mark "Guitar" Miller - The Wharf, (Hallowell)	

16 JULY WEDNESDAY

Anni Clark - Concerts in the Park (Kennebunk)	Corey Manning - Asylum (Portland)
Yellowman - Asylum (Portland)	Summer Jazz Wednesdays - Barbara's Kitchen (S. Portland)
David Angel and the Memories - Nate's Lounge (Naples)	Paddy Mills - Rogue River (Damariscotta)
Lex 'n Joe - Inn on the Blues (York Beach)	

17 JULY THURSDAY

Loki/Redesign - Ale House (Portland)	DJ Sain'don - Asylum (Portland)
Chris Poulin - Muddy Rudder (Brewer)	George Ham - Mr. D's (Raymond)
David Wells Quartet/Steve Grover - Moose Crossing (Falmouth)	Jimmy and the Soulcats - Inn on the Blues (York Beach)

18 JULY FRIDAY

6gig - The Grand (Ellsworth)	Lamont Smooth - Ale House (Portland)
Pace-Won/Porn Theater Ushers/Termanology - Asylum (Portland)	Cyberia/Dehuman8/DJ Stranger - Asylum (Portland)
Boomslang, CD Release/DCM/Loki/Ransom - Asylum (Portland)	Gary Wittner - Mr. D's (Raymond)
Don Campbell - Dunegrass Golf Club (OOB)	The Grumps - Black Bull (Rockland)
Dalton Country - Hog Rally (Sunday River)	Saco River Band - Portland Eagles (Portland)
Shanna and the Hawk - Griny's (Portland)	Porch Rockers - Inn on the Blues (York Beach)
Dirry McCurdy - Ma Ducks (Jay)	Strange Brew - Loose Moose (Gray)
Teaser - Adam St. Pub (Biddeford)	A2Z - Jonathan Michaels (Limerick)

19 JULY SATURDAY

King Memphis - Ale House (Portland)	DJ Jon/DJ Fred - Asylum (Portland)
David Angel and the Memories - Westbrook American Legion (Westbrook)	Divine Maggess/Tree by Leaf - Lincoln Street Center Auditorium (Rockland)
Paddy Mills - Thirsty Whale (Bar Harbor)	Shanna and the Hawk - Coveside (Christmas Cove)
Joyce Anderson/The Love Dogs - Inn on the Blues (York Beach)	Living Large - Remember When (Naples)
Dirry McCurdy - Ma Ducks (Jay)	Strange Brew - Portland Eagles (Portland)
Teaser - Adam St. Pub (Biddeford)	A2Z - Jonathan Michaels (Limerick)

20 JULY SUNDAY

The Grumps - 3 Dollar Dewey's (Portland)	Mystic Vibes - Inn on the Blues (York Beach)
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21 JULY MONDAY

Swamp Donkey - Ale House (Portland)

22 JULY TUESDAY

Emilia Dahlin - Inn on the Blues (York Beach)

23 JULY WEDNESDAY

Corey Manning - Asylum (Portland)	Summer Jazz Wednesdays - Barbara's Kitchen (S. Portland)
Arlo West - Inn on the Blues (York Beach)	Dirry McCurdy - Krazy Klam (OOB)

MAINE R&R CONT'D.

24 JULY THURSDAY

Soundbender/B-Movie-Extras - Ale House (Portland)
DJ Sain*don - Asylum (Portland)
Chris Poulin - Muddy Rudder (Brewer)
Jerry Barry Quartet - Moose Crossing (Falmouth)
Chris Fitz Band - Inn on the Blues (York Beach)
B-Movie Extras - Spinout/WCYY (Portland)

25 JULY FRIDAY

Beth Corrigan - Mr. D's (Raymond)
Don Campbell - Fort Knox Bay Festival (Bucksport)
Green/Bosse - Johnson Hall (Gardiner)
Paddy Mills - All Aboard Trolley Co. (Rockland)
Brian Templeton - Inn on the Blues (York Beach)
B-Movie Extras - The Pier (OOB)
Whiplash - Old Port Tavern (Portland)
A2Z - Skips (Buxton)
Mark "Guitar" Miller - Whig & Courier (Bangor)

26 JULY SATURDAY

Frontus Caper, CD Release - RiRa (Portland)
Green/Bosse - Bucksport Bay Festival (Bucksport)
The Grumps - Sea Dog (Topsham)
Daltan Country - Eagles Club (Biddeford)
Paddy Mills - Black Bull Tavern (Rockland)
Shanna and the Hawk - The Bramhall (Portland)
Chris O'Neill & Cindy Kaza/Johnny Rawls - Inn on the Blues (York Beach)
B-Movie Extras - The Pier (OOB)
Whiplash - Old Port Tavern (Portland)
Living Large - Clyde's Pub (Portland)
Teaser - Good Toones (OOB)
A2Z - Skips (Buxton)
Mark "Guitar" Miller - King Eider's, (Damariscotta)

27 JULY SUNDAY

Shane Kinney's Comedy Showcase - Comedy Connection (Portland)
David Angel and the Memories - Surf 6 (OOB)
Don Campbell - Picnic in the Park/Deerings Oaks (Portland)
Green/Bosse - Benjamin's (Bangor)
The Grumps - Griny's (Portland)
Soul Shakedown Party - Inn on the Blues (York Beach)

28 JULY MONDAY

Swamp Donkey - Ale House (Portland)

29 JULY TUESDAY

Don Campbell - Bangor Fair (Bangor)
Evan Goodrow - Inn on the Blues (York Beach)
Mark "Guitar" Miller - Deering Oaks, (Portland)

30 JULY WEDNESDAY

Corey Manning - Asylum (Portland)
Summer Jazz Wednesdays - Barbara's Kitchen (S. Portland)
Dan Stevens - Inn on the Blues (York Beach)
Shanna and the Hawk - Richmond Summer Concert Series (Richmond)
Mark "Guitar" Miller - Sully's, (Winthrop)

31 JULY THURSDAY

DJ Sain*don - Asylum (Portland)
Chris Poulin - Muddy Rudder (Brewer)
Don Campbell - ME Lobster Fest (Rockland)
David Wells Quartet/Steve Grover - Moose Crossing (Falmouth)
Racky Thomas - Inn on the Blues (York Beach)
Mark "Guitar" Miller - 3 Dollar Dewey's, (Portland)

1 AUGUST FRIDAY

A2Z - Referee's (OOB)

2 AUGUST SATURDAY

Dan Stevens - Suds Pub (Bethel)
Don Campbell - Deertrees Theatre (Harrison)
Summer Beach Party - Loose Moose Saloon (Gray)
A2Z - Referee's (OOB)

NEW HAMPSHIRE

1 JULY TUESDAY

Bluegrass Jam - Barley Pub (Dover)
Kate Redgate - Dolphin Striker (Portsmouth)

2 JULY WEDNESDAY

Amorphous Band - Barley Pub (Dover)
Joyce Anderson - Dolphin Striker (Portsmouth)
Don Campbell - Odione Point (Rye)

3 JULY THURSDAY

Peter Prince and Trauma Unit - Barley Pub (Dover)
Joel Cage - Dolphin Striker (Portsmouth)

4 JULY FRIDAY

Rocktopus - Barley Pub (Dover)
Ben Shippee Band - Dolphin Striker (Portsmouth)
Rhythm Method - Jack Quigley's (Portsmouth)

5 JULY SATURDAY

Rocktopus - Barley Pub (Dover)
Mark "Guitar" Miller - Up Country (N. Conway)

6 JULY SUNDAY

Brimstone Soup Co. - Barley Pub (Dover)

8 JULY TUESDAY

Bluegrass Jam - Barley Pub (Dover)
The Grumps - Biddy Mulligan's (Dover)

9 JULY WEDNESDAY

Amorphous Band - Barley Pub (Dover)
Mark "Guitar" Miller - Delaney's, (N. Conway)

10 JULY THURSDAY

Don Campbell - Schouler Park Arts Jubilee (N. Conway)
Jamie Kindleyside - The Press Room (Portsmouth)

11 JULY FRIDAY

Rhythm Method - Barley Pub (Dover)
The Grumps - Old Mill Restaurant (Epsom)

12 JULY SATURDAY

9t - Barley Pub (Dover)
Endicide - Plum Crazy (Rochester)

13 JULY SUNDAY

Times 3 - Barley Pub (Dover)

15 JULY TUESDAY

Bluegrass Jam - Barley Pub (Dover)
The Grumps - Press Room (Portsmouth)

16 JULY WEDNESDAY

Amorphous Band - Barley Pub (Dover)

18 JULY FRIDAY

Rhythm Method - Kelly's Row (Dover)
Endicide - Uptown Tavern (Manchester)

19 JULY SATURDAY

Shagbark/Shuttlecock - Barley Pub (Dover)
Rhythm Method - Red Parka Pub (Glen)

20 JULY SUNDAY

Abby Jenne - Barley Pub (Dover)
B-Movie Extras - Uptown Tavern (Manchester)

22 JULY TUESDAY

Bluegrass Jam - Barley Pub (Dover)

23 JULY WEDNESDAY

Amorphous Band - Barley Pub (Dover)

25 JULY FRIDAY

Dennis Brennan - Barley Pub (Dover)
The Grumps - Tin Palace (Durham)

26 JULY SATURDAY

Maggi, Pierce and EJ - Barley Pub (Dover)
Don Campbell - Stratham Fair (Stratham)

27 JULY SUNDAY

Downtown Sound - Barley Pub (Dover)

28 JULY MONDAY

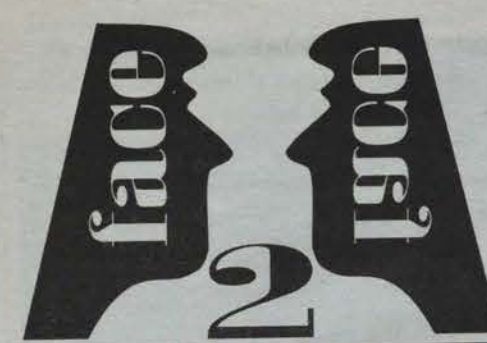
Dan Stevens - Guisepi's (Meredith)

29 JULY TUESDAY

Dan Stevens - Dolphin Striker (Portsmouth)

30 JULY WEDNESDAY

Anni Clark - Summer Fun Outdoor series (Nashua)



EXPOSING THE OTHER SIDE OF THE MAINE MUSIC SCENE. MUSICIANS SUFFER FOR THEIR ART...THESE FOLKS TAKE IT FROM THERE.

Scott Conley, guitar maker, and Phineas Martin, instrument maker and proprietor of Buckdancer's Choice in Portland discuss the art of making and selling guitars.

Interview by Chad Walls

Face: Is making guitars your living?
Scott Conley: Yup.

Face: Are there people involved in music jealous of you?

SC: Yeah I get that a lot. Most people think I'm lucky to find something that I love to do and make a living at that.

Face: Is this something you've always been interested in?

Phineas Martin: No. I started when I was in my late teens, about seventeen or eighteen. I really don't make guitars, there's too many people making good hardwoods. So I just do weird stuff. I started with dulcimers and acoustic four string mandolins. Weird stuff, lap steels...I get bored real fast.

Face: Is the type of music you play always the type of music you listen to?

PM: I play an Appalachian Mountain dulcimer and a hammered dulcimer. The only reason I started playing those was because when I was growing up, I wanted to be the best immediately. Nobody else was playing a dulcimer so I figured, "What the hell, I'm the best."

SC: Yeah I started playing when I was about eight or nine. I first started playing along with the television. I played TV commercials. I'm thirty-three now.

Face: So you know how to play the theme to Cheers?

SC: I played The Munsters. I got into folk rock, rock, and blues when I was 15 or so. I discovered bluegrass when I was about twenty five. I went to school for this actually.

Face: Where did you go to school?

SC: In Michigan. It was called the Guitar Hospital. I took apart the first acoustic guitar I got and of course destroyed it when I was about eleven or twelve. Basically I wanted to make a guitar because I couldn't afford a nice guitar. So Jason Phelps from The Jerks of Grass plays the first one I made. He is always raving about it. "This is THE guitar."

Face: When you see someone mistreating a guitar, does it make you shiver a little bit? If you see an acoustic on stage that's about to tip over, do you want to run for it?
SC: No. It's work for me if it falls over.

Face: When you make a guitar, how long does it actually take from start to finish?
SC: That's a common question. I would love to give you a specific time but it varies. My stock answer is about sixty non-consecutive hours. There's a lot of glue time; that's why I do them in batches. I can go back and forth.

Face: What's the one guitar that you remember taking forever?

SC: Let's see, there's one I'm doing for a guy right now and he asked for this crazy inlay of a blackberry blossom. His father is

"Basically I wanted to make a guitar because I couldn't afford a nice guitar."

Face: As a musician, can you tell the quality of the guitar by listening?

PM: You can tell, but nowadays when you hear a guitar on TV, they all use those Fishman pickups that destroy the sound of an acoustic guitar. My son and I play a game: whenever there's someone playing an acoustic guitar on TV, he and I often guess what model it is.

SC: I can often tell if it's Rosewood or Mahogany or if it's a large body or a small body guitar.

Face: Does it bother you when you see a performer playing a cheap guitar?

SC: You can make due. I've seen some really great players playing Yamahas or names like that. It's what they can afford. I wish I could make guitars for \$800 to sell to local

an artist in Massachusetts and they came up with this inlay idea from some botanical pictures. He originally brought me two huge boards of Honduran walnut. In exchange for the wood, which I'll probably get forty or sixty guitar sets out of, I made him one guitar. It wasn't so much making of the guitar but doing this artwork which takes a little time.

Face: Do you ever become attached to a guitar and not want to let it go?

PM: Way back, and I've been doing this for a long time, it was hard to see the stuff go. The reason I do it is to sell it. There are times when you think you shouldn't sell it to some guy because he's going to be a pain in the ass. It doesn't bother me anymore. SC: Oh yeah, there's one hanging in Buckdancer's Choice right now. I really loved that guitar. But you have to distance yourself from the whole aspect. The hardest

"My son and I play a game: whenever there's someone playing an acoustic guitar on TV, he and I often guess what model it is."

—Phineas Martin

this is getting it done and not really being able to play it cause you don't want to scratch the finish; you don't want to leave any marks. It gets to a certain point where you get the frets polished, everything is just as clean as it's possibly going to get and you have to deliver it. Often I'll go back in the store after some people have handled it, then I get to play it.

Face: Is it like a parent dropping his kid off at college?

SC: You get empty-nest syndrome. It seems to take such a long time but really after you do it a few times and deliver them, the money starts feeling pretty good.

—Scott Conley

people but there's just no way I can do it. PM: There's a certain sound of Acoustic guitar that people have gotten used to. People have gotten used to that Fishman sound, which isn't anywhere near the sound of a true acoustic guitar. James Taylor's acoustic guitar sound is phenomenal. It's gorgeous because it sounds like a real guitar.

Face: Scott, are your guitars going out nationally?

SC: I've had a few people from Nashville call but I'm backed up. I can't get to all of it. I'm trying to grow my business slow. I've worked at places that have grown too fast and gone bankrupt. To tell you the truth, I really don't want to be a boss.

Face: Phineas, how does Scott rate with nationally made guitars?

PM: Over the years we've had people who are instrument makers who have brought stuff in and wanted to put it on consignment. The problem is that I realize my stuff

open mic schedule

Know of any open-mics in your area? Let us know and we'll include them here.

event	occurs	location	sign-up/comment	contact
Ellsworth open mic	Third Saturday 7:30PM	U.U. Church, Ellsworth, ME	\$2 donation	margodusty@downeast.net
Dadgad Coffeehouse	Fourth Saturday	Keith Andersen Comm. House, Orono, ME		dadgadcoffeehouse@yahoo.com
Norway Coffeehouse Open-Mic	Fourth Friday	First U.U. Church, Norway, ME	6:30PM \$3 donation (for charity)	207.935.4505
The Press Room	Every Tuesday	Press Rm, 77 Daniel St, Portsmouth, NH	call ahead	603.431.5186
The Thirsty Whale	Every Wednesday	Cottage St., Bar Harbor, ME	sign up before 9:00	207.288.9335
Saco Coffeehouse	Fourth Saturday	U.U. Church, 60 School Street, Saco, ME	at door, after 7PM	207.884.4482
The Big Kahuna	Every Thursday	The Big Kahuna Café, Bridgton, ME	call ahead/prizes, bookings	www.thebigkahunacafe.com
Portsmouth Coffeehouse	Last Saturday 7:00PM	South U.U. Church, Portsmouth, NH	6:30PM	603.436.2313
River Tree Arts Folk Club	Last Friday	Community House, Kennebunkport, ME	\$2 donation round robin	207.967.9120
Open Jazz Session	Every Monday	Barley House, Concord NH	open jazz session	603.228.6363
Barley House Open-Mic	Every Wednesday	Barley House, Concord NH	open blues jam	603.228.6363
The Muse Open-Mic	Third Thursday 8PM	Muse at the Gray Goose, Londonderry, NH	7:30PM/acoustic only, \$5pp	603.437.6085
Stormy Mondays Open-Mic	Every Wednesday	Stormy Mondays Café, Merrimack, NH	acoustic only, non-smoking,	603.424.2755
Maine Songwriters Open-Mic	Every Wednesday 7:30-9PM	Breakaway 35 India St, Portland, ME	by 7PM/original music only	207.775.1993
The Well Open-Mic	Every Wednesday	The Well 369 Forest Ave, Portland, ME	7PM	207.828.1778
Seacoast Guitar Society Open-Mic	Every Wednesday	Redhook Brewery, Portsmouth	7PM/non-smoking	207.363.1886
dotCom Café	Fourth Saturday 7PM	dotCom Café 883 Main, Sanford, ME	acoustic only, non-smoking,	207.324.9995
Counter Culture Café	Second Thursday 7:30	Center for Cultural Exchange, Portland, ME	all genres	207.761.1545
Boothbay Open Mic	Wednesdays 9pm	McSeagulls, Boothbay Harbor, ME	all summer	207.633.5900
Camden Open Mic	Mondays 8:30 til mid	Gilbert's Public House, Camden, ME	bar	207.236.4320
Rockland Open Mic	Thursdays, 8 - 10 PM	Custom House Coffee Bar, Main St Rockland	no smoking, no alcohol	207.596.7447
Creating Space Open Mic	Tuesdays 8PM	Francine, Chestnut St, Camden ME	no smoking	207.230.0083
Fair Share Commons	Sat June 7, 2-4 PM	Fair Share Commons, Norway ME	song swap	207.388.2669
Dr. Farren's Open Mic Music Clinic	every other Tuesday	Geno's, Portland, ME	electric (bar)	207.772.7891
Open Mic hosted by Scott G.	Wednesdays	The Gold Mine, Portland, ME	electric (bar)	207.756.8988

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JULY 14TH
7:00 PM

"I'm worried that the universe will soon need replacing. It's not holding a charge." —Edward Chilton

**Face Stage
Old Port Festival, Portland
Sunday June 1st, 2003**

A monsoon was predicted for the Old Port Festival but a polite little spring shower is what happened. So the rest of the world cancels but those crazy FACE folk persevere.

While I was off trying to get permission to proceed with our stage (in light of the fact that, purportedly, all outside entertainment had been cancelled), Big Dog the

soundman and Al the tent guy forged ahead. By the time I got back the crew just about had everything ready to go. And in spite of a sprinkle here and there, there was enough space between sprinkles to have a show. Out of our illustrious lineup only two bands ultimately performed but they drew and held the crowd and had 'em begging for more. Indeed, first up Ben Shippee band captivated the audience so much so that one audience member coughed up \$50 if they'd do an encore. They did. And before the encore the band rocked with a solid, tight set of originals

from their newly released EP. The audience danced and the crowds kept coming. (Where else were they going to go?) Hats off to a great performance!

Next up, all the way from Rockport and Orono, was Green/Bosse. After battling some technical problems (power outage) these guys got going and it really is hard to describe the strength of Green/Bosse's music. Eric Green, a bluesman at heart, with more than a touch of Cajun, on guitar and Paul J. Bosse on drums, just two guys—forget the White Stripes!—create more sound between them

than most bands do with three times the personnel. The crowd was awestruck and well they should be!

Our sincere gratitude to all—bands, tech help and those who donated time for setup, our emcee, Richard (who really got little more than a trip to Portland out of the deal), and the rain gods who didn't rain us out. Thank you all!

—pw

Starting Out!



Eric Green



On the Corner of Fore St.



photos: jennifer kearns

Ben Shippee



The Soggy Crowd



**Chicago
Civic Center, Augusta
Saturday June 7th, 2003**

Why I've waited until now to see Chicago in concert I can't tell you. The fact that I finally have is very important to me, because they put on one hell of a live show! I've always liked the group and their music, but never felt I needed to see them live. If the chance comes that you can see them in concert make plans to go. As a matter of a fact, if the chance comes let me know, I'd like to go with you!

Chicago started out in 1967 with seven members, today there are eight and four of them have been with the band for thirty-six years, since 67. How many cover bands have you heard playing a Chicago song? I don't remember any, because it takes a band like Chicago to play Chicago. Except for the band's Peter Cetera era, when he sang a couple of the band's '80s hits, all periods of the band's music history were covered during this show. Incidentally, Cetera was also an original member, but left the group for a solo career and had a few hits (have not heard from him in a while, oh well, hardly noticed). All of today's members (with the exception of only the drummer) write and sing lead on different songs, and you know them all!

The show opened with an introduction of each member of the band individually as he stepped onto the stage and into his spot. When everyone was in place the announcement Ladies and Gentlemen, Chicago! It really had class. I don't believe the show was sold out, but it was damn close, with only the very upper seats on one side of the Civic Center still empty.

The music started immediately as soon as the announcer finished his introductions, with about as much

pause as the applause at a game after the national anthem! Chicago had twenty top ten singles, twelve top ten albums; five of those went to number one! They have sold over one hundred and twenty million records! These veteran stage-hounds proceeded to play a two-hour show with no breaks, very little talk and a lot of music. Often going from one song to another without missing a beat, I'm not sure but they may have been showing off!



"Make me Smile," "25 or 6 to 4," "Does Anybody Really Know What Time It Is (does anybody care?)," "Just You and Me," and "Saturday in the Park" all rocked, with the horn section in full swing. We caught our breath when Robert Lamm sang "Color My World," remember that one? At one point the audience used lighters, but I don't remember which song. (note to self, you're reviewing this for God's sake, pay more attention from now on). So I checked with my sources, the lighters were on "Color My World."

A black curtain was drawn across the stage about half way back so Jason Scheff could do an intimate solo with only a keyboard and his amazing voice to offer up "What Kind Of Man Would I Be?" Bill Chaplain came down

from the rear of the stage from behind his keyboard to sing an a cappella version of "Wishing You Were Here" with Scheff, Lee Loughnane and Keith Howard and it really was a high note of the show.

Chicago mixed up the set-list with a few fast songs and then a couple of slower ones. The audience sang along with every song, we knew them all! "Alive Again," "Hard to Say I'm Sorry," "If You Leave Me Now," and "Hard Habit to Break" were awesome but it was "Beginnings" that became my favorite of the show. Jimmy Pankow and his trombone blew me away! The entire band is full of energy, but it is Pankow who commands your attention, he is very theatrical and energetic on stage. It was obvious that Chicago didn't just get off the boat and that they have been doing this for thirty-six years. Not because of their age or energy, they have a hell of a lot of stamina, but their experience and talent is obvious, they are masters of their craft.

The band left the stage leaving everyone in the crowd quite satisfied, but an encore was inevitable. "Feelin' Stronger Every Day" and "Free" helped us gluttons of live rock 'n' roll go home peacefully.

On the way into the show we caught some energy from all the anticipation of the show. On the way out it was contentment I felt from everyone as they filed out—many comments about how great Chicago really is and what a show they put on. The ages of fans ranged from teens to seniors and I am sure the generation gap closed a bit while all ages rocked, sang the words, lit lighters, whistled, and cheered as one of America's musical icons entertained them one and all! Ageless simply ageless!

—Lee Hebert



Cliff Young and Garrett Soucy of the band "Tree by Leaf"

Feb. 2002 FACE covergirl Katrina (right) with friends



Fashion Designer Erin Fogg strikes a pose



Myrna with Photographer Franklin McMahon



(left to right) Actor Paul Drinan, Nightlife-Online's Scott Morrill and Casting Agent Charles Doucette

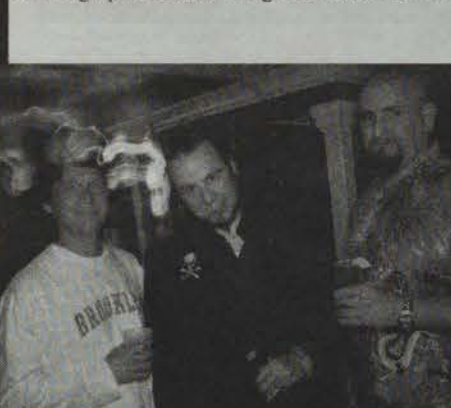
Model and Runway Producer Misty Coolidge (right) with friend



DJ "Popgirl" 23 and DJ Said



Choreographer Reniah Morgan hits the dance floor



FACE Publisher Paul Woodfin (left) mixes it up with Coopa & company from Boomslang



Best buds Anissa and Mary share a hug.

For additional party photos visit franklinmcmahon.com and nightlife-online.com

SEE YOU AT THE NEXT FACE PARTY JULY 5th!
skybar @ THE ROXY / 188 Middle St. / Portland ME / 9pm

face July 2003 • pg twentyfive

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7/4

up stairs



with Concentric 21+ / Doors 8pm / \$5

DOWNSTAIRS

Cyberia w/dehuman8 & DJ Stranger 21+ / Doors 9pm / No Cover

7/11

up stairs



with DRUG WOLF & more 21+ / Doors 8pm / \$5

DOWNSTAIRS

Cyberia w/dehuman8 & DJ Stranger 21+ / Doors 9pm / No Cover

7/16

up stairs



with Patti Theatre, Lovers / Temptation & more 21+ / Doors 8pm / \$15adv \$15day

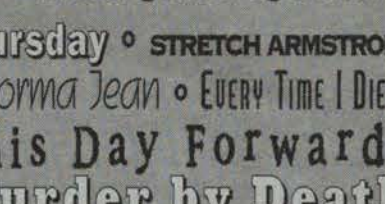
DOWNSTAIRS

Cyberia w/dehuman8 & DJ Stranger 21+ / Doors 9pm / No Cover

7/7

Another great all ages show!

up stairs



DOWNSTAIRS

Cyberia w/dehuman8 & DJ Stranger 21+ / Doors 9pm / No Cover

7/15

up stairs



DOWNSTAIRS

Cyberia w/dehuman8 & DJ Stranger 21+ / Doors 9pm / No Cover

7/18

up stairs



DOWNSTAIRS

Cyberia w/dehuman8 & DJ Stranger 21+ / Doors 9pm / No Cover

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SOME LAWS ARE WRONG

Historically, The Beer Guy Buzz has been nothing more than a column of self-righteous rants from a man of drink and fantasy who, for some reason beyond apparent explanation, thought his not-so-humble opinion of music worthy of print. But we all evolve. And this issue, dear reader, is the Beer Guy's *Rubber Soul*.

I live in and love Bar Harbor, ME. I love the maddened summers and the winters of hibernation. Love looking at the ocean from a mountain. Love the people and their sometimes cooky and beautiful pursuits. And I love the idea of living in a place where those of unconventional pursuits are not only tolerated, but encouraged to hop on their brooms and fly up to watch it all from a bird's eye. I'm thinking of artists—those of general madness who maybe can't tie a tie but can throw colors on a canvass or mold melodies with natural instinct like I throw back a six-pack of Pabst tall boys.

There exists a noise ordinance law in Bar Harbor that is simply excessive and detrimental to a furthered town that normally prides itself in the creative element of its community.

Consider this: at the tail end of last summer, an acoustic singer/songwriter named Peter Black played a gig at a downtown Bar Harbor bar named Donahues. I've seen Black play on a handful of occasions and can say first-hand that he's no quieter or louder than any solo acoustic act you've heard at a small bar. I interviewed Cyndi Bridges, a bartender at Donahues, about

this particular night, "It was late September, very few people on the streets and a cop came up and walked across the street and started taking a [decibel] reading. Chris [the owner], followed him. [The Police officer] had to stop taking the reading because a Harley drove by and his meter was off the charts. And then he kept taking the reading and said, 'well, you're over the limit.' And that was it."

Donahues was issued a noise violation which subsequently resulted in a temporary suspension of their entertainment license. Because the bar closed for the season about a month later, the remainder of their year was sans live music.

Does this sound a wee bit silly to you? That it was deemed, for all intents and purposes, illegal for a solo acoustic act to play music in a bar in the business district of a tourist town?

I realize that this may seem like an isolated incident. It's not. Nor is it an exaggeration. Every musician



The Noise Police: A Reenactment

The police can (and most certainly do) walk the streets with decibel reader in hand seeking a violation.

who plays out in Bar Harbor is plagued by this ordinance. "Every gig I play here I've got this little cop on my shoulder saying you guys are playing too loud," said local musician Caleb Davis. "And you can't play a gig with that cop on your shoulder. It puts you in the wrong headspace. You're not thinking about the music. You're thinking about the Bar Harbor sound ordinance."

It almost makes me not even want to play out."

There's truth in the argument that, though Bar Harbor may be a bustling and growing town thriving on the tourist's dollar, it is still and should always remain, a familial place with a strong local contingent of year-round residents who will not be forced to move from their chosen homes by the sneaky hand of industry. Hear, hear. And as Al Deal, another local musician who co-runs the open mic at Bar Harbor's The Thirsty Whale, pointed out, "You have to know how to play in the pocket." In other words, musician(s) must recognize their context and play accordingly.

I don't wish to dispute either of the aforementioned points. Bar Harbor should never become Daytona Beach. It has too much history, too much heart. And a band should always take into account the size of the venue, the amount of people in the building, etc. But how can a full band with a drummer and a bassist ever play in the pocket if the pocket is too small for a solo folk singer? It can't happen. This may sound silly, but it's illegal to play rock 'n' roll in a bar in Bar Harbor.

Over the winter, a committee was formed in an attempt to survey the fairness of the law. A subsequent hearing was held in early June but the end result was ultimately inconsequential. The legal decibel level was raised a few points to seventy-one, but the decibel reading can now be taken five feet from the business (as opposed to the prior distance of fifty feet). Essentially, very little was altered.

And what's even more troubling is that a complaint is not warranted for a reading. The police can (and most certainly do) walk the streets with decibel reader in hand seeking a violation. If they were to do so at a morning hour, your lawnmower or a restaurant's delivery truck would be well over the limit. It's not a stretch to say that a crowded bar, without music, could potentially violate the noise ordinance.

I think a law just if it protects us and enables us to live our lives comfortably. The severity of this law only shackles bar owners and, in my eyes, more importantly, silences the music of countless musicians we all should be allowed to hear.

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

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CDReviews by Dale Robin Lockman

Skating Rink David Francey (Laker Music)

David Francey writes songs that you can see. Decades ago, a friend of mine wrote a line in a song "He paints pictures with his poetry, waves of words, there's rhythm in the rhyme." (from "Salt Water Poet," by Dan Berggren, © 1979 Sleeping Giant Music) That's what Francey does. This Scottish-born Canadian singer songwriter's first two releases, *Torn Screen Door* and *Far End of Summer* (winner of the 2002 Canadian Juno award) were riveting works permeated with his Celtic influenced melody mingled with his lyric portraits of love, work, life and people.

To say that Francey's brand new release, *Skating Rink* is more of the same, is almost doing it an injustice. It certainly is more of his remarkable poetry describing life's gifts and stumbles with a keen but gentle edge. Musically there is growth and change in his work.

The sound of Francey's voice is smooth, but not too smooth; his singing is expressive and even plaintive, at times. The playing is quietly proficient, with stellar musicians backing him up. Guitarist Dave Clark provides the instrumental foundation of Francey's songs, and he does so with perfection, and the other players add just enough mandolin, or lead guitar, or back-up vocals—never too much, always just right.

It is the songs themselves that make you come back to listen to Francey's work again and again. The title song is about the skating rink across the street from Francey's home—how it changes one's view of winter. "The sky above the skating rink. The blackened weight of space. Falls endless on the frozen world. Upon the saving grace Of the lights around the skating rink. Laughing in the face, Of the darkness at the lonely heart of winter."

"Grim Cathedral" is about 9-11-01: "I watched it on my TV screen, Devolution of the dream. Images a nightmare scream To wake the likes of me." To describe Francey's lyrics as powerful seems inadequate. Even now, on the ninth or tenth listening, this song brings chills and a clear visual of that day.

Contrast "Annie's House," a song written while visiting a friend in New Hampshire, which describes a beautiful, sunny, contented day. In its simple verse, it tells the story of being in a place one does not want to leave behind, and the joyful lyric picture is just as compelling as the grisly one described above.

Francey's wife Beth is the subject of many of his songs, and "Come Rain or Come Shine" is one of the simplest and most beautiful. "Sometimes you wonder what I see in you. Just picture the sun on an ocean of blue. Just picture that ocean so deep and so wide. Feel the sun on the water, feel the pull of the tide." Sometimes it's easy to find words to say

about a recording one has been asked to critique. Sometimes, as now, the words of the songs speak their own praise louder than any reviewer ever could. So I'll leave it at that and just offer a little advice: If you have a chance to hear David Francey in live performance, just go do it. He is a rising star on the acoustic music circuit, so he'll surely be coming to your area. If you have a few bucks to spend on some new tunes, any of Francey's recordings will be well worth it. *Skating Rink* will give you a little extra spin for the buck, I do believe.

David Francey's tour schedule and his recordings are available at his website, www.davidfrancey.com.

The Autoharp Album Harvey Reid (Woodpecker Records)

Only a few people can make the autoharp sound orchestral, and York, Maine musician Harvey Reid is at the top of that list. The autoharp is one of those instruments that is at once fascinating and annoying. In the 1950s and '60s, a lot of elementary school teachers had them in their classrooms. They are easy to get a sound out of—you just press down the felt pads and you have a chord. Most songs that a teacher might want to teach you would have three chords. So, three buttons to push and you can play the autoharp, right? Well, no. So most Americans' first introduction to this unlikely instrument was not all too pleasant.

In the late 1800s there was a craze of sorts—a proliferation of invented instruments, many of which had gimmicky methods of making sound. From the pianolin to the autoharp, they were sold in catalogues and storefronts by the thousands. The autoharp was a novelty item, and was sold as such. But in the Appalachians, where modern American folk music was so strongly influenced, autoharps were incorporated into the music right along with the older traditional instrumentation, and made popular in a more seriously musical vein by the likes of "Pop" Stoneman and Kilby Snow, and eventually the Carter Family, Mike Seeger and Bryan Bowers.

Harvey Reid takes the autoharp seriously, as well, and has produced and performed an unexpected masterpiece in *The Autoharp Album* (2003 Woodpecker Records WP117CD). He has applied his characteristic attention to minute detail to the playing of the autoharp and coaxes a virtuoso sound from the instrument. What results is a beautifully melodic and emotive recording that is wonderful listening. He transcends the muddiness that the autoharp can often render with a crisp chording technique and uncommon accuracy in plucking melodies within the chord.

To make the recording, Reid borrowed a variety of instruments from players all over the country, so the sound of the CD is correspondingly varied. From Civil War tunes to waltzes, from a hauntingly sad original to a Jimmy Rodgers song, Reid has gathered a truly eclectic collection and captured the wide

range of sound and feeling just right.

Standing out for its just-plain-fun sound, "Peach Picking Time" by Jimmy Rodgers is a surprise on the autoharp for the number of chord changes it must involve! Reid picks up the frolicking mood of a trio of old time tunes in his "Down Yonder Medley" of "Yonder," "The Old Spinning Wheel," and "Redwing." And plays the blues classic "Frankie and Johnny" with some chords that would surprise even an autoharp player.

"Maplewood March" is a Reid-penned tune named for the avenue in Portsmouth where he used to live; it has a perfect New England Country Dance feel to it. The medley of "Southwind" and "Simple Gifts" has a pensive and warm tone, as do the several hymns Reid recorded for this work.

The CD ends with "Let Your Light Shine on Me," a traditional hymn played on an autoharp made in the 1880s by the original maker of autoharps, Charles Zimmerman. And this piece sounds just as old as that. A good way to end an album, with the reminder of the richness of American musical history contained therein.

Recording an entire CD of autoharp is an artistically punky thing to have done, and it works like magic. With just a few guitar, vocal and fiddle embellishments in well-chosen places, the autoharp (along with its player) really remains the star of this recording throughout.

Get On Board Mac McHale and the Old Time Radio Gang (Fishtraks Records)

If you long for the good old days of honest, straight-ahead music with songs about real people and the simple things in life, check out the new recording by long-time Maine performers Mac McHale and the Old-Time Radio Gang. They just released their tenth CD, *Get On Board* (2003 Fishtraks FT1440). Nothing groundbreaking here; that's not its purpose...just good old songs, sung in good old style, sweet harmonies, interesting instrumentation and swell playing in tight arrangements.

The regular "Old Timers," Mac McHale, John Roc, Dick Monroe and Smokey Valley, recently welcomed a new member, Sally Roc, on bass and harmonies. Ms. Roc adds new strength and fullness to the group's vocals and her presence also means that the group's sound now features more of former bass player John Roc's strong, rhythmic and melodic mandolin playing.

The instrumentals, enjoyably competent, are not particularly slick, just basic good instrumental performance with tasteful touches of ornamentation...and, oh, how they capture that old time feeling!

The voices, as with the instrumentals, are

not trained and sterilized. The singing is heartfelt and true; McHale's lead vocals are right as rain, and reflect the essence of the old time music. With the Roc's harmonies, the sound is just right. But it's not the spotless, perfected production of Nashville we music consumers have come to expect. This is real people singing real songs. Delightfully honest!

An unlikely accordion solo on the classic "Long Black Veil" adds a fitting sadness to the song which is otherwise done in an upbeat style. Particularly nice mandolin and dobro breaks in there, too.

A spirited arrangement of the old time fiddle tune, "Daly's Reel," features John Roc's sharp and straightforward mandolin style and Smokey Valley's clear and clean fiddling.

The Radio Gang does justice to an old bluegrass standard "You Tried to Ruin My Name" written by Wilma Lee Cooper, with a consummate fiddle intro by Smokey Valley, tight three part harmonies, and beautifully done instrumental break with accordion and dobro. Seems odd, but it works really well.

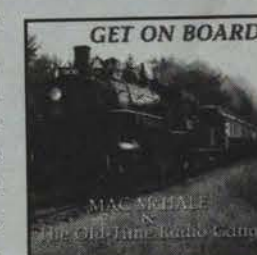
In addition to being an interpreter and revivalist of old time music, Mac McHale is also a songwriter adept at capturing the old style of blending lyric and melody. "Get On Board" contains two of his originals: A gospel-style song, "God's Ship," which has a wonderfully singable chorus, with call and response parts for the audience, and "Down In Memory Lane," a classic sounding bluegrass style song of lost love, with another very singable chorus. Great for car listening/singing along!

The recording comes to a close with an old Grandpa Jones classic, "Old Rattler." Performed in the quintessential old-time style, this song is a bit of a surprise in that it highlights Mac McHale, who is most often seen behind his guitar, but is heard here playing clawhammer banjo.

Along with the music, the engineering and sound quality are worthy of note. *Get On Board* was recorded at the studio of band-member John Roc, but although the music may be homespun, the sound is far from home cooked. It's crystal clear, well-balanced, and professionally recorded.

If you are wanting the hot, rambling new-agey licks of "newgrass," this may not be your cup of tea. But if you want to hear the roots of that music, the popular songs of the early 20th century that eventually gave rise to the hotter and slicker material you most often hear today, this is a good listen and a delightful treatment of the sweet old songs, and some new ones done in the old style.

Dale Robin Lockman is a musician, producer of live music events, booking agent and music journalist living in Kennebunk, Maine. She performs with the trio Mom's Home Cookin', www.momshomecookin.com.



CDReviews by murdoch

The Good and Evil Sessions The Blue Series Continuum (Thirsty Ear)

A superstar group of jazz artists—Roy Campbell on trumpet, Alex Lodico and Josh Roseman on trombones, William Parker on bass, and Matthew Shipp on piano—walk a fine line between being out of control and hanging onto some vague semblance of diatonic throughout every track on this brilliant recording. The liner notes give percussion credit to “all other sounds played and made, sliced and diced, fixed and mixed by GoodandEvil and Miso.” We assume this has nothing to do with soup and everything to do with brilliant production. The dynamic interplay between keyboard, horns and “percussion” is palpable, setting up tensions, letting go, propelling the listener through irresistible grooves. An underlying funk sensibility combines with cutting-edge jazz modality; scattered lyman motifs weave around a child’s sampled voice; dense atonal all-out blowing resolves to a melodic call and response over a subtle change of tempo; a smattering of piano trills decorate an eerie, scratchy, bass glissandi-enhanced trance groove—this is some of the most inescapably exciting music to come down the crossover pike in a long time. I dare anyone not to be challenged and drawn into these tracks. The Blue Series Continuum has created something different and unique and exhilarating. Two very profound thumbs up!



The Edge of the World Dragonfly

Miki Singh has too much money. Or he’s got a sugar-daddy somewhere who’s looking for a tax shelter. This is an indie release but I guarantee you’ll not see a more exquisitely produced CD anywhere, ever. Major labels don’t sink this much into production! This double CD comes with a 42 page booklet in a perfect-bound gorgeous, matt-finish, professionally-designed “case.” Singh, the accompanying literature acknowledges, has “little experience” though he surrounds himself with the best musicians Boston has to offer. It IS a great band! One a cynic might say is the best money can buy. Now after that buildup you thought I was gonna shoot down the music, but here’s the rub—the music’s okay. Maybe the package raises one’s expectations but the music’s not bad. Regrettably somebody, at some point in the singer’s career, told Singh that the sandpaper thing he does with his voice is cool. So now, unfortunately, he overdoes it. It was a nice effect once or twice but every song, every chorus it gets too obvious and very tiresome. One tries to look beyond it, to hear the song, but it’s like someone screwing up on a grammatical point over and over again, hard not to think about it. Another troubling characteristic of this music is Singh’s almost obsessive effort to work into his material and then belabor a “hook,” usually repeated endlessly at the end of a song. Whew! Okay, we get it!



The first CD tends toward a pop thing, the second gets a little more rocky. I think I lean more toward the second where the players get a chance to stretch out but, really, for all my bitchin’ this is all catchy stuff. I guess I’d just suggest Singh lay off the raspy vocal tic and fill the repetitive hook time with lyrics that actually say something. If it weren’t so incredibly produced it probably wouldn’t have captured my attention in the first place (so that’s good), but at the same time if it weren’t so incredibly produced I probably wouldn’t have been as critical. Damned if you do, damned if you don’t.

self-titled EP The Ben Shippee Band

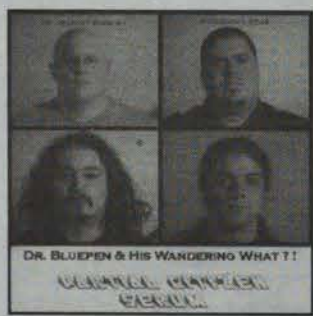
Five simple songs: relatively little harmonic experimentation, introspective musings on relationships and love, and more love and more introspection, no blazing solos, no showy instrumentation, even the melodies are extremely basic. But it’s hard not to be swept along by this music. It has a Jackson Browne, early ‘70s appeal ignited by Shippee’s pleasing voice and accessible lyrics. His band (Justin Bigelow, drums; Dan Desmarais, keyboards; Sam Ostrow, bass) diligently fulfill their supporting role and rarely do anything that would get in the way of projecting the song. The studio work from Dizzyland Studio in NH is A-one and only further emphasizes and contributes to this sense of the song as focal point.

A guess that this is an early effort in the career of this songwriter and his band lead one to speculate that the full-length CD and all future efforts will be impressive. In the meantime check out this EP. More info at: www.ben-shippeeband.com



Partial Citizen Serum Dr. Bluepen and his Wandering What?

With a preponderance of less-than-2-minute tracks one wonders if Dr. Bluepen has trouble developing ideas into full blown songs. Even so, what the boys are doing here has an odd appeal—social consciousness and a They Might Be Giants/Ween goofiness. I think the boys may have even listened to a little Captain Beefheart in their time. It’s almost a disclaimer, don’t criticize us cause we’re just playing. Don’t take us too seriously because we don’t. There does seem to be a real musical talent here though, each of these guys can really play as they demonstrate in fits and starts throughout the CD but the emphasis is clearly on the songwriting, if you can call it that. More like construction of ideas in musical form. It’s impossible to categorize this music because it’s so experimental, such a conglomeration of techniques. Lots of spoken word, don’t expect to dance to this, don’t expect to fall into a groove. But do listen. Dr. Bluepen has assembled a sound/voice-scape that’s novel and compelling. Approach it with an open mind. The players certainly did. I can only imagine that this CD was a blast to put together.



self-titled EP The Screen

Whew! This is an exceptionally produced CD! And these guys deserve it because this is exceptional material. Really, it’s hard to find fault with any of this. Not that one is seeking fault but if there are shortcomings they usually jump out at you. No jumping going on here. A couple of references might be Tool or System of a Down, but this is original material that plays to the players’ virtuosity—both as instrumentalists and as writers. The Screen has even enlisted the services of Thanks to Gravity’s Andy Happel whose string arrangements (all instruments performed by Happel) are jaw dropping! Beware of these boys. They’re almost too good for their own good and they’re creeping up on us from nowhere. Whatever pops into your mind when you hear the band’s name—however you interpret it—you will know this band. You will hear this name again.



Welcome to Somewhere Ends of August

Okay, Jerrod Jones and C.W. Gagnon who are Ends of August, have written some decent songs, sing on pitch, sing with emotion, have surrounded themselves with competent sidemen, have scored some top-notch production and have created a nice little package with their *Welcome to Somewhere* CD. So what’s lacking? I’m not entirely sure anything’s lacking but it does walk that line between pretty cool stuff and yeah, so? It’s cool in a Neil Young sort of way and yeah, so in a...Neil Young sort of way. It’s hard to put a finger on it. The CD is a bit of a throwback really. No crime in that, for sure. But with the exception of some updated studio techniques these are songs that could have been written 30 years ago. Again, no crime in that. But there’s a vague feeling of been there/done that. Of course, then you come to track 5, “Sad Girl” and it’s hard not to be moved. What a beautiful song! What a beautiful sentiment!

Here’s the deal: many of the songs seem to hover around repetitive, predictable harmonic patterns. Fortunately, however, the boys have a gift for melody, lyrics and vocal harmony. With a dote more interesting chord progressions Jones and Gagnon could well be on their way to being another Simon and Garfunkel.

murdoch, grandson of the late, great Walter murdoch (3rd cousin, 1st removed of Rupert Murdoch’s gardener) missed school the day they discussed capitalizing surnames. Though his bearing comes and goes, he seems to be healing nicely after the surgery.



back up

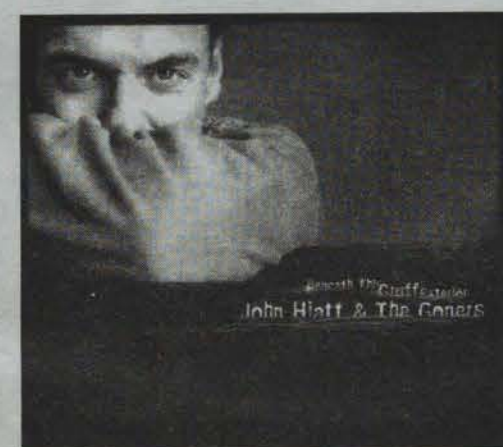


By Doug Collette

Beneath this Gruff Exterior John Hiatt and The Goners (NewWest)

*B*eneath This Gruff Exterior accomplishes what the preceding John Hiatt album, also recorded with The Goners, did not. That is, it captures the unique chemistry of the man and his band that puts their synergy on par with that of Dylan and The Band, Graham Parker and the Rumour and Bruce Springsteen and the E-Street Band. Not only is it one of the best albums of Hiatt’s distinguished career, it is one of the best albums of the year 2003 so far.

The fresh, loose delivery that’s apparent right from the start of “Uncommon Connection” carries through the entire disc. It belies the thorough preparation Hiatt brought to these new songs in recording demos before working in the studio with the group. More importantly, the relaxed atmosphere suggests that this new material, written while working on the road with



the Goners after the previous CD’s sessions, is the key to the album’s success: nothing sounds forced in the least and the bane of Hiatt’s songwriting, a penchant for precious self-consciousness, is nowhere to be found.

On the contrary, you hear the lucid insights of a man coming to terms with his history on songs like “The Nagging Dark.” John is as unflinchingly honest with himself there as he is on “My Baby Blue.” “Circle Back” touches on the self-renewal at the heart of parenthood, while “How Bad’s the Coffee” depicts a return

to personal roots at the heart of this ebullient rock ‘n’ roll. Working with the Goners elevates Hiatt’s craft to real artistry, turning a song like “Window on the World” into pure folk poetry and the recording itself into one for the ages.

The simplicity Hiatt and Co. aimed for here is earmarked by the sole presence of one outside musician—Bobby Keys, once and future hornman for the Rolling Stones—playing saxophone on a single cut. The way the rhythm section of drummer Ken Blevins and bassist Dave Ranson chug along on “Fly Back Home” is indicative of why these arrangements, as down to earth as they are, still take flight the way they do in the hands of these musicians instead of wallowing in leaden doldrums as on so much of *The Tiki Bar Is Open*. Sonny Landreth’s guitar work, so notable in its absence on that CD, is ever-present on these dozen tracks, his solos and fills so perfectly tailored to the songs themselves, they almost serve as an alternate set of lyrics for the music: his slide work erupts with barely contained volcanic force on “How Bad’s the Coffee,” he decorates “My Dog and Me” with an affection you’d reserve to pat such a pet and interweaves a bitersweet dobro into the melody of “Almost Fed Up with the Blues.”

John Hiatt and The Goners’ inclusion of Willie Nelson’s “The Most Unoriginal Sin” concludes this album with a firm but graceful authority, invoking a connection between generations of great songwriters, of which Hiatt is never so firmly ensconced as when he plays with this absolutely brilliant band.

Quarter Notes

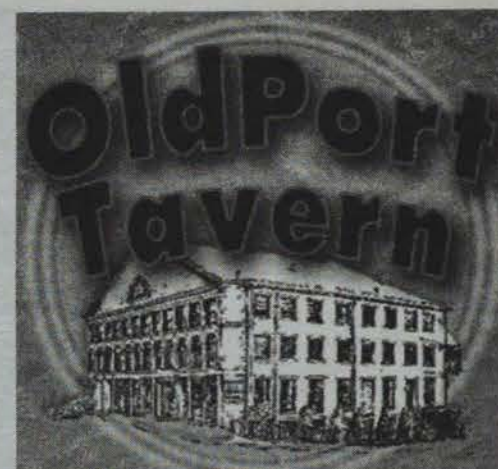
MOUNTAIN/Nantucket Sleighride; Climbing (Legacy): Mountain displayed equal facility on bonecrushing hard rock like the signature song “Mississippi Queen” and melancholy balladry such as “Theme for an Imaginary Western,” in part because Felix Papalardi applied the lessons he learned so well producing Cream, but also because gargantuan Leslie West was as dexterous with an acoustic guitar as an electric one. The liner advisory to play the album loud still applies: with this remastered sound curiously muffled, the band comes alive at high volume, especially on the live bonus cuts included on each CD.

HUMBLE PIE; ROBIN TROWER; THE STEVE MILLER BAND; King Biscuit Archive Series (King Biscuit): The Robin Trower and Humble Pie CDs reek of budget line product, not just in the generic Greatest Hits Live titles, but also in the borderline garish packaging and the lack of historical documentation. But the music’s the real thing: having jettisoned Peter Frampton Humble Pie adopt the most crowd-pleasing hard rock ‘n’ soul aspects of their breakthrough release *Rockin’ The Fillmore*. The Robin Trower piece documents the ex-Protul Harum guitarist with the expanded lineup he used comparatively briefly in the late ‘70s. The *Steve Miller Band Live* is a quantum leap in terms of packaging and music: this double-CD set captures the Space Cowboy

with two different bands performing at the outset of his two commercial breakthroughs. With vastly superior sound in comparison to the previously noted discs—as well as some familiar photographs plus quotes from such luminaries as Paul McCartney and Les Paul, in addition to a pithy essay in the liners—the inclusion of early material such as “Song for Our Ancestors” alongside fresh rearrangements of classic tunes like “Fly Like An Eagle” plus a healthy helping of blues makes this set superior to previously released titles in the Steve Miller discography.

DELANEY & BONNIE and FRIENDS/D&B Together (Legacy): This expanded edition of the duo’s final album together reaffirms their unique touch for rootsy musicianship. In contrast to the burgeoning art-rock movement of the times, Delaney preferred to grace sleek pop songs such as Dave Mason’s “Only You Know and I Know” with potent arrangements that highlighted the virtues of Bonnie’s vocals and his band’s instrumental strengths. This versatile approach lured Eric Clapton into the fold for what is arguably the most dynamic track here “Comin’ Home.” The inclusion of tracks from the couple’s respective solo albums completes a picture that refuses to become dated.

— Doug Collette



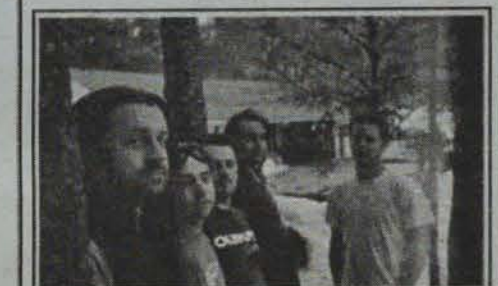
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THE PIPELINE

The Portland/Boston Connection

By Brian Westbye

In the News:

Congratulations to **The Dresden Dolls**, winner of the 2003 WBCN Rock 'n' Roll Rumble. The Dolls, singer/keyboardist Amanda Palmer and drummer Brian Viglione beat out Baby Strange and wildcard winners Apollo Sunshine to take the title at The Middle East in Cambridge on May 22nd. The duo, who combine the "smoky cellars of a Weimar-era piano cabaret, the rock 'n' roll fury of Joan Jett and PJ Harvey and the crass vulnerability of a fifteen-year-old virgin trying to convince you otherwise," will be releasing their first full-length, produced by Martin Bisi (Sonic Youth, Cibo Matto, SWANS) later this year. <http://www.dresdendolls.com> for more information.



Boston Rock Opera celebrated their tenth anniversary at The Middle East on June 7th with a stellar three-part production of *The Point!*, BRO's tribute to Harry Nilsson's classic rock fable, and featuring the BRO 10th Anniversary All Star Band. Selections from past BRO productions include *Preservation*, *Jesus Christ Superstar*, *Abbey Road*, *Aqualung*, *Rocky Horror*, and *Russell*.

Chudnofsky's *SkyPaint: A Popopera*. The organization began as a way for Boston musicians to get together and work in a creative medium that they might not have otherwise had a chance to participate in. Over the years, Boston Rock Opera has become a local institution,

with past and present cast and band members including Gary Cherone (Extreme, Van Halen, Tribe of Judah), Kay Hanley (Letters to Cleo), Linda Viens (Crown Electric Company), T Max (publisher of *The Noise*), Corin Ashley (The Pills), Suzi Lee (Slide) and Malcolm Travis (Human Sexual Response, Sugar). Future shows are in the works! For more details, visit <http://www.rockopera.com>.

The Rock 'n' Roll Library, a non-profit organization working to promote the use of popular music in education, while building the world's largest music information archive, has found a home at The Regent Theatre in Arlington, MA. For more info go to <http://www.rocklibrary.com>. More notes to come next month (some material taken from *The Noise* [<http://www.thenoise-boston.com>]).

Reviews:

This month we've decided to focus on the music of Primary Voltage Records (for label info and links to all band sites, <http://www.primaryvoltage.com>). The label, based in Cambridge, MA, has assembled an impressive roster of bands from Boston and the Northeast in general. In these bleak days of horrific interchangeable-parts pop and imbecilic "punk" frauds who can't spell or write their own songs (Hi, Avril!), and with more of the same to come in the wake of the FCC decision to jump into bed with corporate demons hungry for profits-uber-allies, Primary Voltage represents a vital commodity: a final frontier for good music. Label poobah Evan Koch should be commended for releasing the music that he is. Here's a sampler.

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Waiting for the Dub Mass. Hysteria (Primary Voltage Records) 4 song CD

A reggae/ska/electronic band from Boston? This could be trouble. In the wrong hands, electronica and reggae can be malodorous indeed, and ska has been overblown to the point where any band that has ever accented double eighth notes on beat two can be categorized as such (Hi, No Doubt!). Fortunately, the hands of Mass. Hysteria are quite capable, and the resulting aural experience is fabulous and totally original. This is

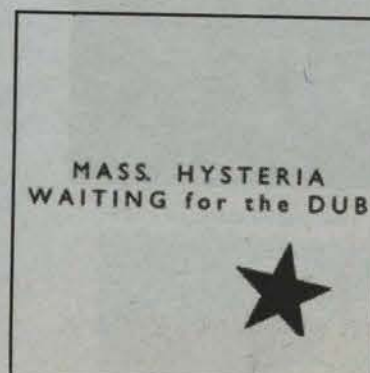
not reggae for Vermont/ Jersey trust-farians with white-boy dreads and port-befouled burlap pullovers. No, this is reggae for the intelligentsia, the martini set. It's apparent from the opening spy-noir exploration "Dub Indigo 2" that Mass.

Hysteria are channeling the first wave of British ska much more than traditional reggae, but with a reverent nod to (post) modern dub and electronica: think The Specials meeting up with The Chemical Brothers and DJ Shadow. Rachel Eliot's vocals are spare and atmospheric, as the real calling card is the stellar remix work of Victor Rice (from Studio Rocha in Sao Paulo). But her delivery is haunting, and nicely framed by the mix. This is a frustrating release in that it's only two tracks and two remixes. I can't wait for the next full-length. Stellar effort.

An Explanation The Good North (Primary Voltage Records) 12 song CD

This would be a strong effort for any well-established band. The fact that *An Explanation* is the debut release for The Good North makes it that much more impressive. I'm not sure that I'm hearing all the Britpop influence other critics have heaped on the band, although Idlewild and old U2 are present and Luke O'Neil's vocals hint of Bono and Ian McCulloch in the '80s heyday of Echo & the Bunnymen. What I am hearing is seriously intelligent

songcraft, and that is a quality that transcends all geographical party lines. Good old-school loud guitars, strong melodic hooks and profound lyrics will always be the holy trinity of quality rock music. Many bands have two of the three down, but The Good North just so happen to excel at all three. And no one quality is



sacrificed for the others. Sure, there are comparative touchstones to bring up: Sugar, Buffalo Tom, The Doves, The Stone Roses, et al. But at the end of the day, The Good North is somehow distinctive, set apart by the elusive intangibles that make any great band great. Not much else to say here: a lot of heads should be turning towards The Good North.

Your New Favorite CD (Summer 2003) Various Artists (Primary Voltage Records) 21 song CD

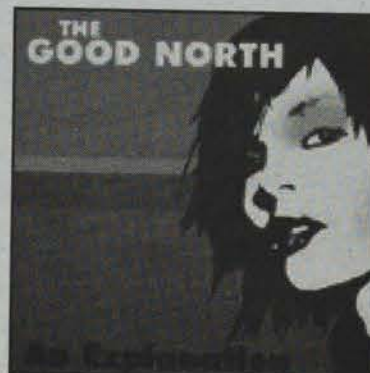
Compilations are always a crapshoot. It's analogous to the old fear of buying a CD for that one great song and finding out that the rest of the album is shite. How many songs on the compilation will suck? And if one song blows, does the rest of that band's album blow? Would you even bother to find out? With all of these uncertain variables, compilations are often more of a risk than they are worth. In the case of *Your New Favorite CD*, the good outweighs the mediocre by a good stretch. Which is not to say that there aren't a few bombs on here, but it's certainly not a compilation full of Good Charlotte and The Donnas (and we can all be thankful for that). The standouts come from the bands that you would expect: The Good North (see above), The Gentlemen (Mike Gent is Rawk!), The Pills (amphetamine pop! best band in the world, really), The High Ceilings* (a mega hit in a non-Clear Channel



world), The Bret Rosenberg Problem (youth belies songwriting brilliance), and The Halogens (balls and hooks). There are some really nice surprises in here: Aberdeen City (solid w/ hooks), Araby (controlled guitar histrionics), Anushka Pop (pop in the garage), Army of Jasons (groovy). So really, the closest to an outright musical fart is Saintface (Captain Sensible on a bad day), which did absolutely nothing for me. But what do I know? If there is a nit to pick, it's that the disc is a bit linear throughout, but then again it would be hard to justify an American Music compilation that goes from Coltrane to the Circle Jerks to Andy Williams. So it's a compilation, and for once it's a compilation worth picking up, listening through all the way and exploring further. And in an industry that smells worse by the day, that's not a bad thing.

*I should point out that The High Ceilings' "Let It Be Now" was recorded at a time when I happened to be playing bass with the band. We at FACE struggled with the ethical question of reviewing the disc, but A: I left the 'Ceilings in January 2002, B: I made no mention of how brilliant the basslines are. So, oh well.

Brian Westbye can be contacted via email at brianwestbye@hotmail.com



"If winning isn't everything, why do they keep score?" -Vince Lombardi

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IN THE TRENCHES...

By Chuck Yoho

The music business is beginning to change for the first time since Elvis signed with Sun Records almost a half a century ago. Record sales have steadily and drastically declined in the past two years as record companies scramble to hold on to as much of their pie as they can fit in their mouths. It's not just them. TV and radio are dealing with a fairly noticeable decay in advertising dollars. There is just too much out there for sponsors to lock in on their targeted audience. One thousand cable channels and the accumulation of mankind's collective knowledge in a box that sits in your bedroom corner is more competition than the big guys ever counted on. The Internet has exposed a chink in the armor of mass media.

How will this affect us as musicians in the future?

The ease with which information is available on the Internet is a Pandora's box of sorts. On one hand, convenience of information is great when you need directions to a restaurant or the price of a T.V. It's concerning, though, that this same innocent tool could be used to find out how to build a bomb. The same duality applies to music and the Net. For unsigned artists the Net has proven to be an invaluable means of networking music and of reaching more people. For signed acts it has mostly taken bottles of Crystal from their stainless steel refrigerators. And is it such a good thing that now, instead of fifty, I can listen to a thousand bands trying to sound like Korn or The Vines? Is that all the Web has done for music? A jumbled stew of mediocrity mixed in a cauldron the size of the world?

File-swapping is a necessary byproduct of our increasingly technological existence. I admit I KaZaa, but have justified myself by not downloading anything less than a year old. Knowing how much work goes into selling records I can see why Lars Ulrich is so pissed. At some point you would like to

make money from playing music. Is it fair that whole marketing campaigns are blown on a regular basis nowadays because a song or an entire album gets leaked on the Internet? No not at all. It's hard to feel sympathetic for someone who owns his or her own jet. Yeah. We would be more behind the victims if they were Idaho farmers and computers gave out free potatoes.

I think the way that the business of music will work in the very near future will change dramatically. The backlash of stale art forced on us through an elitist media is bound to have repercussions. How many reality shows or boy bands will it take before the powers that be realize that the American public is much more savvy than that? Development deals are virtually a thing of the past, as the conglomerates need the instant gratification of a "sure thing." I shudder to think that bands like the Talking Heads or the Doors may not have been able to coddle their genius in today's cookie cutter, risk-free world of *Charlie's Angels 2* and *"The Macarena."*

How can we make the majors pay for their insubordination? Embrace the technology that they so despise. Steve Jobs' I-Music could be the standard for music purchase in the upcoming years. Satellite radio could replace commercial radio in one deal with a major car manufacturer. The entire way we think of music as a commodity could very well change. I can foresee a future where major artists abandon the full-length format altogether and just release singles every couple of months. Consumers would then download it for a dollar onto their I-Pod or similar device. Way less middlemen.

Is this better for us appreciative music listeners? I really have no idea. In George Orwell's *Animal Farm* the "revolutionary" quickly became the familiar oppressor when handed the power of being on top. Hopefully the Net will bring us more than that. Music started off free...maybe that is the way it was meant to be?



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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	BLACK KEYS	Thickfreakness
2	BONE DADDY	Everybody's Got One
3	FLAMING SIDEBURNS	Sky Pilots
4	LIZ PHAIR	Liz Phair
5	PORCH GHOULS	Bluff City Ruckus
6	GUTS	Say Goodbye Fun
7	LESS THAN JAKE	Anthem
8	JAYHAWKS	Rainy Day Music
9	LIZZIE WEST	Holy Road: Freedom Songs
10	JACK JOHNSON	On And On
11	THORNS	The Thorns
12	QUICKSAND	The More You Groove, the Deeper You Sink
13	THE FIGHT	Home Is Where The Hate Is [EP]
14	IAN MCCULLOCH	Slideling
15	STARLIGHT MINTS	Built On Squares
16	GOOD RIDDANCE	Bound By Ties Of Blood And Affection
17	BLUE MAN GROUP	The Complex
18	NEW PORNOGRAPHERS	Electric Version
19	EELS	Shoatennany!
20	AD FRANK	In Girl Trouble
21	BETTY DYLAN	Heartland
22	YOUNG ANTIQUES	Clockworker
23	DROPPICK MURPHYS	Blackout
24	LIGHTWEIGHT HOLIDAY	Lightweight Holiday
25	NICOLE MCKENNA	Stay Awhile
26	TRAILOR	Shape Of Things [EP]
27	FRENZAL RHOMB	Sans Souci
28	DIFFUSER	Making The Grade
29	VERBENA	La Musica Negra
30	SUPERSUCKERS	Motherf---ers Be Trippin'

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. Type O Negative	1. Boomslang
2. Chimaira	2. Blue Collar Product
3. Kreator	3. Sleepwalk
4. Lamb of God	4. Jackhammer
5. Haste	5. Sed
6. Marilyn Manson	6. Ochlocracy
7. Deftones	7. Unscarred
8. Black Dahlia Murder	8. Cynical
9. Motograter	9. Kaining Amy
10. Skindred	10. Thought Out Thought
11. Soulfest	11. Purge DI
12. Clutch	12. Soul Octain Burner
13. Shai Hulud	13. Ransom
14. Dust to Dust	14. The Fixx
15. Depswa	15. Endicide
16. Hotwire	16. Taming The Shrew
17. Poison The Well	17. Escape Wheel
18. Nothingface	18. Zoe's Choice
19. Single Bullet Theory	19. Smokebox
20. Memento	20. Paperbag

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

#	ARTIST	Recording
1	BABATUNDE LEA	Soul Pools
2	PAQUITO D'RIVERA	Big Band Time
3	JOHN SCOFIELD BAND	Up All Night
4	BILL FRISSELL	This Intercontinentals
5	RIL FACTOR	Hard Groove
6	BOBBY RAMIREZ	Pan Con Bistec
7	ARTURO SANDOVAL	Trumpet Evolution
8	KEN CLARK ORGAN TRIO	Eternal Funk
9	TED NASH	Still Evolved
10	RUSSELL GUNN	Ethnomusicology Volume 3

THE WERU TOP 10 NEW WORLD LIST

#	ARTIST	Recording
1	YERBA BUENA	President Alien
2	AFRICAN GROOVE	VARIOUS ARTISTS
3	JUAN FORMELL Y LOS VAN VAN	En El Malecon De La Habana
4	SIDESTEPPER	JAM (In Beats We Trust)
5	SKATALITES	From Paris With Love
6	MORGAN HERITAGE	Three In One
7	THE ROUGH GUIDE TO SALSA DE PUERTO RICO	VARIOUS ARTISTS
8	JACKIE MITTOO	Champion In The Arena 1976-1977
9	FRENCH CARIBBEAN	VARIOUS ARTISTS
10	SALSA CELTICA	El Agua De La Vida

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Studio Spotlight: Acoustic Music Room

We spoke to **Tony Preston**, owner of Portland's **Acoustic Music Room** for this month's Studio Spotlight feature. We caught up with Tony after he'd already worked a typical 12-hour day and pumped him for the following. He was tired...but gracious. (See AMR's ad on this page for contact info.)

What is it that sets your studio apart from other studios?

When we're done with a project I want the customer also to feel we're done. At AMR we don't want the artist to leave with the slightest doubt that anything should have or could have been done differently. We don't even think about payment until we're certain that the client has gotten exactly what they're after. Another thing that I feel is unique about AMR is that our location, an old Victorian home with 12 foot ceilings—naturally brilliant acoustics—precludes really raucous slash, metal rock. Our name is Acoustic Music Room, after all. We've done a lot of jazz, folk, Christian rock, even classical but we rarely exceed acceptable local decibel levels. We're just not set up for large, loud bands.

Who do you emulate from a production standpoint?

I don't really think of it in those terms. I mean on a local level I really enjoyed the McCarthy's recent CD. Of course the musicianship was incredible but after repeated listenings I heard things in the production that I'd missed the first time around. Always a sign of a quality recording. On a national level someone I respect and whom I think has blazed trails is Ani DiFranco. Her whole independent production model is an inspiration for all of us. I enjoy the music but I admire everything about what she's done for the industry.

In terms that our readers can understand what equipment are you working with at AMR?

Well, describing equipment can only

really be done in technical terms but briefly: our core engine is a Camillon Core 4 Ultra, Windows based. We use a Nuendo 56 track (real, not virtual) 24 bit system. Our backup gear includes an Alesis adat XT, a Panasonic MDA-1 adat XT, a Tascam DA-30mkII dat recorder, and an Otari MX 50-50. We also keep a Kawai KC 20 which is used in conjunction with a Korg X5DR synth module, a G&L Climax bass and a Blade Stratocaster for our clients to use if they want to play with different sounds than they might normally get from their own gear.



Do you do any work outside the studio?

I've done a few live jazz recordings and then taken them back to the studio and mixed them down. I'd like to do other stuff.

Who have you worked with?

I've worked with everyone from the Half Moon Jug Band (bluegrass) to Sam Sherry (jazz). I've recorded material for the Barbeque Blues Boys, a primarily traditional, acoustic blues duo, a Christian ensemble called Three Days Down, even instructional yoga CDs. I've tackled some restoration projects like old classical vocal and piano recordings, bringing them up to modern quality. In between all that there's a world of varied artists I've worked with. And I'm always interested in tackling new projects, trying new things.

Any last comments?

As a songwriter myself, I am deeply aware of how important every step of the recording process is. An album is much more than just the sum of its parts. The finished product must be evocative; it has got to have "juice"! My knowledge and expertise with recording systems and software allows my clients to be as involved in the mixing, editing and pre-mastering process as they want to be, while keeping my eye on the ball of efficiency—time is money, the client's money!



Illustration: matt hinchman

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James P. Noname

ABOUT THE AUTHOR

James P. Noname—author, interpretive dancer, human being extraordinaire—acquired his affinity for literature at the tender age of 0 when his mother would read greeting cards and VCR instructions to him while still in the womb. He quickly outgrew the womb as, after a time, it was no longer spacious enough to hold both his treasured collection of Nietzsche's expanded works and his beloved "An Anthology of American Greeting Cards: From 'Sorry You're Dead' to 'Hey, You Can't Even Tell You Only Have One Arm.'" Once freed from the shackles of the womb, he showed an exemplary wit from early on when he could be heard performing his brand of what he would later term "schoolyard humor," offering such clever barbs as "you're fat" to the fat kids and "you're ugly" to the ugly kids.

From there his incisive wit and witty insights took a back seat as he then became an apprentice to a master bird-caller. Taking his newfound ability to communicate with birds, he founded the nation's first and only bird-psychiatric hospital with an old tire and a stack of legal pads (note: he'd considered using illegal pads, but deemed them to be unnecessarily risky). "There's so much pressure to be the early bird," he says, "they just want someone to listen."

Having found little support for his efforts in the field of avian-psychiatry, he turned to his other passion, music. Having been largely unsuccessful with his first choice of instrument, the saw and bow, he turned to the more practical wine glasses filled with water. He spent a number of years performing at weddings, funerals, and the occasional graduation until one day, while playing Patsy Cline's "I Fall to Pieces" at a bris, he came to the realization that he was hilarious.

"They'd just circumcised the kid," he fondly recalls, "and I just broke out into gleeful laughter when I remembered this one time when I cut my ex-girlfriend's brake lines. The look on her face was priceless, much like that kid's." The moment was profound.

Turning his efforts toward his unique brand of humor, he began to hone his comedy by performing—in bird-speak—routines for the birds in the park. However, the pressure of public-performance quickly took its toll on him and he began drinking heavily both before and during his performances for the birds. Until one fateful day when he was arrested for disturbing the

peace, though to this day he only recalls telling one particularly offensive bird-heckler to kiss his ass and then getting into "a bit of a scuffle with that son of a bitch."

He credits the time spent in jail, however, with providing him with a new sense of purpose, that purpose being to find a new, better sense of purpose.

It was around this time that he began writing humor pieces for various local and underground newspapers under the pseudonym Kleinman Jewmanstein. After his work appeared in such humble but prestigious papers like *The Dentist's Chair*, a bi-annual rag for dentists and their lovers, and *Feminist Fire*, a magazine for arsonists who also believe that men created the "myth" that only women can give childbirth, there was the unfortunate falling out between him and the editors at *The Nazi Home Decorator Monthly* when they came under the impression that he was Jewish.

He credits the time spent in jail, however, with providing him with a new sense of purpose, that purpose being to find a new, better sense of purpose.

It was then that he decided to publish, unashamed, under his real name, James P. Noname. He has since been delighting the hundreds of thousands of millions of readers of FACE Magazine for decades now in his efforts to bring joy to the hearts of orphans.

While he enjoys what he currently does, he remains the consummate philanthropist as he can still be heard occasionally pining over the good old days when he really made a difference, albeit in the lives of birds. But then he says, "but I kind of liked playing those wine glasses too." At which point he realizes his life has been a complete waste of time and curls up into the fetal position and recites poems from greeting cards.

James P. Noname insisted on this italicized gratuitous and self-indulgent "about the author" despite the fact that the entirety of the preceding article was about the author. Nevertheless, he contends that one can never know too much about him, particularly when it's made up. You can email him at JamesPNoname@yahoo.com.

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rock, alternative, modern and be willing to work originals. If your a pro and want to kick some ass and get paid too, call Shelley. We have full practice area, light and sound.. FMI call (207)838-8301 or stellar166@hotmail.com (6/03 - 2x)

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JOKES JOKES JOKES! Grandma (with great sense of humor) going into nursing home and could use some cheering up. You send them to me and I'll email her the ones I think she'd like. Please, nothing too bawdy! Send to sizzystack@macmail.com (7/03 - 2x)

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"My work is a game, a very serious game." —M. C. Escher

The Wisdom Weasel

Carrot Top Calling

I have lived in the USA for eight years now and feel confident to proclaim myself assimilated. I can drink freezing beer without wincing. I no longer feel embarrassed having someone else bag my groceries. I have stopped muting the TV when NBC Nightly News comes on in order to provide subtitles for Tom Brokaw. Like my ancient Briton ancestors confronted by the tsunami of conquering Rome, I gave up resisting the waves of a dominant alien culture breaking over me. I have ceased to be the limpet and have become the jelly-fish, rolling in the riptide of everyday ephemera, unharmed by the deep tissue trauma brought on by clinging too tightly to my stanchion in the face of an overwhelming force.

Who can say no to Carrot Top?

Much of the United States is self-explanatory. However, I would not have been able to understand large chunks of American culture without the assistance of my friends. In many situations, I felt like the proverbial Martian teleported into the middle of an incomprehensible scene until an associate explained things to me. Thanks to my cultural interpreters I now have a handle on such bizarre concepts as the Electoral College and New Hampshire.

That said, I need your help. There is one cultural phenomenon that I have not been able to figure out, either independently or through reference to my panel of judges. Therefore I have a question to pose to all FACE readers.

Who is making all the collect calls?
"Just dial down the center. It could save you a buck or two." It has been impossible to turn on the idiot box at any point in the last decade and not be assaulted with exhortations to make a collect call. Unlike the cheap long-distance commercials, which scrip by with resurrected puppets, celebrity rednecks, and vehemently heterosexual baseball catchers, AT&T and MCI have mustered the big guns. Who can say no to Carrot Top?

While the commercials seem designed to appeal to lobotomized masturbators through the zany antics of David Arquette and the aforementioned prop comic, or the cat-suited curves of Alyssa Milano and Jamie Pressley, that surely cannot be the target demographic of the phone companies, can it? Any marketer worth his salt knows that lobotomized masturbators blow all their disposable income on *Hustler* and weed. Their parents would never accept collect calls from them anyway, as they are still counting their blessings that the Vermont Institute of Broadcasting & Bail Bonding agreed to take on their offspring for at least two years.

So let us assume that the marketers have their pitch slightly off, and while it looks as if they are shooting for Frat boys with brain injuries, they actually intend to appeal to the general college population.

There is one small problem: almost every college student has a cell phone. Students have thumbs as big as John Holmes's moneymaker from text messaging and football players take calls on their cells on the sidelines during games. Campus phone booths, once cherished by any lecherous professor with a pocket full of quarters hunting for homesick co-eds, have now become quaint design artifacts by day and a combination urinal and rutting shed by night. Even students at UM Fort Kent (where until recently the most popular major was a BFA

in Mashed Potato Sculpture) now use cell phones to check in with Grandma to see if their date is a first or second cousin.

One friend suggested members of the military. When taking a break from charging hell-for-leather after Al Qaeda in the Tora Bora, it's just not convenient to search one's ammo pouches for quarters in order to dial Mom and ask her to renew one's subscription to *Oprah* magazine. Armor drivers often say one of the horrors of war is that when sitting in your Abrams tank, all one's change falls out of one's pockets and goes down between the .50 cal co-axial machine guns and the seat (which causes no end of embarrassed fumbling and strained back muscles at toll booths). Surely then, our troops must be the biggest users of collect call numbers.

Campus phone booths, once cherished by any lecherous professor with a pocket full of quarters hunting for homesick co-eds, have now become quaint design artifacts by day and a combination urinal and rutting shed by night.

Alas, no. As the recent Gulf War II illustrated, America's military has no need of collect calls, thanks to a phenomenon called the "Gerald-Phone." Every time I turned to Fox News (as in 'Fox News: Fairly Mentally Unbalanced') for a little comic relief during the 24-hour-a-day Rambo-a-thon on the real channels, there would be little Gerald Rivera visiting some front-line unit. After insisting that the top brass respected-him-no-really-loved-him, Gerald would collar some unsuspecting PFC and force him to use the Fox News video phone to call

his pregnant wife/ girlfriend/ dog/ mule for a heart-warming chat that was beamed into the homes of the Religious Wrong from sea to shining sea. No comparable live footage existed of Carrot Top in the deserts of Iraq, approaching soldiers while pretending to be a rollerblader or psychiatrist, then suddenly producing a giant pay-phone with illuminated numbers. Based on that, it has to be surmised that the collect call industry is having little luck penetrating the military market.

I know one sector of society that does make collect calls with regularity: people in prison. When I used to work in radio, my station had a kick-ass metal show that attracted quite a following among the inmates of the Downeast Correctional Facility in Machiasport. Every Thursday night, the host would field collect calls from the inmates making requests. We learnt two things from our incarcerated audience: first, they were all innocent, and second, they only got to watch TV in the afternoon. Therefore, the effectiveness of the TV commercials has to be questioned. Carrot Top would be shiv-ed in the cafeteria after about five minutes. Jamie Pressley, while having the general air of a woman possessed of a mulleted boyfriend doing three years for robbery, would I suspect have little impact on a prison population whose exposure to women on television was restricted to soaps and re-runs of *Full House*. A more effective collect call commercial for prison inmates would feature John Stamos and Susan Lucci being held by their ankles in the shower block by wrongly convicted prisoners, in order to convince them to accept the charges.

The collect call companies, then, who really should pay me large sums of money to consult with them, are spending millions a year advertising a product predominantly associated with felons. The only parallel to this I can think of in American life is political campaign commercials.

Surely big corporations don't waste money on bone-headed ideas, do they? This is where you come in. I want to hear your ideas on who is making all the collect calls. If you have a theory, email your phone number to FACE. I'll call you collect to hear what you have to say.

"Sometimes I've believed as many as six impossible things before breakfast." —Lewis Carroll

PLANT LIFE

by Sarne

Now that the president has won the war, liberals just complain about how badly the rebuilding of Iraq is going.

I'm sure Bush thinks it's going great.

Their cities are crumbling. They've got no public services.

No environmental laws. No gun control. No health and safety regulations. Their hospitals, schools, and museums are underfunded, and a mess. Their people are religious fundamentalists. And the only people making money are his corporate friends.

Bush loves Iraq. It's proof his vision for America is possible.

face & Old Port Tavern

MAGAZINE

Last month's Face(s) of the Month were correctly identified by Chip Eckton of Brunswick, who let us know that: The photo is of The Graham Bond Organisation. The two people on the left are Ginger Baker and Jack Bruce (who of course went on to form Cream with Eric Clapton). Next to them are Dick Heckstall-Smith and Graham Bond. Pretty much forgotten now, The Graham Bond Organisation were a pretty good band in their day.

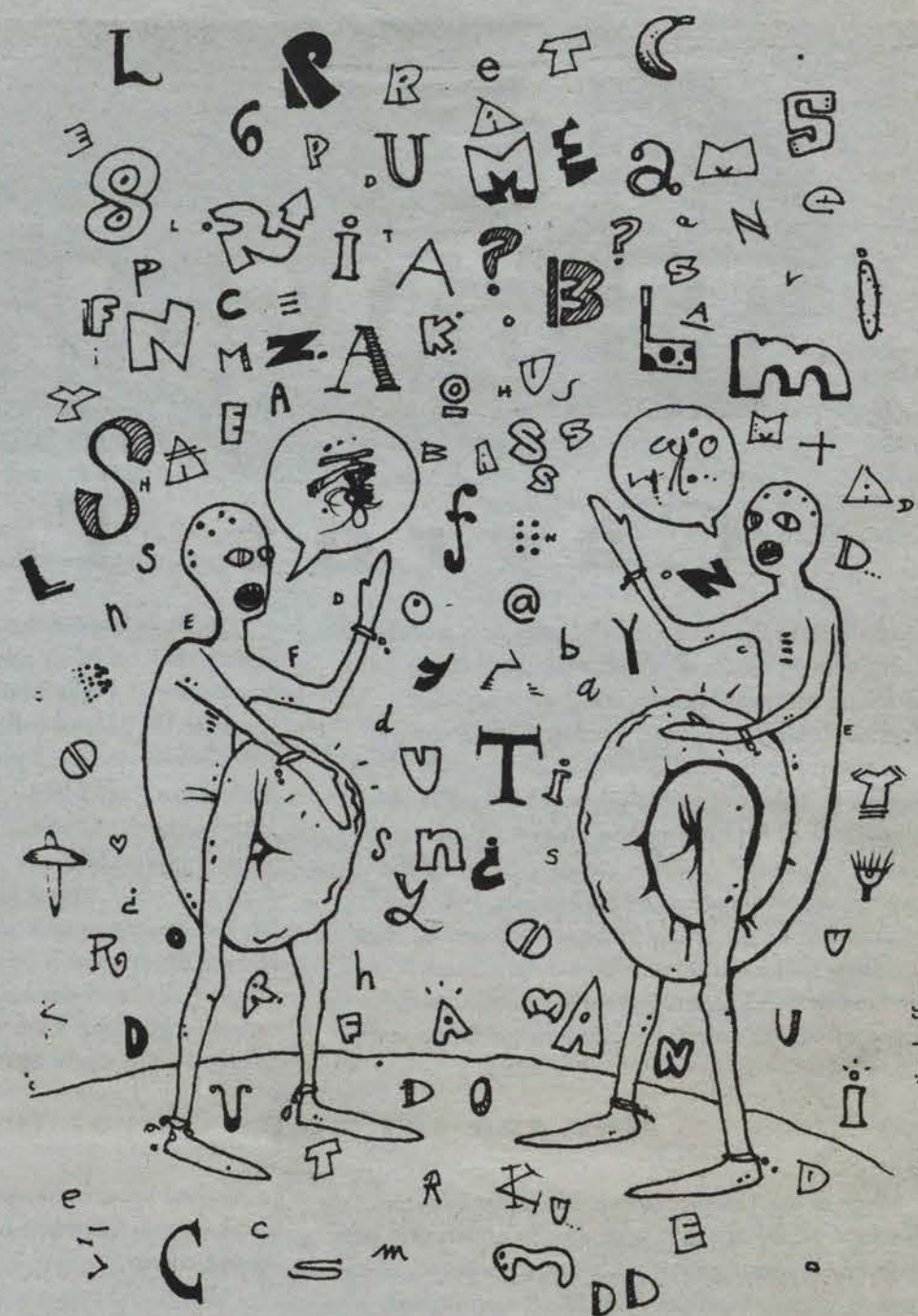


THE RULES:
Face of the Month is simple. Just look at the photo to the right, read the clue, and figure out who it's a photo of. Then follow the steps and rules below:
1. Face of the Month is limited to snail mail and e-mail. No calls, please.
2. Send in your answer along with your address to: PO Box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

PRESENT: The

face MONTH

Who's this little cutie?
He's got nothing to do with Sadie Mae or Squeaky.



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Divine Maggees 7pm Tree by Leaf

Tickets: \$10 advance \$12 at the door Kids 12 & under FREE! Tax avail.

"I never forget a face, but in your case I'll be glad to make an exception." —Groucho Marx

OUTDOOR SUMMER MODEL SHOOT \$199

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- you keep the original images

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"Love is, above all, the gift of oneself." —Jean Anouilh

North Atlantic Blues Festival

Saturday, July 12 - Sunday, July 13

Harbor Park, Rockland Maine



Presented by **US Cellular**

2003- the Year of the Blues
Saturday, July 12

Anthony Gomes
Bubba Mac Blues Band
Willie Kent and the Gents
featuring Patricia Scott
E C Scott and Smoke
Boston Blues Explosion
featuring Dave Maxwell,
Darrell Nulisch, Jerry
Portnoy, Jay Geils
Otis Rush



Sunday, July 13

Bonnie Edwards and the
Practical Cats
Gate Street Blues
Dawn Tyler Watson
Curtis Salgado
Tommy Castro
Charlie Musselwhite
Shemekia Copeland

Ticket Prices

\$20 in advance
(good for 1 day only)
\$25 at gate
(good for 1 day only)
\$35 weekend pass
(good for 2 days-
advance tickets only)
Children 6 to 12 years,
\$5 available at gate
Children 5 & under free



Advance
Ticket Sales End
July 7, 2003

Showtimes

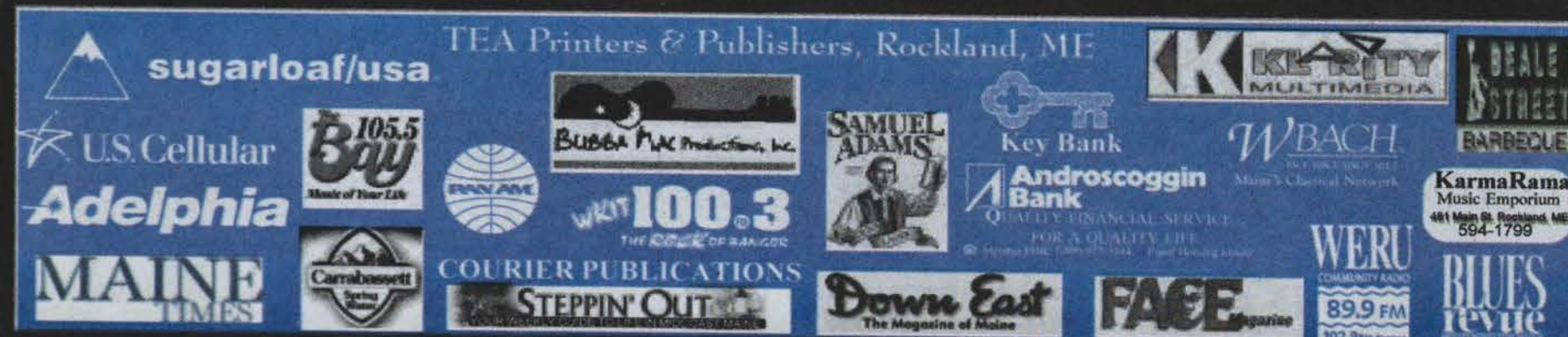
Saturday, July 12
Starts at 11:00AM
Sunday, July 13
Starts at 11:00 AM
Gates Open at 10:00AM

Rain or Shine!
No Pets or Coolers!
No Video Recording!
No Sun Umbrellas!
Bring a Blanket or Lawnchair!

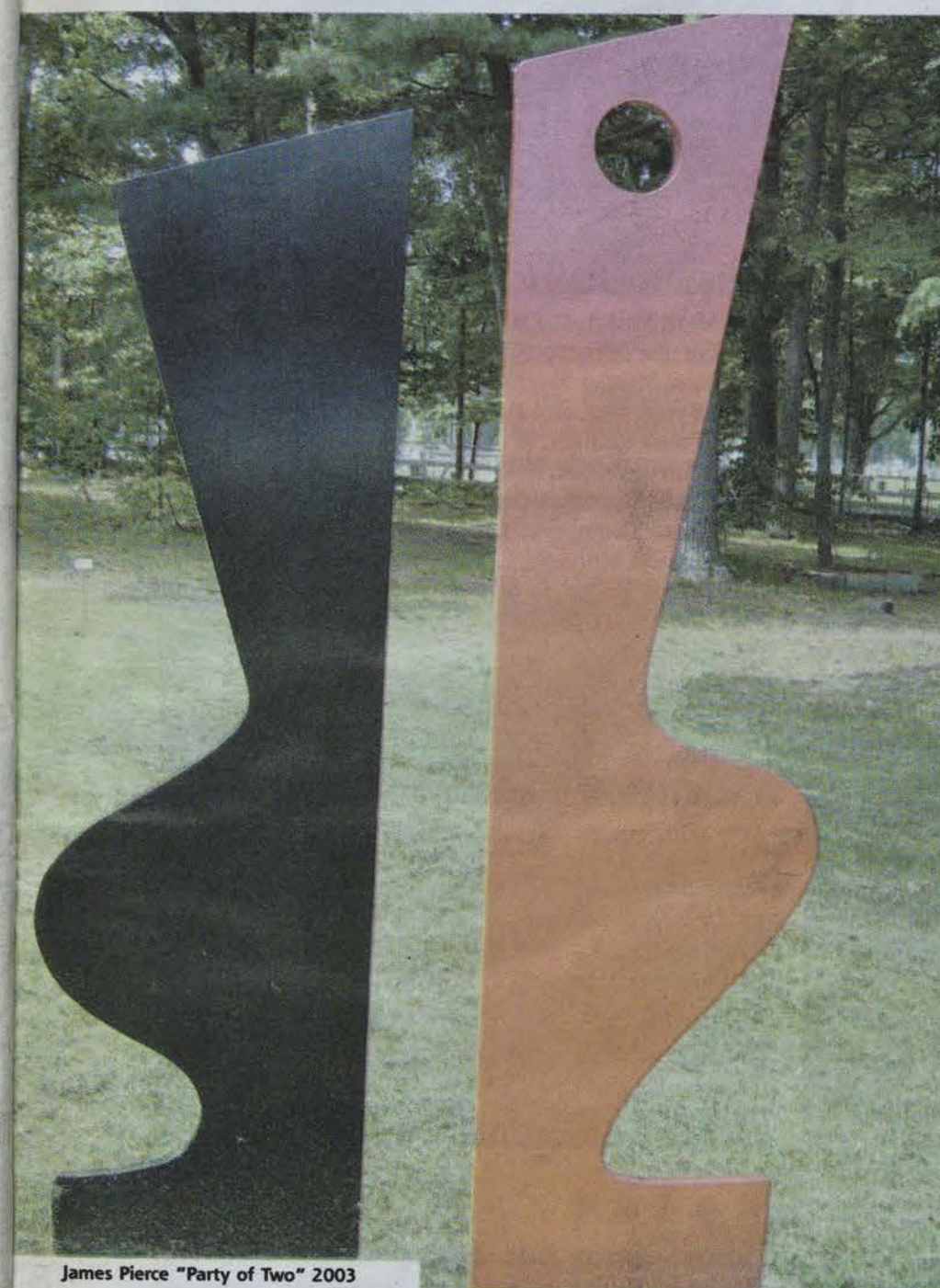
Website

www.northatlanticbluesfestival.com

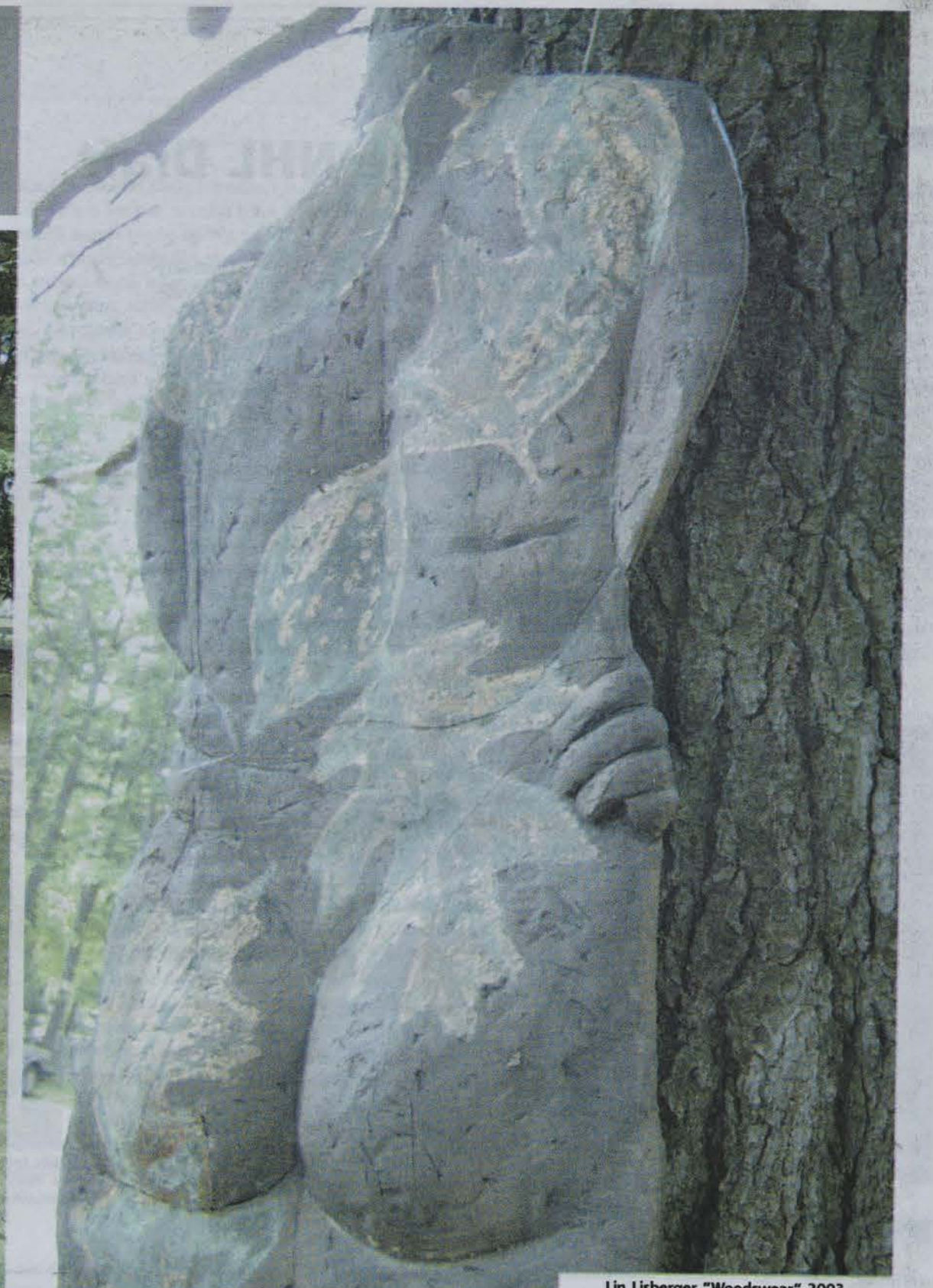
Festival Hotline (207)-593-1189



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initiated the series and was curator
of the first two shows



James Pierce "Party of Two" 2003



Lin Lisberger "Woodswear" 2003



Menita Westerlund "Forced Separation" 2003



Celeste Roberge "Pi Disk" 2003

press box

Wild Weekend at the NHL Draft

by John Christian Hageny

It isn't exactly a defined science, probably more like a crap shoot more than anything, as the NHL held its annual Amateur Draft this past weekend in Nashville, Tennessee.

Unlike any of the other four major sports where the draft class revolves around North American High Schools and Collegiate athletes, the National Hockey League prides itself on taking the "best of the best." Drafting from the four corners of the globe, the 2003 Entry Draft saw 292 amateur ice hockey players drafted, most of whom are 18 years old or younger, from more than 13 nationalities including the U.S., Canada, Sweden, Finland, Russia, Austria, Slovakia, Germany and the Czech Republic, just to name a few.

According to NHL Scouts and General Manager's, this year's Amateur Draft is one of the deepest classes of potential hockey superstars in years. So how did the Boston Bruins fare? And will any of the Washington Capitals picks be playing here in Portland next year for the Pirates?

The Boston Bruins, who initially held the 16th overall pick in the first round were looking defense the whole way and eventually traded down and still got their man, defenseman Mark Stuart from Colorado College. Stuart, the fourth collegiate athlete taken in the draft, at 6'1", 210 lbs, is considered a steady, tough, all-around player with a heavy shot from the blue line who possesses an imposing physical presence in front of the net. "He's just a dependable guy," said a scout. "He (Stuart) is a rock back there in that he's sound and settles things down."

Stuart is projected to finish up at Colorado College next season but will probably be invited to training camp by the Bruins. He will be a steady fixture on defense for the Bruins for years to come.

The Capitals with the 18th overall pick in the draft selected Center Eric Fehr from the Brandon Wheat Kings of the Canadian WHL. At 6'3", 187 lbs, Fehr may be considered a project, but the Capitals like his size and ability to stay cool close to the net. Perhaps a bit of a reach at number 18, the Hockey News ranked Fehr the 28th best player available in the draft.

"He's a feisty guy, and you do not push him without getting pushed back," said one NHL scout.

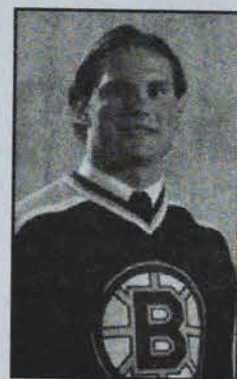
"There's room for growth and he'll get stronger," said another scout.

"There's no doubt the skill is there. When he adds some weight and strength, he'll be a player." Fehr is under 20 years of age and therefore is not eligible to play in the AHL next year and will most likely return to Brandon. So don't expect to see Fehr in a Pirates uniform next season. But scouts can't wait to see what he will be like when he fills out. He should be an imposing player with the Portland Pirates in the not too distant future and eventually with the Washington Capitals.

NHL DRAFT 2003

Boston Bruins Picks

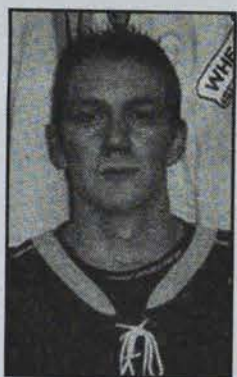
- 1 (21) Mark Stuart, D, Colorado College (WCHA)
- 2 (45) Patrice Bergeron-Cleary, C, Acadia-Bathurst (QMJHL)
- 3 (66) Masi Marjamaki, LW, Red Deer (WHL)
- 4 (107) Byron Bitz, RW, Nanaimo (BCHL)
- 4 (118) Frank Rediker, D, Windsor (OHL)
- 4 (129) Patrik Valcsek, W, Ostrava Jr (Czech Republic)
- 5 (153) Mike Brown, G, Saginaw (OHL)
- 6 (183) Nate Thompson, C, Seattle (WHL)
- 8 (247) Benoit Mondou, C, Shawinigan (QMJHL)
- 9 (277) Kevin Regan, G, St. Sebastian's (U.S. high school)



Mark Stuart of Colorado College is the Bruins top choice in this year's draft.

Washington Capitals Picks

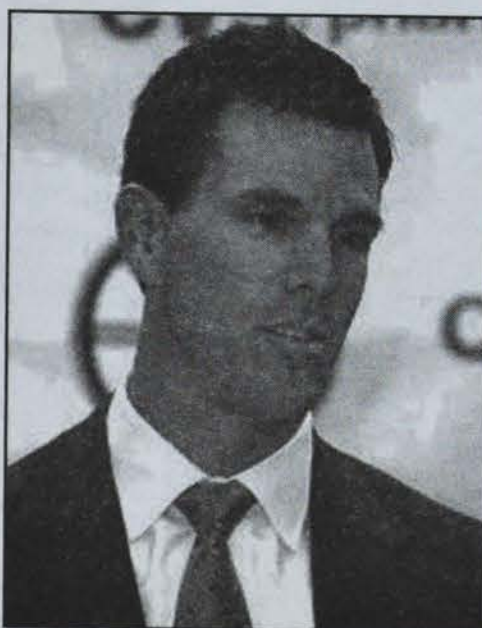
- 1 (18) Eric Fehr, RW, Brandon (WHL)
- 3 (83) Stephen Werner, RW, Massachusetts (Hockey East)
- 4 (109) Andreas Valdex, LW, Malmö (Sweden)
- 5 (155) Josh Robertson, C, Proctor (U.S. high school)
- 8 (249) Andrew Joudrey, C, Notre Dame (SJHL)
- 9 (279) Mark Olafson, RW, Kelowna (WHL)



Eric Fehr will be seen in a Capitals jersey next season.

Bruins Hire New Coach

by John Christian Hageny



Mike Sullivan, 35, will be the youngest coach in the National Hockey League.

The Boston Bruins made a bold, but expected move naming Massachusetts native Mike Sullivan the team's new head coach. Sullivan, 35, will become the youngest coach in the National Hockey League.

"Sullivan is not far removed from his playing days and will be able to relate to his players."

A rugged ten-year NHL veteran, Sullivan appeared in 667 pro games with the Bruins, San Jose Sharks, Calgary Flames and Phoenix Coyotes. He is

considered a player's coach and an extreme motivator.

He coached the Bruins AHL affiliate and Portland Pirates' arch rival Providence Bruins last year leading the team to a 47-17-9-4 record and an AHL Division Title before being promoted to Assistant Coach with the B's late last season for the playoff run.

"I know I'm still a little wet behind the ears when it comes to coaching ranks," said Sullivan.

NHL guru Barry Melrose likes the Bruins choice. "Sullivan is not far removed from his playing days and will be able to relate to his players," said Melrose. With such a young team, this should be quite an asset. There will be pressure because of his youth, but if he's a good coach it won't be a prob-

"I know I'm still a little wet behind the ears when it comes to coaching ranks."

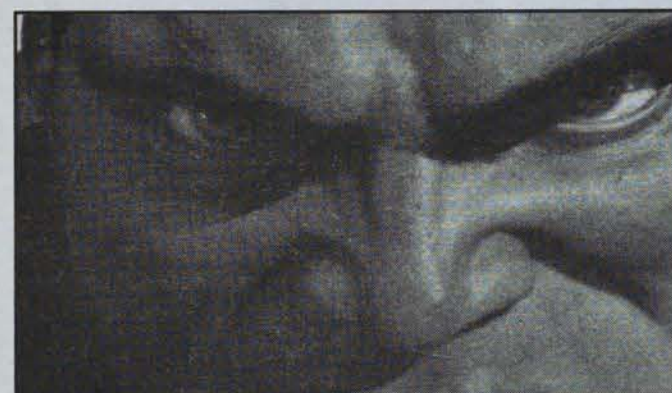
lem. Also, his time in Providence as the Bruins' AHL coach will serve him well because he's already coached some of the Bruins. That will allow him to continue his relationships with these players without the "ice breaker" phase that's often needed when a coach starts with a team," he added.

Sullivan becomes the Bruins fifth new coach in the last five years. In a revolving door behind the bench, Sullivan is here to get the Bruins back to their glory days of the past.

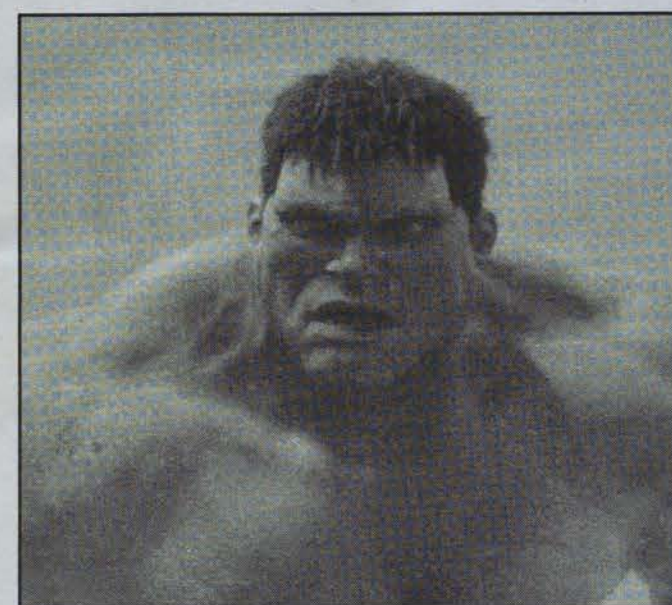
Movies

HULK

***** by Andy Keene



This movie is Rated PG-13 for "sci-fi action violence, some disturbing images, and brief partial nudity." It has a running time of 138 minutes. This is not the best of the recent Marvel comic book adaptations, but it's not the worst.



Elling

Rated R for language and some sexual content. Its running time is 89 minutes.

The only problem with the Norwegian film *Elling*, nominated for an Oscar as Best Foreign Film in 2002, is finding it for rent or purchase. But it is certainly worth the effort of tracking it down, for in every way, it is a treasure.

So far, I've only been able to find three copies of this fascinating film; one each on DVD at *Videoport Delivers* in Portland, *Blockbuster* in South Portland, and *Movie Gallery* in Westbrook.

Elling has been called the Norwegian *Odd Couple*, which is only partly accurate. The main characters in *Elling* spent time together as roommates in a mental hospital, but neither was really ill. Confused, certainly, but who isn't? Oscar and Felix, on the other hand, were never in a mental hospital, but both exhibited enough symptoms to keep a team of shrinkers employed for decades.

The trouble with *Elling* and Kjell Bjarne is that they have no interest in becoming part of the world. *Elling*, whose first name is never mentioned, is a self-confessed "mama's boy" who withdraws from the world and literally into a cabinet upon the death of his mother.

Kjell Bjarne, who is always referred to by both names, has been in the institution for as long as he can remember.

Elling is organized, neat, and clean. Kjell Bjarne is not. He takes a bath on a very irregular basis, and changes his

The first time I watched *Hulk*, I couldn't make up mind about it. Seeing it for the second time, I realized that the film itself hasn't made up its mind about what it wants to be. While it is certainly not as shallow as *Daredevil*, another recent comic book adaptation, it doesn't scrape greatness like *Spider-Man*, either. *Hulk* struggles to accomplish what *Spider-Man* made look effortless - to be a serious-minded, psychologically complex, but fun comic book movie.

The movie strives to be a sort of cerebral sci-fi mystery, about one man's search for his repressed memories of his tragic past (reminiscent of Hitchcock's *Spellbound*). But the quest is frustrating, and Bruce Banner (played by Eric Bana) develops a nasty temper when all this buried information seems just beyond his grasp. Thanks to genetic experimentation and a heavy dose of radiation, Banner's rage manifests itself physically, transforming him into a giant Shrek-like monster that proceeds to destroy everything and everyone in sight.

This is where *Hulk* becomes a big, bad, bone-crunching action picture - the kind that can only be made with 21st century computer-generated special effects. This movie looks better than the average CGI-fest, but the quality is uneven.

The Hulk himself is a lot more realistic than I expected. The director, Ang Lee, has said that he wanted the monster to be a real actor - to give a believable performance. And he succeeded. Obviously, the success of the film relies on the Hulk, and however much time the animators devoted to its creation was well worth it. The monster seems equally at home rampaging through city streets and emoting like Meryl Streep.

When the camera is not focused on the Hulk, the CGI effects are not quite as impressive. There is a scene where the Hulk fights three mutant show dogs that are trying to kill Banner's girlfriend, Betty Ross (played by Jennifer Connelly). The monsters are terribly fake-looking in most shots, and are designed to look cartoonish instead of scary. The scene would be more appropriate in a Bugs Bunny cartoon than in this movie. Another note on this scene: the whole sequence is obviously modeled after the part in *King Kong* where Kong protects Fay Wray by fighting the dinosaur, eventually breaking the tyrannosaur's jaw. I remember a stream of blood flowing from the dead dinosaur's mouth as Kong carries the girl

away. That was considered suitable for general audiences in 1933, while the unexciting, relatively tame *Hulk* counterpart earned the film a PG-13 rating for "sci-fi action violence" and "disturbing images."

But for every lackluster sequence like the one described above, there's a powerhouse action set piece that makes up for it. In fact, nearly the entire second half of the film is pure cathartic destruction. This is a busy movie. Even during the slower, expository scenes, Ang Lee punches it up with dynamic split-screen editing. He hasn't forgotten the story's comic book origins.

Hulk features some excellent actors: Eric Bana is the talented star of the 2000 Australian film *Chopper*; Jennifer Connelly won an Oscar for *A Beautiful Mind*; and Sam Elliot, Josh Lucas, and especially Nick Nolte give scenery-chewing performances as the bad guys. But the movie is not about characterizations - it's about ideas.

Hulk is an ambitious movie - the first step forward (in some ways) in the comic book genre since last year's *Spider-Man*. But I think it is ultimately too clumsy and formulaic to succeed in its ambitions. I give it three out of five stars.

Hulk becomes a big, bad, bone-crunching action picture



by Tom Keene

video review

underwear on an even more widely-spaced time frame. This becomes important and hilarious when *Elling* makes the ultimate sacrifice for his friend and roommate.

After several years, both are discharged from the institution and given apartment, along with income to sustain themselves. A social worker pays quite close attention to their progress, or lack thereof, finally threatening to return them to the institution. Neither *Elling* nor Kjell Bjarne see this as a setback. *Elling* in particular has great difficulty simply leaving the apartment. He asks the social worker, "Why even have an apartment if we are always having to leave it?"

Elling is the narrator of the film, and one can only hope that the subtitles carry the full substance of the script. Even so, there is biting satire aimed at the social state, and touching humor in the innocence of the characters.

My favorite example of this innocence involves *Elling* buying a train ticket - obviously his first time - to Oslo, where the pair will be living. Asked if he wants "one way," he is baffled. After a pause, *Elling* replies, "Is there more than one way? I'd like the quickest possible one, please."

As this brief film unfolds, we watch the relationship become deep and supportive, even surviving some serious jealousy problems. By the end of *Elling*, we are amazed at how well these two "mental patients" handle the world together. After learning to face their separate fears together, they become fulfilled as human beings, in some interesting ways. Kjell Bjarne finds love in the person of a drunken

and pregnant woman who collapses in their building on Christmas. And *Elling* discovers that he is a poet.

I rate *Elling* with four out of five stars; it is beautifully filmed and convincingly acted, and if I understood Norwegian even a bit, I might have added the fifth star. But the dialogue and subtitles seemed to be ever-so-slightly out of synch, making the film a bit choppy to watch.

Per Christian Ellefsen and Sven Nordin enjoy a meal in *Elling*.



visual arts listings

Openings/Closings

Thursday, July 3

Fare Share Commons, 447 Main St., Norway. Group show, opening 7-9pm. 743-9044.
Gallery at the Clown, 123 Middle Street, Portland "Essence Of A Maine Summer" featuring painters, Jesse Blanchard, Martha Burkert, and Evelyn Dunphy, opening reception 5-8pm. 756-7399 or www.the-clown.com.

ICA at MECA, Porteous Building, Congress St., Portland. Exhibit by faculty who teach at the Skowhegan School of Painting and Sculpture, opening reception 6:30pm. 775-3052.
Salt Gallery, 110 Exchange St., Portland. "Forgotten People," opening reception 5-8pm.

Saturday, July 5

Mast Cove Galleries, corner of Mast Cove Lane and Maine St., Kennebunkport. Opening featuring Dennis Perrin, 5-7pm. 967-3453.

GALLERIES

Fare Share Commons, 447 Main St., Norway. Hours: Thurs-Fri 3-6pm. Sat 10am-2pm. Group show through July 26. 743-9044.
Greenhut Galleries, 146 Middle St., Portland. Hours: Mon-Fri 10am-5:30pm. Sat 10am-5pm. "Still Living with the Fishermen" by Allison Goodwin, through July 28. 772-2693.
June Fitzpatrick Gallery @ Maine College of Art, 522 Congress St., Portland. Hours: Tues-Sun 12noon-5pm. "Cranberry Island" a decade of drawings and prints by Emily Nelligan and Marvin Bileck, July 8-August 30. 879-5742 x283.
Little Schago Gallery & Frame, Windham. Hours: Mon-Fri 9:30am-5:30pm. Sat 9:30am-4pm. 892-8086.
 "Art on the Edge" by Vladimir Mizerak, through July 5.
 "New art by 10 local artists, July 7-August 9."
Salt Gallery, 110 Exchange St., Portland. Hours: Tues-Sat 11:30am-4:30pm. "Forgotten People," through September 20.
 Thomas Spencer Gallery, 360 Main St., Yarmouth. Hours: Tues-Fri 10am-5pm. Sat 10am-4pm. "Outside the Box" by Jennifer R. Hubbell, through August 2. 846-3643.

GALLERY LECTURES

Artist Gathering featuring Peter Michelena, who will discuss his photographic work in the CMCA exhibition "Photography through the Eyes of a Designer," 7pm, Center for Maine Contemporary Art, 162 Russell Ave., Rockport. 236-2875.

MUSEUMS

Bowdoin College Museum of Art, 9400 College Station, Brunswick. Hours: Tues-Sat 10am-5pm. Sun 2-5pm. 725-3275.
 "Twists in Landscape" paintings by Joseph Haroutunian, through August 17.
 "Beyond Thirst: The Dimensions of Drink," through July 6.
 "Picasso, Matisse, and other modern masters from the William Alexander Collection, July 8-September 19.
 "American Watercolors," through August 31.
 "The Art of War: Four Centuries of Images," through August 17.

OTHER VENUES

Wheelbarrow Books and Café, 247 A Congress St., Portland. Mixed Media by Kimberly Curry, through July 31. 774-6663.

HAPPENINGS

Thursday, July 3

Civil Liberties Rally will be held to address the dangers of increased law enforcement powers of the government since September 11, noon-2pm, Post Office Park, Middle and Exchange Streets, Portland. 774-5444.
Holiday Plan for Life Blood Drive, 6am-1pm, with Pancake Breakfast, Portland Donor Center, 524 Forest Avenue, Portland. 775-2367, 1-800-434-3448, hartj@usa.redcross.org, joe@wmsj.org.
L/A Arts, Noon-1pm, Performer: Zingi (gospel/jazz choir), Courthouse Plaza, Lisbon Street, Lewiston. 1-800-639-2919, 782-7228 or www.laarts.org.
Look Good, Feel Better, 10am, sessions for women with appearance side effects from cancer treatments, 10am, CMMC, Main St., Lewiston. 345-9048.
MFA Summer Lecture Series, 5:30pm, Sean Foley, MECA Painting Chair, Porteous Building, 522 Congress St. Portland.

Friday, July 4

Independence Day Celebration, noon-3pm, Enjoy homemade ice cream and live music in the Longfellow Garden, Play games and make crafts from the Victorian era, Tour the Wadsworth-Longfellow House, 489 Congress Street, Portland. 774-1822.

Saturday, July 5

Lisa Tuskavage, artist lecture series, 8:30pm, Fresco Barn, Skowhegan Campus, Art School Road, Skowhegan. 474-9345.
Special Guided Walking Tour of Historic Fort Preble, 6:30pm, in front of SMT's Campus Center, South Portland. 774-1784.
School Around Us Craft Fair on the Green, 9am-4pm, Ocean Ave., Kennebunkport. 967-8787.
Starfish Club, 10am-11am, Maine Maritime Museum, 243 Washington St., Bath. 443-1316x327 or www.maine-maritimemuseum.org.

Sunday, July 6

Fireworks Cruise, 8-10pm, Maine Maritime Museum, 243 Washington St. Bath, 443-1316x327 or www.maine-maritimemuseum.org.
The Greenfield Congregational Church, will hold a Worship Service, 11am, with Rev. Daniel Osgood, Cathedral of the Pines, 75 Cathedral Entrance, Rindge, NH. (603) 899-3300.

Monday, July 7

Broiler and other Pastured Livestock, Sally Merrill of Sunrise Acres will explain many aspects of raising pastured meat. Winn Rd. Cumberland. 829-5594.
"Forest Destruction and the Alternatives: Hemp and Horseshoeing", workshop 6:30pm, potluck 5:30pm, People's Free Space Free School, Portland West, 181 Brackett St., Portland. 761-0144.

Tuesday, July 8

Bird Banding Demonstration, 8-11am, Birds that breed at Gilsland Farm, 20 Gilsland Farm Road, Falmouth. 781-2330 x 215.
The Children's Hour, 1-2pm, Special children's tour of Wadsworth-Longfellow House. Adults must accompany children. 774-1822 or jfode@mainehistory.org.
The Clown School Drop Outs, Portland's favorite avant schmalz sax and drum circus jazz duo, 6:30-8:30pm, Silly's, 40 Washington Ave., Portland. 772-0360.
L/A Arts, noon-1pm, Performer: Pepin Project (blues), Festival Plaza, South Main Street, Auburn. 1-800-639-2919, 782-7228 or www.laarts.org.

Wednesday, July 9

The Big Chips Trio, part of the summer concert series, bring chairs or blankets and a picnic dinner, 7-8:30pm, on the Brunswick Mall, downtown Maine St. Park, Brunswick. 725-8797.
The Longfellow Trail, 1-2pm, Hour-long walking tour through historic Portland, visits sites the poet knew and wrote about, Maine Historical Society, 489 Congress Street, Portland. 774-1822 or www.mainehistory.org.
MFA Summer Lecture Series, 6:30pm, Vito Acconci, performance and installation artist, Porteous Building, 522 Congress St. Portland.
Maine Beaches Conference, "New Challenges and Opportunities for Coastal Communities", 8:30am-4pm, Thornton Academy, Saco. 646-1555 x115.

ONGOING

Amnesty International meets the second Tues. of the month at Casco Bay Ferry Terminal's Conference Room, Commercial Street, Portland, at 7:30pm. 874-6928.
Art Night Out - workshops held on Monday evenings from 5-8pm, 352 Cottage Road, South Portland. 799-5154.
Buddhism in Portland - meditation and to study the Dharma, meets every Wednesday, 7-9pm. 774-1545.
Child Safety workshops to help educate parents, and about proper/legal car seats for children, and about the new laws in effect. Every second Tuesday, 6pm, Babies-R-Us in South Portland.
The City of Portland's Downtown Portland Corporation meets the third Thursday of every month, 4pm. 874-8683.
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. 797-9374.
Dual Recovery Anonymous (DRA) self-help recovery program for those recovering from addiction and emotional problems meets every Monday at 3:15pm, McGeachey Hall, 216 Vaughan St., 1st floor group room AND every Tuesday at 1pm, Breakfast Room at Community Resource Center. 774-HELIP.

The "Father's Heart" worship and praise ministry, hosted by Prophetic Destiny Ministries, 5:30-6:30pm every third Sunday of every month. Sky-Hy conference center, 32 Sky-Hy Drive, Topsham. 725-7577.
Food Not Bombs The group distributes free food to the masses in Monument Square, Portland, every Sunday 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 first Monday of the month, Portland West, 181 Brackett St., 7pm.
Gays and Lesbians Adopting, a new support group and resource exchange for LGBT foster and adoptive families in Maine, meets the third Friday of each month, 773-3023 or mainegala@hotmail.com.
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, Room 302, Bailey Hall, USM Gorham. 780-5063.
"Getting Started" workshop providing an important overview to historic home ownership and preservation. Walker Memorial Library, Main St., Westbrook, Saturdays, 9am-4pm.

The Greater Portland Maine Genealogical Society meets the first Sat of the month at the Falmouth Congregational Hall, 267 Falmouth Road, Falmouth, 2pm. 797-7927.
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. 797-8927 or 774-3312.
Inner Light Spiritualist Church, Sunday services, Healing Service 6pm, Main Service 6:30pm, Memorial Chapel, 2nd floor, Williston-West Church of Christ, 32 Thomas Street, Portland. 831-0702, 786-4401 or glorygirl@midmaine.com.

The League of United Latin American Citizens meets the fourth Thursday of the month at the Reiche School, 166 Brackett St., Portland at 6pm. 767-3642.
Look Good, Feel Better, sessions for women with appearance-related side effects from cancer treatment, 1-3pm 2nd Monday of each month & 5:30-7:30 4th Monday of each month (except Memorial Day, May 26) Cancer Community Center, Route 1, South Portland. 774-2200.

Maine Writers and Publishers Alliance presents informal writers' jam sessions open to all genres, 7pm, second Thursday of each month, Mr. Paperback Café, Lewiston. 729-6333 or sarah@mainewriters.org.
Maine Writers and Publishers Alliance presents "drink, art & open mic" open to all genres, 7pm, second Monday of each month, Local 188, Longfellow Square, Portland. 729-6333 or www.maineartists.org.

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.
Mom to Mom - representatives from local preschool and elementary schools will come to talk about different school philosophies and school preparedness, held on the 4th Wednesday of each month, Dana Center, Maine Medical Center, Portland. 282-1120 or 774-5384.
NAMI 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.

Organ Meditations, will be offered at Cathedral of the Pines, Tuesdays, Wednesdays and Thursdays 11am-3:30pm, in July, 75 Cathedral Entrance, Rindge, N.H., (603) 899-3300, Fax: (603) 899-3311.

"Peer critique" - artists are encouraged to bring works of art, either in progress or complete, to share with others. A "peer critique" offers encouraging and supportive comment from fellow artists, as well as suggestions for change and improvement, hosted on the second Tuesday of each month at the Center for Maine Contemporary Art. 236-2875.
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.

Poetry Slam, 8pm, 2nd Tuesday of each month, Ale-house, Market St., Portland. 329-9481.
Salvation Army Senior Center Drop-in center for serving people age 60 and over in the Greater Portland area Hours 9am-3pm Monday through Friday and monthly field trips, 297 Cumberland Ave., Portland. 774-6304.

Sangha/Meditation Practice, first and third Sunday of each month 10-11am. Greenleaf Studio, Freeport. 865-0744.
Score of Portland offers free counseling on all aspects of business, marketing and personnel relations on an individual confidential basis. Score Speakers Bureau supplies programs on business subjects at no charge. 772-1147.

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 892-3135 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. 657-2438.

Survivors of Suicide bereavement support group for family members and close friends of one who has died by suicide, every 2nd and 4th Monday, 7pm, classroom #1, Dana Center, Maine Medical Center. 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. 772-7249.

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 - Women from all walks of life and with varying writing skills are encouraged to participate. Every 2nd and 4th Monday of the month, 7pm, 38 Fore St. Bldg #6, Portland.

Yarmouth Historical Society's Maine Reading and Discussion Group will discuss Bill Caldwell's, Rivers of Fortune, 7pm, Bay Square, Yarmouth. 846-6259.

Zen Meditation Center, meets for meditation, readings and discussion, Mondays at 6:30pm and Wednesdays at 7pm, Wholeheart Yoga Center, 150 St. John St., Portland. 773-8480.

VOLUNTEERS

Become a **Beacon Hospice Volunteer** and be a part of a vital team. Companion persons with life-threatening illness and their families or support those who have lost loved ones. Free volunteer training program provided. For more information contact Marian Zimmerman at 883-2347.

focal point

EVE 6 Returns With 3rd Album for RCA

by Maggie Wang

It might seem odd to want a "new beginning" after only two albums. But if you're a teenager when you make your first CD, hit it huge, run ragged on tour, go through major life changes and reach legal drinking age all in the space of a couple of years, some perspective is necessary. "We were in a whirlwind; we'd been on the road for a year and a half by late 2001," Eve 6 reminisces. "We just needed time to live normal lives—and we didn't even know what normal was!"

As has been widely reported, Eve 6 were signed by RCA Records out of their So Cal high school and have barely had time to sit down since the huge success of their self-titled debut in 1998. The album achieved platinum-status thanks to the #1 modern rock track "Inside Out" and the Top 10 follow-up single "Leech." The trio continued to build upon that success with 2001's gold-selling *HorrorScope*, which produced the Top 5 modern rock hit "Promise," and the MTV/Top 40 smash "Here's To The Night." Amid all this media activity, Eve 6 maintained a steady presence—and built a solid fanbase—out on the road by touring with bands like Good Charlotte, while also being a staple at international festivals like Summersault and Fuji Rock.

With the release of *It's All In Your Head* (July 22, 2003)—Eve 6's third album for RCA—they've lived up to the "promise" of past praise. As Rolling Stone observed of *HorrorScope*, "Eve 6's pop comes pumped up in the high-Gatorade style of athletic guitar punk...could well pave the way for a richer third one (CD)." It doesn't get much richer than *It's All In Your Head*.

Produced by up 'n' comer Gregg Wattenberg and mixed by Tom Lord-Alge, (Rolling Stones, Hole, Marilyn Manson) and Jim Scott (Chili Peppers, Foo Fighters), the album runs the gamut both lyrically and musically. "All three of us are on the mic singing a lot, and sometimes one mic with three guitars. We let go of any strangleholds on ourselves," says guitarist/vocalist Jon Siebels. "It was a very fun,

easy, democratic thing. Plus, it's always music first with this band. We don't have side projects, clothing lines or movie careers."

Containing a raw sound, crisp guitars, a booming, propulsive rhythm section and lead singer/songwriter/bassist Max Collins' always dead-on lyrics in top form. It's All In Your Head furthers the group's brand of intelligent, powerful, punky pop. There's the nasty snarl of the old Brit-punk sound "Still Here Waiting," the Dylan-esque, booming, mournful gem "Hey Montana" and the catchy chorus and warning tone of the first single "Think Twice." Then there's the nervous energy of the all-out rave-up "Without

You Here," and "Girlfriend" where the quietly smart 'n' sarcastic Max once again puts a twisted and clever spin on a love song.

When longtime friends—Max, Jon and drummer/vocalist Tony Fagenson—started the process of making *It's All In Your Head* in late 2002, only one thought was the band's collective brain: staying true to themselves and their music, yet growing into themselves as artists. "We realized that there was growth that had to occur before we could make another album and show people what we were made of," says Tony. Given that the band leap straight from their parents' homes to a tour bus—and now in their very early 20s are getting their first home by themselves—the "real world" is a bit of a shock. "We were trying to pull at different things to make up for this hole, and the hole was 'we're not kids anymore, how do you deal with that?'" We were all a bit frightened," Tony admits. "The process of this record was taking that fear and turning it into something."

Adds Jon: "We had also essentially achieved our lifelong goal, and we were only 20. It was a blur until the end of the second record. Part of the finding ourselves as a band is looking at what makes us special and what made people interested in us in the first place—which is why this record, sonically, is more guitar, bass and drums. We've taken steps forward."

The overall freedom Eve 6 now enjoy—personally and professionally—was hard-won but the trio is grateful for the experience. "Opportunities are fleeting, you gotta take 'em when they come," Max believes. "You change, grow, deal with death and money, but you learn from that and try to keep hold of your innocence at the same time."

"I think it's the struggle that's inherent in the music," says Tony. "We know we're different people now, yet still hold onto the fire, hope and passion we had when we first started the band. I think that's the dichotomy and dilemma on this record."

THEATER/COMEDY

"La Cage Aux Folles" through July 12, adult content, Pickard Theater, Bowdoin College, Brunswick. 725-8769.
"Macbeth" the Stage at Spring Point, eleven outdoor performances through July 12, Fort Preble's Battery Rivardi on the Spring Point Walkway, South Portland. 828-0128 to reserve free tickets as seating is limited.

Robert G. Lee (comic), 7pm, Salvation Army Pavilion, Old Orchard Beach. 934-5977.
"Under Milk Wood" play by Dylan Thomas, 6:30pm. Warren Memorial Library, Teens and Adults Auditorium, 479 Main St., Westbrook. 854-5891.

AUDITIONS

OHMPAA Auditions for "The Nerd" a comedy by Larry Shue, July 1 and 2, 7-

8:30pm, Paris Hill Academy, Building S, Paris. Scripts available at Norway and S. Paris Libraries. Casting: 4 men, 2 women, 1 child. Show Dates: Sept 4-14. 784-2274.

Sketchygy Productions is holding auditions for "Must be the Clouds in my Eyes" to benefit Family Crisis Services. Cast of three males from 20-35 years of age. 799-2974.

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 no later than noon on Thursday prior to publication. E-mail: listings@maine.rr.com.

What is Social Entrepreneurship?

Compromise is often made without facing the fact that our economic interests are in dispute with our ethical values. Then no one is truly happy. How many times did you compromise ethically or financially when you really "knew better"? Social entrepreneurship delivers the "tools" to the "dream".

Too many decisions are made solely on whether they make money or whether they are good for society, as if the two are separate realities. But, business is not just business. It is an event in society.

If you would like to learn more about this dynamic idea, order your copy of: *Why Try? A Beginner's Guide to the Simple Logic of Social Entrepreneurship* today by sending a check for \$9.95 plus \$3.50 shipping and handling to:

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Music seen

A Tuneful Weekend in Limington July 5th & 6th

by Dale Robin Lockman

Some of New England's most popular performers of American and Celtic traditional and roots music will be appearing at Dole's Orchard in Limington, Maine on Saturday and Sunday, July 5th and 6th. The first (annual?) Acoustic Music Festival will feature artists such as:

Pat Donohue, masterful guitarist of Prairie Home Companion fame.
Bill Staines one of America's foremost songwriters.

Tom Dean (of Devonsquare), singer songwriter.

Harvey Reid, guitar wizard, master of the autoharp and more.

Joyce Andersen, fiddler extraordinaire and singer songwriter.

Turkey Hollow, talented and energetic folk trio with Tom Rowe (also of Schooner Fare), Dave Rowe and Denny Breaux.

David Surette & Susie Burke, folk and Celtic duo.

Denny Breaux, guitar legend and singer songwriter.

Sean McGowan, fingerstyle guitarist.
Dale Cordle, blues and country singer.

With the notable exception of Pat Donohue, who hails from Minnesota and is a regular on the weekly National Public Radio syndicated show, Prairie Home Companion, the artists featured at the two-day festival are based in Maine. Some perform locally in northern New England, and others, such as Bill Staines, Harvey Reid, Joyce Andersen and Turkey Hollow, are national and international touring artists.

Produced by Dole's Orchard, with help from the Southern Maine Folk Association, local scout groups and the Lions Club, the event will benefit the Chewonki Foundation, a nonprofit institution providing educational classes and wilderness excursions. There will be food and beverage vendors, crafts exhibitors and some fun things to do around the farm at this family friendly festival.

Performance schedules, ticket prices, camping information and travel directions are available at the Doles Orchard website, www.dolesorchard.com or by calling 207-793-4409. This will be a rain or shine event, as large event-sized tents will be up if the weather warrants.

Featured musicians at the Doles Orchard Acoustic Music Festival, July 5 and 6 in Limington, Maine. Pictured above from upper left corner, clockwise: Harvey Reid, Bill Staines, Dale Cordle, Pat Donohue, Joyce Andersen, Tom Dean, Sean McGowan, David Surette, Susie Burke. Center: Denny Breaux



Music directory

The Alehouse 30 Market St., Portland. 253-5100.
American Legion Post #62 17 Dunn St., Westbrook. 856-7152.
Amigo's 9 Dana St., Portland. 772-0772.
Asylum 121 Center St., Portland. 772-8274.
Barbara's Kitchen & Cafe 388 Cottage Road, So. Portland. 767-6313.
The Big Easy 55 Market St., Portland. 871-8817.
The Big Kahuna Cafe 142 Main St., Bridgton 647-9031.
Bowdoin College Chapel Brunswick. 725-3321.
Bramhall Pub 769 Congress St., Portland. 773-9873.
Breakaway 35 India St., Portland. 541-4804.
Bridgeway Restaurant 71 Ocean St., South Portland. 799-5418.
Brian Boru 57 Center St., Portland. 780-1506.
Brooks Student Center Univ. of Southern Maine, Gorham. 780-5003.
Bull Feeney's 375 Fore St., Portland. 773-7210.
Casco Bay Lines, 56 Commercial St., Portland. 774-7871.
Cathedral Church of St. Luke 143 State St., Portland. 772-5434.
Cathedral of the Immaculate Conception 307 Congress St., Portland. 773-7746.
Center for Cultural Exchange 1 Longfellow Sq., Portland. 761-1545.
Chocolate Church Arts Center 798 Washington St., Bath. 442-8455.
C.J. Thirsty's 726 Fore St., Portland. 775-6681.
Civic Center Between Spring and Free streets, Portland. 775-3458.
Clyde's Pub 173 Ocean St., South Portland. 799-4135.
Commercial Street Pub 129 Commercial St., Portland. 761-9970.
Corthell Concert Hall 37 College Ave., University of Southern Maine, Gorham campus. 780-5555.
Crocker Theater Brunswick High School, Maquoit Road, Brunswick. 725-3895.
David's Restaurant 22 Monument Square, Portland. 773-4340.
Deertrees Theatre & Cultural Centre Deertrees Road, Harrison. 583-6747.
Digger's 440 Fore St., Portland. 774-9595.
Discovery Park L.L. Bean, Main Street, Freeport. (800) 559-0747 X37222.
Downeast Restaurant 705 Route 1, Yarmouth. 846-5161.
First Parish Church of Portland 425 Congress St., Portland. 773-5747.
The Flatbread Company 72 Commercial St., Portland. 772-8777.
Free Street Taverna 128 Free St., Portland. 772-5483.
Geno's 13 Brown St., Portland. 772-7891.
Granny's Burritos 420 Fore St., Portland. 828-1579.
Gritty McDuff's 396 Fore St., Portland. 772-2739.
Happy Cooking 78 Island Ave., Peaks Island. 766-5578.
Headliners 35 Wharf St., Portland. 773-1570.
The Iguauna 52 Wharf St., Portland. 871-5886.
The Industry 50 Wharf St., Portland. 879-0865.
Jonathan's Restaurant 92 Bourne Lane, Ogunquit. 646-4777.
Kennebunk Coffeehouse Routes 1 and 35, Kennebunk. 229-0212.
Kresge Auditorium Bowdoin College, Brunswick. 725-3321.
Liquid Blue 446 Fore St., Portland. 774-9595.
Local 188 188 State St., Portland. 761-7909.
Ludke Auditorium UNE, 716 Stevens Ave., Portland. 797-7261.
Mast Cove Galleries Mast Cove Lane, Kennebunkport. 967-3453.
Mathew's Lounge 133 Free St., Portland. 253-1812.
The Mercury 416 Fore St., Portland. 879-4007.
Merrill Auditorium 20 Myrtle St., Portland. 842-0800.
Moose Crossing Steakhouse 270 U.S. Rt. 1, Falmouth. 781-4771.
The Music Hall 28 Chestnut St., Portsmouth, NH. (603) 433-3100.
Norway Coffeehouse 479 Main St., Norway.
Old Orchard Beach Pavilion 17 Prospect St., Old Orchard Beach. 934-2044.
Old Port Tavern 11 Moulton St., Portland. 774-0444.
Olin Arts Center 75 Russell St., Bates College, Lewiston. 786-6252.
O'Rourke's Landing 175 West Benjamin Pickett St., So. Portland. 767-3611.
The Pavilion 188 Middle St., Portland. 773-6422.
Plush 54 Wharf St., Portland. 774-9595.
Portland Conservatory of Music 116 Free St., Portland. 775-3356.
Portland Museum of Art 7 Congress Square, Portland. 775-6148.
Portland Public Market 25 Preble St., Portland. 228-2000.
Pub 21 (Fifties Pub) 223 Congress St., Portland. 771-5382.
Red Hook Brewery 35 Corporate Drive, Portsmouth, NH. (603) 430-8600.
Rick's 100 Congress St., Portland. 775-7772.
RIRá 72 Commercial St., Portland. 771-4446.
The River Tree Center for the Arts 35 Western Ave., Kennebunk. 967-9120.
The Roost Chicopee Road, Buxton. 642-2148.
St. Lawrence Arts & Community Center 76 Congress St., Portland. 775-5568.
Saco River Grange Hall Salmon Falls Road, Bar Mills. 929-6472.
Sierra's Bar & Grill Routes 25 and 114, Gorham. 839-3500.
Silly's Restaurant 40 Washington Ave., Portland. 772-0360.
Silver House Tavern 340 Fore St., Portland. 772-9885.
Sisters 45 Danforth St., Portland. 774-1505.
Slates 169 Water Street, Hallowell. 622-9575.
Sky Bar 188 Middle St., Portland. 773-6422.
Somewhere 117 Spring St., Portland. 871-9169.
South Freeport Church 98 South Freeport St., Freeport. 865-4012.
The Space 538 Congress St., Portland. 828-5600.
Starbird Redtail Hall 525 Forest Ave., Portland. 775-2733.
State Street Church 159 State St., Portland. 774-6396.
State Theatre 609 Congress St., Portland. 775-3331.
The Station 272 St. John St., Portland. 773-3466.
Three Dollar Dewey's 241 Commercial St., Portland. 772-3310.
Top of the East 157 High St., Portland. 775-5411.
Una 505 Fore St., Portland. 828-0300.
The Underground 3 Spring St., Portland. 773-3315.
The Well 369 Forest Ave., Portland. 828-1778.
Wizard's Main St., Presque Isle. 764-0144.

Thursday 3

Alehouse

Ransom (9pm/21+)

Asylum

DJ Sain*don (9pm/21+)

Barnhouse Tavern

DJ Jim Casey (9pm)

Bottomz Up

DJ Cochise (9pm/21+)

The Bramhall Pub

The Jerks of Grass (bluegrass/9:30pm/21+)

Brian Boru

Stream (Reggae/9pm/21+)

Clyde's Pub

Open Mic w/ Ken Grimsley and Ben Roy (9pm/21+)

David's Restaurant

Jenny Woodman Jazz Trio (6pm)

Headliners

DJ Baby J (9pm/21+)

McGillcuddy's

Ken Grimsley and Dave Dodge (acoustic)

Moose Crossing Steakhouse

David Wells Quartet (7pm/10:30/21+)

Old Port Tavern

Karaoke w/ DJ Mike C (9:30pm/21+)

The Pier Patio Pub

Grumps (2pm)

Friday 4

AlehouseAudioblack/Welfar

Mafia/Cofuitron (9pm/21+)

Asylum

dehuman8/DJ Stranger (9pm/21+)

Bottomz Up

Stream (9pm/21+)

The Bramhall Pub

Karaoke with Don Corman (10pm/21+)

The Breakaway

Jenny Woodman (9:30pm/21+)

Bridgeway Restaurant

Bobby Laine (Piano/6pm)

Brian Boru

Pneuma (9pm)

Headliners

DJ Seanne (9pm/21+)

The Mercury

12inch Zombies-Laree Love/Moshe/Nicotine w/ Richard Sin (9pm/21+)

Old Orchard Beach Pavilion

195th Army Band of Maine (7pm)

Old Port Tavern

Lingerie Rebellion (rock/9pm/21+)

Sisters

DJ (9pm/21+)

The Station

Boston DJ's (dance/9pm)

WMFG 90.9FM/104.1FM

Jamie Kindleyside/Derrick Semler

Saturday 5

Alehouse

Trauma Unit (9pm/21+)

Bridgeway Restaurant

Bobby Laine (Piano/6-10pm)

Bottomz Up

DJ (9pm/21+)

Buxton Tavern

Living Large (9:30pm/21+)

Headliners

DJ Baby J (9pm/21+)

Old Port Tavern

Kaining Amy (rock/9pm/21+)

Ri-Ra

The Grumps (10pm/21+)

Sisters

Top 40's DJ(8:30pm/21+)

Sunday 6

The Alehouse

Stream (Reggae/9pm/21+)

Big Easy

DJ Jay (10pm/21+)

Bottomz Up

Dave Angels and the Memories (8pm/21+)

Brian Boru

Irish session music (3-7pm)

David's Restaurant

Jenny Woodman Acoustic Duo (6pm)

Free Street Taverna

Open Mic w/ Tyler of Sly Chi (9pm/21+)

Jones Landing

Zion Train (reggae/1pm)

Old Port Tavern

Karaoke w/ DJ Mike C. (9:30pm/21+)

Ri-Ra

Live Jazz Brunch (11am)

The Station

Oldies Dance 1950-1980

Three Dollar Dewey's

Tom Kennedy (4pm)

Monday 7

Alehouse

Concentric (9pm/21+)

The Big Easy

Ryan McAlmon (10pm/21+)

Bottomz Up

Karaoke (9pm/21+)

Free Street Taverna

Hip Hop Open Mic w/ Boon Dox (9:30pm)

Old Port Tavern

Karaoke w/ DJ Sid (9:30pm/21+)

The Station

Open Mic & Karaoke (9pm)

Tuesday 8

The Alehouse

Open Mic Night (21+)

The Big Easy

Sly Chi (Funk/10pm/21+)

Bottomz Up

Karaoke (9pm/21+)

Bridgeway Restaurant

Al Doane Jazz Jam (7-10pm)

Bull Feeney's

Open Mic (8pm)

Free Street Taverna

Riddim & Roots (reggae/9:30pm/21+)

The Mercury

The Lesson w/ Moshe/DJ Mota/

Kid Ray (10pm/21+)

Old Port Tavern

Karaoke w/ DJ Sid (9:30/21+)

Wednesday 9

The Alehouse

A Band Beyond Description (jam band/9:30pm/21+)

The Big Easy

Zion Train (Reggae/10pm/21+)

Breakaway

The Maine Songwriters Showcase (8pm/21+)

Mast Cove

Chris Neville and John La Porta

Old Port Tavern

Karaoke w/ DJ Mike C. (9:30/21+)

Top of East

Dave Briggs Jazz Duo (7pm/21+)

The Well

Open Mic Night (8pm)

Got a gig? Is the next big thing coming to your club or venue? Casco Bay Weekly wants to know! Please send your music listings (including date, location, performer, genre, time and cover charge), to Listings, Casco Bay Weekly, 11 Forest Ave., Portland, ME 04101, fax: 775-1615, or e-mail: listsings@maine.rr.com. Listings must be in by the Thursday prior to publication.

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PUNKY'S 425 Forest Avenue, Portland, ME. 774-2091.

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Delicatessen

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GREAT LOST BEAR 540 Forest Ave., Portland. 772-0300.

MAINE BEER & BEVERAGE 79 Commercial St. 828-BEER.
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OISHII JAPANESE FOODS Portland Public Market. 25 Preble St., Portland. 228-2050.
NARA SUSHI NEW 50 Maine Mall Road, South Portland. 772-0006 or Fax 772-4440.

Mexican

AMIGOS 9 Dana St., Portland. 772-0772.
GRANNY'S BURRITOS 420 Fore St. 761-0751.

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J'S OYSTER 5 Portland Pier, Portland. 772-4828. 92 Commercial St., Portland. 871-5636.

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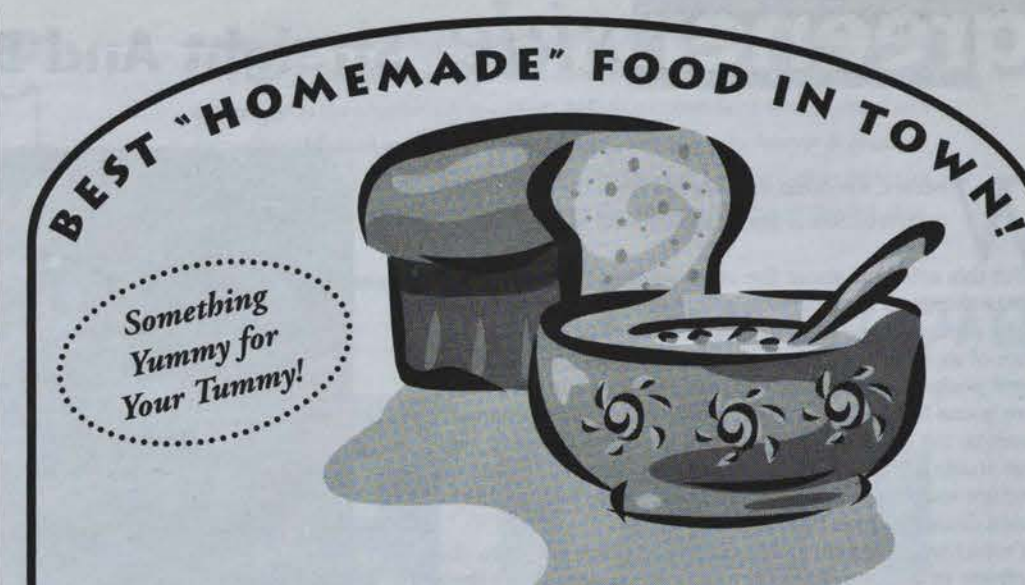


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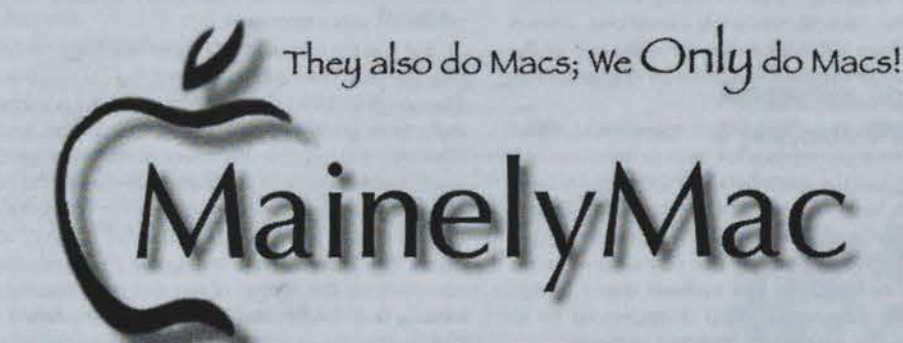


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USA TENNIS

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greener side Straight And Bent

by David Neufeld

Weather, the noun, has always been the centerpiece of conversation in polite agricultural society.

But this article is about the verb *weather*, that which happens to things as time passes, as they are exposed to the elements. Almost every place that we consider beautiful has evidence of weathering. The effects of wind, water, and time wear jagged peaks to round hills and carve valleys and canyons. If there is one factor that unifies a landscape it is the common exposure to the elements. A prevailing wind shapes trees, dry ledge stunts and spreads the growth of plants, and constant moisture encourages moss. It is also possible to "weather" a garden design. It goes like this:

Perfect trees and shrubs from nurseries are grown to show no effects of weather. Weather damaged stock is either thrown away or put in the sale area. We come to believe that cosmetic perfection is the true shape of the tree or shrub and trim it to keep it "new". We might even bemoan its weathering.

The opportunity exists for us to plant weather-shaped trees and shrubs as a way of enhancing the design of our gardens.

Weather-shaped trees can be found at some nurseries. Aside from damaged trees that may need a recuperative pruning, some species of trees naturally form weathered shapes. Birches with bends and leans, lopsided locusts, oaks, and maples can



PHOTO DAVID NEUFELD

be matched to existing slopes and exposures in your garden. Perfect nursery trees can be pruned over the course of a few years to drift in one direction or another.

Hillside gardens, lakeside gardens, and riverside gardens are particularly adapted to plantings that have a prevailing lean. The sight of trees leaning over a lakeshore is so natural that we would be startled if we didn't see them. It is so natural that a

sinuous line of leaning trees could suggest a lake or riverside, even if it wasn't the reality. Even flat spaces benefit from shapes that are not perfectly vertical. A tree that bends, even on a still day, gives a sense of movement. Graceful trees help soften the necessarily hard lines of a house. Shrubs that arch or reach direct our attention in the direction of their motion. They can be used as natural signposts: "Walk this way."

We can also weather the land we garden by creating contours—adding or subtracting soil. Even the gentlest change in a flat yard will serve to "naturalize" the garden. We can "expose" ledge by "planting" low broad boulders. The irony here is that in much new construction, pains are taken to remove rocks and mounds, when they are often just what is needed to let the finished house be part of the landscape.

And finally, wind drifts flower seeds from a dense "parent" patch to a less dense "nursery" patch. A weathered garden illustrates the drift of seeds from a parent plant to the soil downwind. My garden changes yearly as seeds drift here and there. The garden and I follow the lead of weather.

We can choose to bend with the wind.

David Neufeld gets weathered by designing and planting gardens. He owns North Star Garden Design. Address questions to northstr@megalink.net.

property values

by Clemmer Mayhew III

Corner buildings play a more defining role in determining the character of a streetscape or neighborhood than any other buildings along a city block. They act as entrances and links, setting the tone for the street's building ensemble that follows. When original corner buildings exist, their presence provides an irreplaceable vital connection; where they have been gutted, there is locational disorientation.

Corner buildings achieve their foothold with elaborated design elements. Significance was given by adding greater height, a more complicated form, a projecting facade element, or highly wrought decoration. With two street-facing elevations, corner buildings pose a design challenge when one of the sides becomes exposed and must be of comparable finish to the principal facade.

In addition, these key buildings serve as visual and functional guideposts for both pedestrians and motorists. And the clash between those on foot and those with their foot on the gas has transformed some of Portland's most visually appealing intersections into blank voids. The city's harmonious collection of buildings has evolved into a hodgepodge. This downward spiral is evidenced by inconsistent and incoherent building patterns.

The building of Portland's peninsula followed aesthetic models patterned from European architectural traditions. From the Queen Anne porch along the Western Promenade at West to the high-styled columnar porch at Victorian Terrace, Eastern Promenade at Morning, many of the city's restored houses have resurrected the visual impact of their open front porches. Having a front row seat on a neighborhood's intersection, the open porch was the primary source for communication and information before the cell phone and e-mail. The surrounding open porch at the northeast corner of West at Vaughn is a welcome contrast to the sharp angularity of the street's four corners. The influence of an open porch can be seen at 117-119 Pine, Pine at Carleton, where the chateausque Mansard attached, two-family house showcases an open porch on its interior side and an enclosed porch on the corner side. By removing the enclosure, this magnificent Fassett design could be returned to its original grandeur.

Further down the same street, the Butler School was built on a pie-shaped corner lot. Built in 1879, the multi-storied building was perfectly positioned utilizing the site's constraints to its advantage. The West End neighborhood's historic fabric and ambience has been sustained with few exceptions, perhaps spared from the chopping block by the vigilance of Greater Portland Landmarks.

While Park Street's rowhouses uphold their building integrity despite commercial pressures, Park Av-

enue's row of multi-story flats and apartment buildings are punctured by "big, black holes," better known as asphalt parking lots. The otherworldly beauty of Deering Oaks Park is brought down to Earth by the asphalt parking lots for the 180 Park Medical building on both easterly corners of Deering at Park Avenue. The loss of building fabric undermines the scenic and functional aspect of the walk and drive, up or down the hill, towards Congress or the park. Midway up the hill, where Cumberland meets Deering, a building's distinctive sign reads, *Talbot's Corner—1884*, a conscientious reminder of when every building on the peninsula was a landmark.

But it is the commercial corner buildings that display the built environment's most radical responses. The new AAA building along Marginal Way is surprisingly more gratifying than the new quasi-modernist Hilton Garden Inn. The placement of the AAA logo, the granite embellishment at the street level, and the central glass element wedge the building comfortably into its corner point, catching the eye of every motorist. The Hilton fails to overcome its stocky boxiness, despite the rhythm of the roof brackets and its striking bulletproof skin. The new hotel's posture on Commercial Street at Franklin, makes the neighboring

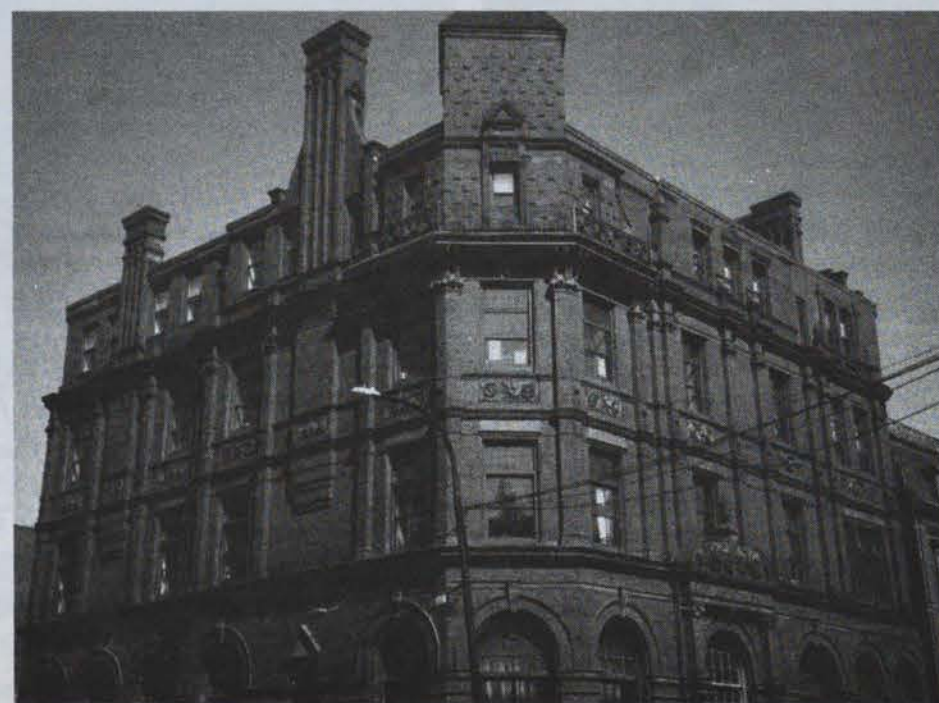
Standing On The Corner: Portland's Two-Faced Buildings

Building Matters:

Middle Street Plaza, 100 Middle Street, a more sophisticated and engaging corner building.

If only the Hilton had taken a closer look at the Portland Public Market, the amen corner of cutting edge architectural excellence. This dazzling world class building sweeps down Elm, around Cumberland, and then wraps up towards Congress, turning its structural elements into a visual feast. Even some of the city's parking garages are as respectful to their corner settings as the buildings they support.

Twenty-five Pearl is a sensational composite especially with the US Custom House across the street. In shocking contrast, the new Wild Oats Market turns its back on Elm/Preble and nearly all of Marginal Way. It opens up onto an interior parking lot where shoppers must dodge oncoming traffic to enter the store. While the city's aesthetes lit their torches and sharpened their pitch forks in opposing the surface elements of the Portland Harbor Hotel, they remained silent to the insensitive brick walling of one of the city's most viable and visible commercial corners. Even though I am wild about Wild Oats, and I realize they scaled down their original concept, there really are few excuses for the lifeless brick bunker where the sidewalk is as friendly as a gangplank.



First National Bank building, 57 Exchange Street

PHOTO CLEMMER MAYHEW III

"The building was designed in California and we didn't have anything to do with it," commented the daytime manager at Wild Oats market.

What happened with Wild Oats is far more serious than the amusing illusionary false front at the Sebago Brewing Company's Middle and Market location. This structural anomaly is reminiscent of restaurants in Havana, called *Las Ruinas*, because only the second-story facade remains while the building itself is missing. Wild Oats may be disappointing and the Sebago Brewing Company slightly anarchic but these buildings don't rise to the suburban blandness expressed by the generic Maine Medical Center's building at 272 Congress. India Street and Congress deserved better.

It is the city's nineteenth-century buildings that best convey the pivotal powerful role of the corner. The First National Bank, built in 1884 at the crossroads of Middle and Exchange, represents the period's astute awareness of community values. First National is a four-story building designed in the Queen Anne commercial style by Boston-based architects, Henry Van Brunt (1836–1903) and Frank Howe (1849–1909). Its brick construction features a corner tower, an asymmetrical facade with a raised classic portal entrance, tall chimneys, and rich elaborated surface textures.

The bank building faces Exchange and Post Office Park, where the monumental old Post Office stood. (And yes, the *Tourist Bureau's* information kiosk is a major distraction and should be removed as quickly as possible.) The building's windows are balanced by horizontal string courses composed of blocks and carved pieces of sandstone, terra-cotta panels with swirling designs, and raised bands of brick. The local weather bureau occupied the building for many years. Its signature wooden weather vane was stolen and never found.

It is phenomenal that any of Portland's significant corner buildings survived the 20th-century's march of progress that included the most heartless bombshell, the urban renewal movement. Convenience stores and gas stations have ravaged nearly every corner along Washington, Brighton, and Forest Avenues. These forgotten buildings are the missing links that have taken the edge off Portland's urban experience.

Today only two buildings stand at the corner of Middle and Exchange, once the economic hub of the city. The next time you drive by a vacant corner, imagine it filled with the most beautiful building you can imagine. Then maybe, just maybe, this collective vision will inspire the spirit of harmonic convergence that once served as the foundation for town planning.

quality time

Kids' korner

by Ben Allen

Hi again! This week, I will talk about the new Game Boy Advance SP. This is a new kind of GBA with better graphics, compactness, and more time of play per battery. It can be folded into a pocket sized square for easy storage. The better graphics help make games easier to see and play.

Also, the old GBA got 15 hours of game play on 2 AA batteries. The GBA SP gets 20 hours of game play for the same amount of batteries! I

played one last week on Thursday, and it was great.

I also heard a rumor that Nintendo is going to make an attachment for it that includes a miniature keyboard, an uplink cable, and a plug so you can turn it into a mini-laptop computer! I give GBA SP 4 out of 5 stars.

See ya next week!

Funny bone

Lipstick at School

According to a news report, a certain private school in Washington recently was faced with a unique problem. A number of 12-year-old girls were beginning to use lipstick and would put it on in the bathroom.

That was fine, but after they put on their lipstick they would press their lips to the mirror leaving dozens of little lip prints.

Every night, the maintenance man would remove them and the next day, the girls would put them back. Finally the principal decided that something had to be done. She called all the girls to the bathroom and met them there with the main

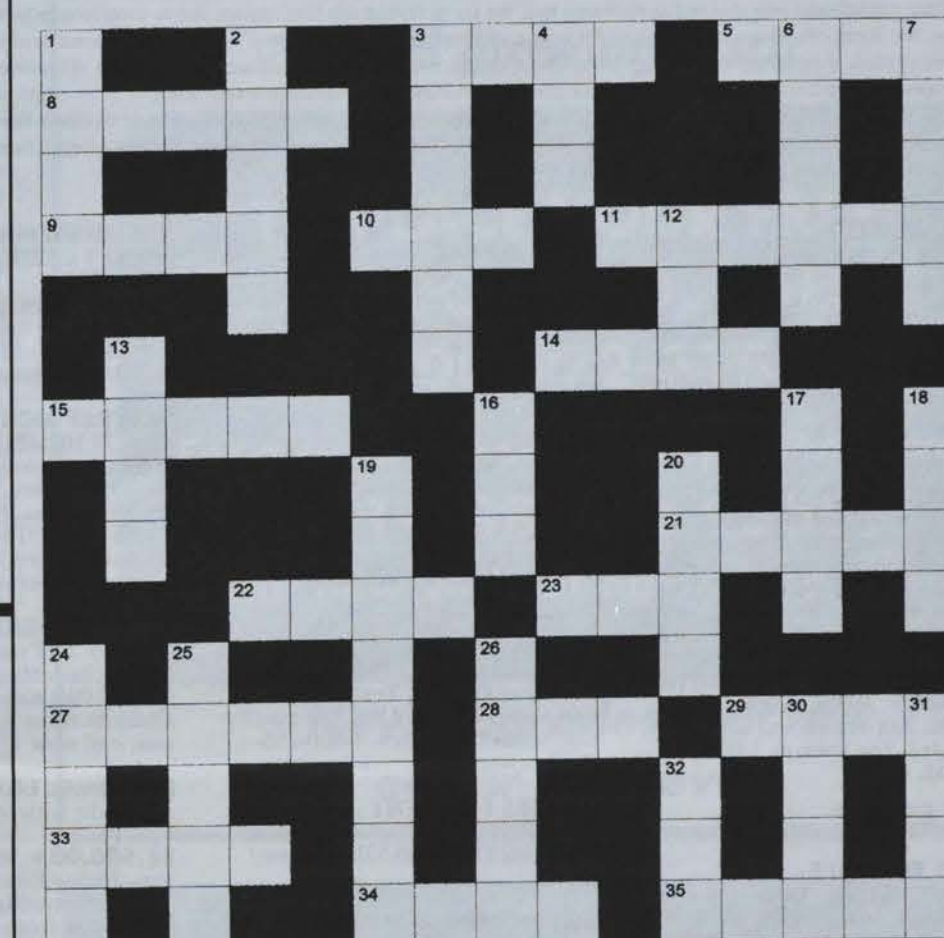
tenance man. She explained that all these lip prints were causing a major problem for the custodian who had to clean the mirrors every night.

To demonstrate how difficult it had been to clean the mirrors, she asked the maintenance man to show the girls how much effort was required. He took out a long-handled squeegee, dipped it in the toilet, and cleaned the mirror with it. Since then, there have been no lip prints on the mirror.

There are teachers, and then there are educators...

Museums

Crossword



Across

- 3 Irish Goddess
- 5 Handhold
- 8 Item that survived its culture
- 9 Grape
- 10 -6
- 11 Coat of Arms
- 14 Museum of Art at Dartmouth
- 15 Art supporter
- 21 Decorative wood surrounding a painting
- 22 living human fossil
- 23 Jujube
- 27 Where the Mona Lisa is found
- 28 Thailand temple
- 29 Robert _____ Museum of Stone Age Antiquities, Maine
- 33 Biblical city
- 34 Chicago museum
- 35 London Museum

Down

- 1 Biblical Name
- 2 Berlin Museum
- 3 Berlin Museum
- 4 Museum of Portland mayor & prohibitionist
- 6 The _____ Collections, London
- 7 Works by El Greco in this museum in Madrid
- 12 Parisina husband
- 13 Art object
- 16 Museum contents
- 17 English poet
- 18 Flat-bottomed boat
- 19 French Protestant
- 20 Hairstyle
- 24 Museum of Medieval Art in Paris
- 25 Art object
- 26 Stevens designed this Art Museum
- 30 Rice
- 31 Sesame Street character
- 32 Floating museum of endangered species

Answers to Previous Puzzle:



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free will astrology

Week of July 3 • ©2003 Rob Breznsy

ARIES (March 21-April 19): The United States often leads the way in dreaming up novel gourmet treats, but China is now marketing an amazing product that American food designers haven't even begun to develop: milk beer. Appealing to both the infantile longing for creamy liquid nourishment and the adult craving for inhibition-loosening alcohol, it's bound to become the 21st century's first new staple. From an astrological perspective, Aries, the theme is ripe for you to gorge yourself with a blend like milk beer. If it's not yet being sold in your area, I suggest you mix up your own batch.

TAURUS (April 20-May 20): "Dear Mr. Breznsy: Your horoscopes are useless. Most of them are full of philosophical crap that has nothing to do with my daily life. Enough with the metaphors already! Just tell me if there's love or money or trouble in my future — stuff that normal horoscopes say!" - Testy Taurus." Dear Testy: I predict that in the coming week, you and your fellow Bulls will have close encounters with the kind of experience you just directed at me. In other words, people will try to get you to be something other than what you are. Do not, under any circumstances, cave into them.

GEMINI (May 21-June 20): Gemini performer Keith Hennessy teaches classes in improvisation. I'll quote his ideas about the subject because they perfectly describe the nature of the spirit you should invoke in the coming weeks. Here's his definition of improvisation. "The art of being in full awareness and integrity *right now*. The opposite of repression. The closest we get to the source language of creativity, soul, play, and magic. A crazy attempt to align body and mind not only in the pursuit of freedom, but in the actual experience of freedom. Intentional spontaneity. The beauty and truth of the will."

CANCER (June 21-July 22): To quote an old song, Cancerian, your future lies beyond the yellow brick road. In other words, it's time to let go of the fairy-tale vision of success that fueled you when you were young and naive. A more mature dream is calling, inviting you to get older and wiser fast. Initially, this replacement may feel like a loss, but ultimately it will awaken passions and ingenuity that the original goal would never have coaxed out. Ironically, it will also lead you to rewards that the yellow brick road promised but never could have delivered.

LEO (July 23-Aug. 22): Dragon alert! You have a date with an influence that has a metaphorical resemblance to a scaly, winged, fire-breathing beast. As daunting as that may sound, you shouldn't avoid it; I believe it will actually help your soul grow bigger and stronger. On the other hand, there's no need to immediately race over to the dragon's cave and poke it with a stick. Try to arrange a meeting that takes place on your home turf and in the presence of your allies.

VIRGO (Aug. 23-Sept. 22): A fundamentalist is anyone who thinks his belief system trumps all others. Religious fanatics are the most obvious example, but scientists can be fundamentalists. So can socialists or capitalists, environmentalists or atheists. Every fundamentalist divides the world into two camps, those who agree with him and those who don't. To him, there is one right way and a million wrong ways to interpret reality. Now here's the uncomfortable news: Every one of us has the fundamentalist virus. It may not be as virulent in you and me as it is in the bad guys we love to hate. But we're all infected. Luckily, Virgo, you're in an astrological phase when you can achieve a partial cure. To begin, take everything less seriously and less personally and less literally.

LIBRA (Sept. 23-Oct. 22): My acquaintance John traveled to Antarctica. On the first day, the guide took him and his group to a remote area and left them alone for an hour to commune with the pristine air and unearthly stillness. After a while, a penguin ambled up and launched into a ceremonial display of squawks and stretches. John responded

with recitals of his favorite memorized poems, imagining he was "engaged in a conversation with eternity." Then the penguin sent a stream of green projectile vomit cascading against his chest, and shuffled away. Though John initially felt deflated by eternity's surprise, no harm was done. Later he came to see it as a first-class cosmic joke, and treasured its value as an amusing story with which to regale his friends back home. I predict you will have an analogous experience in the coming week, Libra.

SCORPIO (Oct. 23-Nov. 21): You're like an arrow in flight, Scorpio. You're a half-cooked feast, the fifth month of pregnancy, the week before a big election. When I turned my psychic vision towards you just now, I saw an image of a worker bee freshly returned to the hive to perform the dance that will tell its companions where to find a patch of blooming snapdragons. Have you ever mastered a second language? Where you are at this moment resembles the time right before you attain fluency.

SAGITTARIUS (Nov. 22-Dec. 21): When I relocated from Santa Cruz to Marin County in 1991, I moved from a hotbed of alternative lifestyles to a very wealthy community. In making the transition, I knew I'd have to deal with a character flaw: my prejudice against rich white people. Over the years, I've made great progress in dissolving my bigotry, but today I was sorely tested. While walking downtown, I spied a Lexus SC-430 with a vanity license plate that read "PUREHIT." Indignation surged through me as I thought, "It's inconceivable that the owner of a \$60,000 sports car could have a pure heart!" But soon my compassionate mind kicked in, and I opened to the possibility, quelling my judgmental reflex. Let this tale serve as your inspiration this week, Sagittarius. It's time to have a showdown with your deepest prejudice.

CAPRICORN (Dec. 22-Jan. 19): At last year's Burning Man, the week-long festival of cheerful mischief in the Nevada desert, a character calling himself Mother Very Superior was omnipresent. Clad in a nun's habit and black leather chastity belt, he roamed far and wide, dispensing blessings with a toy cat-o-nine-tails. "I hereby absolve you of your sins," he chanted as he softly whipped anyone who consented to his gift, "so now you are free to go ahead and sin like crazy." I suggest you find someone to do you a similar favor, Capricorn. To take maximum advantage of the explosive fun that will be available in the near future, you should get your karmic debt down as close as possible to zero.

AQUARIUS (Jan. 20-Feb. 18): Being right doesn't guarantee success in the coming week. Nor does being strong or smart or rich or well-connected. No, Aquarius, none of the usual assets will be of much use if you want to triumph over adversity. There is another way, though. It would require you to be tricky yet ethical. You'd have to be good in a sneaky way, or pull off some subterfuge while allude with a noble purpose. Here's another tip for ensuring victory: Renounce any attachment you have to getting full credit for your heroic efforts.

PISCES (Feb. 19-March 20): Everyone needs music, but you, Pisces, can't survive without it. Your moist, hungry, undulating soul tends to devolve into confusion without regular exposure to music's wild intelligence. It's also important for you to keep finding fresh songs to commune with. Depending solely on those that moved you once upon a time encourages you to commit a sin your tribe has to be wary of: living in the past. As for what music would nourish you best right now, I'll trust your intuition to guide you. But here's some soul food for thought from the song "Green Light, Now Begin," by hip-hop group Blackalicious: "No more of that sittin' in a slump! No more of that coulda-woulda-shoulda junk! No more of that waiting for the inspiration, innovation! It's time to expand, power from within, you're takin' over this dominion! Green light, now begin."

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Female Seeking Male

27-YEAR-OLD, 4'11", H/W/P, auburn hair, gold eyes, mother of one, N/S, N/D. Love opera and classical music. I like to practice the three C's in my lifestyle: comprehension, communication and compromising. I'm daring yet conservative. Seeking SWM with similar interests. (NH) #85090

31-YEAR-OLD, PETITE SWF, blonde/blue, like playing cards, dancing, music, very honest and caring, love to laugh. Looking for N/S, attractive SM to share interests and future LTR. #85160

BEEN HIBERNATING. DWF ISO SWM, 40-55, who's interested in a Lady who's sincere, loyal and lovable. I'm 5'3", reddish-brown hair and brown eyes. Looking for a Gentleman who wants friendship that may evolve into a relationship. #85085

DANCE WITH ME! DWF, upbeat but laid-back, beautiful smile and dimples, seeks slender Male, 5'3"-6', 30-40, clean-cut, easygoing but energetic, financially secure and knows how to treat a Lady. Short beard, mustache ok. Very little body hair, please. Call for more! #85058

EVER RIDDEN A tandem bicycle? Looks like fun but it needs two. I'm authentic, curious and 50. There are paths to walk and mountains to climb. Join me! #85189

FOR REAL ATTRACTIVE, fun, bright, very young 45-year-old Woman without baggage or children. Looking for same qualities in Gentleman, 40-50. Please be kind, genuine, adventurous, successful, a bit chivalrous, healthy, N/S, light social drinker. #85025

FUN LADY, MID-40s, seeks SWM, 35-45, who likes to laugh. Enjoys movies, walks, Old Port restaurants, traveling, chess, family, friends and more. Looking for friendship and possible romance. #85043

GOOD TO GO. Life good now, sharing with partner even better. I'm youthful 51, idealistic, open-minded, warm. Interests: my kids (little and big). Creating home and garden, dancing, exercising, open to something less than partnering, maybe even walk on beach. #85077

HONEST, SINCERE, CARING, 47-year-old SF looking for attractive, fortysomething Male who would like to share companionship and good times. Please be financially secure. Enjoy traveling, swimming, movies, dining out and music. #85052

HONESTLY, ARE YOU out there? I'm a Divorced, full-figured, n/s mother of one. 40, caring, romantic, giving, enjoy good conversation, long walks, dining out, movies and other indoor and outdoor activities. Seeking a Man with similar interests, companionship, possibly something long-term. #85031

INCURABLE ROMANTIC. 1940s baby, seeking my true north for a shared passion for life and the ocean, love, affection, travel, golf (learning) and/or tennis. Sailing a plus. Family. #85041

INTELLIGENT, APPRECIATIVE, LAUGHING, deep, honest, musical, dancing, reading, animal loving, natural world absorbing Woman, 49, great smile, committed to social justice (ok, sometimes frowning). Seeks thoughtful, smart but not knowing it all, nationalism hating Man, 38-65, for long relationship. #85061

ISLAND LIVING, SAILING, kayaking, walking, bird watching, movies and candlelit dinners are some interests I wish to share. I'm a petite, red-haired, attractive professional. For proud, honest, secure, caring Man, I will surrender to love again. Prefer N/S, 50-65. #85008

IT'S BEEN A lonely winter, hope the summer is not the same. SWF, 44, 5'7", homeowner, pool and lots of wood. Looking for the big bad wolf to chase me around. Be tall, handsome and financially secure. #85047

LOOKING FOR MR. Right. Plus-sized SWF, 43, 5'9", brown/hazel, enjoys dining in or out, slow dancing, walks on the beach, quiet evenings, cuddling and holding hands. Desires S/DWM, 40-50, for friendship, LTR. Portland area only. #85007

PRACTICAL, SWEET, CARING, young, 51-year-old Female, 5'3", 155 lbs, long brown/brown, one-Man Woman, teacher. Looking for big change in living environment, want to travel, talk, walk, spend special moments with positive Man. #85014

SENT FROM ABOVE. Ready to meet you. Me: cute, adorable, cuddly, spiritual, passionate, creative, lover of outdoors, especially the ocean, entrepreneur. Are you thirtysomething, too? Secure in self, smart in life, kind, spiritual, romantic, funny, affectionate. Come find me. #85005

SWF, 26, INDEPENDENT, full-figured, vegetarian, likes outdoors, books, movies, music, relaxing with good people. Seeking SWM, 25-30, with similar interests, for fun and possible relationship. Portland area. #85030

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

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

Male Seeking Female

50-ISH WM, ALPHA Male, dominant, looking for Female, 18+, for daytime fun and activities. All limits are respected. #85016

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. #85022

ATTRACTIVE DWM, 37, professional, bright and charming, enjoy both listening to music and playing guitar, walks by the ocean, candlelit dinners and romantic getaways. Looking for friend to share same interests. #85017

ATTRACTIVE DWM, 5'9", 145 lbs, 43 (looks younger), black/green, totally honest, hardworking, self-employed, like dining, dancing, beaches, ATV's, camping, traveling, etc. Seeking slim, attractive WF, 30s-40s, for friendship, dating, possible LTR. Children welcome. #85060

ATTRACTIVE, EASYGOING SM, Widower, 46, good sense of humor, open-minded, outgoing, zest and passion for life. Looking for Lady with same. Enjoy long rides, music, walks on beach, mountains. Looking for Lady who's also sensual, passionate and romantic, as I am. #85175

CARING, HANDSOME, ADVENTUROUS SBPM, 47, well-traveled, funny, well-educated. Seeking WF for friendship and relationship. (CT) #85057

CARING, LOVING MAN. DWM, 43, 5'7", 165 lbs, red/hazel, N/D, artist, easygoing, likes dancing, camping out, movies. ISO Lady, 30-45, with same interests, weight unimportant, possible LTR. #85084

DOESN'T MAKE SENSE. Why I can't find a unique, adorable, sharp, extremely romantic, bighearted young Lady? I'm the same, self-employed, 40, successful, lots of fun, seeking my partner, best friend for finer things. Cia bella. (MA) #85009

DWM, 35, LIGHT brown/blue, likes sports, camping, outdoor activities, having a good time. Looking for SF. Must have good sense of humor and love to have fun, for dating, maybe LTR. Age and race unimportant. Kids ok. #85042

EVERYONE GOT'S BAGGAGE. Mine contains tennis balls and rollerblades. If you are a SF, 25-50 and like tennis or rollerblading, call me. I'm 45, in good condition and ready for better weather. Sense of humor and a little athleticism helpful. #85079

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

HONEST, SINCERE SBPM, 35, 6'2", muscular build, seeking S/DWF for friendship, possible LTR. Let's share travel, dining, dancing, sports. (CT) #85081

I PRACTICE ASHTANGA yoga daily. I am 56, balding, with shoulder length graying hair, retired, slim, healthy and enjoy relationship. I travel to St. John and India and want someone to share with. Are you interested? #85087

PARTNER IN CRIME. 39-year-old, shy BM, n/s, n/d, looking for a nice Woman. Must be honest, kind and easygoing. Who would like to have a nice time. Race and age unimportant. #85086

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

SM, 48, 5'10", 175 lbs, vegetarian, N/S, looking for yogi soulmate. Other interests: international music, fiddle, cinema, hiking, camping, woods, mountains, plain living, high thinking, reading, beaching, leftist politics and love. #85162

SWM, 31, SEEKING S/DWF, small figure to average build, looks unimportant. #85027

SWM, 37, 6', brown/green, 170 lbs, swimmer's body. Into fitness and building certain muscles to their maximum. ISO Female, 18-40, who wants to feel my new muscles. #85089

VEGETARIAN, 43-YEAR-OLD SWM, wacky sense of humor, cycles, swims, likes film and theater. Looking for vegetarian Woman who likes to laugh, isn't afraid to cry and states her needs. Must like dogs. #85188

Alternatives

M Seeking M

VERY HANDSOME MAN, 45 (look 30s), 6'4", 195 lbs, nice build, funny, intelligent, caring, very successful, outdoors person. Looking for pretty Lady with beautiful eyes, slender, outdoorsy, intelligent and sweet. #85040

50-YEAR-OLD, ATTRACTIVE, MASCULINE Male, 6', 185 lbs, available to older Male. Must be healthy, discreet and imaginative. Unusual variations are ok. #85066

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

DECENT GUY ENJOYS work, passionate about interests, like to meet someone to share them, easygoing, enjoy going out and having a good time with friends. Interests: brunch on Sunday, movies, plays, new restaurants, cycling. I'm masculine, fit and looking for same. #85065

GENEROUS AND GIVING, very perceptive GM, 43, 5'8", dark brown/blue, in good shape, searching for adventure, fun and a long-lasting friend and relationship. Desires another Male, 20-38, 5'11"+, for companionship and togetherness. #85078

GM, 54, 5'9", 180 lbs, good-looking, healthy, masculine, looking to meet that special someone. For you, I am loving, caring, passionate, sensual. You be there for me and I'll be there for you. #85072

LAY BACK, RELAX. Let this BM take a load off your mind. You be pleasant, very healthy, disease-free and ready to have a great time. Please call now. #85074

MALE, 39, GREAT physical shape, clean-cut, fun, outgoing. Seeking Male. #85049

SGWM, YOUTHFUL 53, 5'5", 170 lbs, with light brown hair and blue eyes, professional, live alone in my own home. Enjoy traveling, movies, biking and walks along the beach. Searching for GBM for fun, friendship and LTR. #85091

YORK COUNTY GWM, 35, 5'7", 142 lbs, brown/brown, young-looking, lift weights 4 to 5 times a week, hard-working, ambitious, not into drugs or body piercings. ISO same, 35-44. #85093

YOUNG 41-YEAR-OLD GWM, father, spiritual, humorous, N/S, N/D, professional, offers honesty. ISO dating small-to medium-built Male, 30s-40s, who takes care of himself and knows who he is. Ultimately searching for LTR with the man who has been searching for me. #85048

Wild Side

40-YEAR-OLD MAN LOOKING for a straight Guy needing a little relief without any hassles or grief. #85069

ADVENTUROUS BM, N/S, clean-cut and healthy, looking for Females, race unimportant, for clubbing, dinner, ATVing. Must like to dress sexy. Weight unimportant. Must be open-minded but not arrogant and like to be treated nicely. (PA) #85083

ATTENTION: NUDISTS. 38-YEAR-OLD PM, 6'1", 190 lbs, seeking other attractive Males or Females under 45, who enjoy nudity indoors or out. Gay, Bi or straight. Let's have some fun under the sun this summer. No weirdos. #85028

BI WHITE MALE, 45, 6', 190 lbs, into cross-dressing, seeking others who are also into cross-dressing. #85161

EX-GAY MAN, MARRIED, would like to meet similar Male for God-centered friendship. #85015

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

GOOD-LOOKING, MASCULINE MALE seeks the same for Male bonding. No strings attached. I'm 34, 6'2", 190 lbs, brown/blue. N/s and easygoing (you be, too). Discretion guaranteed and expected. #85044

GORHAM, HOLLIS AREA. ISO slim, sexy, oversexed B/W/M for platmate and hot oral fun. Me slim, GWM, 50. Let's meet for discreet encounters. Hurry and call. #85051

IF YOU ARE feeling taken for granted and unappreciated and empty in a relationship that cannot change now but long for occasional discreet romantic interludes, let's talk... as I am there. #85000

MALE, 41, LOOKING for a Female who would like to experience erotic times, nudism under the sun and discreet fun in the afternoon. Call me. #85026

MALE, 42, NUDIST, looking for a Female, 20-40, who is interested in nudism. If interested, please call. #85155

MARRIED BIWM, 50, 5'7", 150 lbs, athletic, looking for healthy, disease-free BIWM for discreet relationship. #85011

MARRIED WHITE COUPLE. She: 40. He: 47. Both attractive, healthy, fit, nice bodies and personalities. Seeking same in BIF, Bi Couple for friendship and discreet fun. #85182

MIDDLE-AGED, MEDIUM-SIZED WM, cute, young-looking, seeks kind, tender, very easygoing, untached, healthy Lady for late night frolicking. Sexy, good-looking and nice breasts a plus. #85021

PORTLAND AREA BI Couple, nudists, fun to be with and very open. Looking for other Bi Couple, BIM or BIF, 45+. #85045

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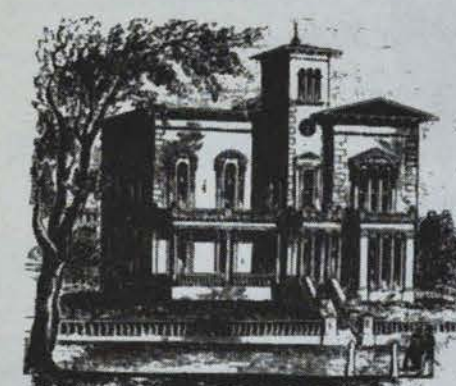
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A black and white charcoal or pencil sketch of a woman's face, heavily obscured by thick, dark, expressive strokes representing hair or a veil. The visible features include one eye, a nose, and a mouth, rendered with fine lines and shading.

An Artist

A person with unique perception
and ability.
He stands before the easel, seeing
in his mind's eye a vivid picture.
Making it come alive with a
few deft brush strokes.
Mixing the colors as he goes along,
A seascape with white crested waves
crashing against a rocky shore,
A portrait so very lifelike-
a wistful child or graceful ballerina.
A still life with fruit or potted
geranium on a windowsill.
A picture on can always admire,
evoking ware memories.
"A thing of beauty is a joy forever."

by Pat Packard of Bar Mills

Source – water – tears flooded
your weeping face,
Half – half, half – whole
before the moon.

In a slow year
wind, words, snow, rain,
time and truth healed
the real and imagined wounds,

Until half become whole
and the moon understood.

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 '02 E320 Sedan \$42,900 #100A Quartz Silver/Ash Leather, 15,185 Miles, Heated Front Seats, E-Class Special Edition Package, Premium Sound System, Rain Sensor, Glass Sunroof, Climate Control, 5-Spoke Special Edition Wheel Package, Tele Aid System and More. Warranty: StarMark	 '00 E320W Sedan \$34,900 #104A Brilliant Silver/Black Leather, 27,995 Miles, Glass Sunroof, Bose Premium Sound System, Rain Sensor, Warranty: StarMark
 '00 ML430 SUV \$32,900 #119A Brilliant Silver/Ash Leather, 20,241 Miles, Glass Sunroof, Cargo Cover, Bose Premium Sound System with CD Changer, Privacy Glass, Heated Front Seats and More. Warranty: Start: 03/09/2000 StarMark	 '03 C240W Sedan \$32,900 #4052A Black/Charcoal Leather Inserts, 2,244 Miles, 5-Speed Automatic, C2 includes Rain-Sensor, Glass sunroof, Rear Window, Sunshade, C4 Package, Tele Aid System, and More. Source: One Owner Trade, Warranty: Balance Factory Warranty 4 Years/50,000 + Maintenance
 '00 E430W4 Sedan \$43,900 #4065A Obsidian Black/Ash Leather, 28,035 Miles Full Load Plus Glass Sun Roof, Heated Front Seats, Bose Sound System, Xenon Headlamps with headlamp washers, Multi-contour seats, CD changer & More. Source: One Owner off Lease, Warranty: Balance Factory Plus StarMark Start 12/08/1999	 '00 E430 Sedan \$39,900 #3083A Command Navigation System Desert Silver/Java Leather, 36,800 Miles, Full Load Plus Glass Roof, Bose Premium Sound & More. Source: One Owner Trade, Warranty: Balance Factory Plus StarMark Start 01/07/2000
 '99 E320S4 Station Wagon \$33,900 #1409P Obsidian black/Java Leather, 52,300 Miles, Full Load Plus Glass Sun Roof, Rack, Heated Front Seats, Bose Premium Sound System & Much More. Source: One Owner, Phone, Wooden Wheel, Warranty: StarMark Start 07/29/1999	 '00 CLK430A Cabriolet \$49,900 #118A Brilliant Silver/Ash Leather, 33,286 miles, Black Soft Top, AMG Wheels, Bose, Premium Sound System, Heated Washer System
 '99 ML320 Spt Utility \$22,900 #4027B White/Ash Leather, 60,200 Miles Full Load Plus Htd St Seats, Privacy Glass, Factory CD Changer, Bose Sound, Glass Sun Roof, Grille guard, side steps & More. Source: One Owner Trade, Warranty: StarMark	 '01 CLK430A Cabriolet \$54,900 #113A Black/Black Leather, Black Soft Top, 22,800 Miles, Command System, Black Binnacle Maple Trim, K4 Value Added Package, K2a Time-port Phone w/Voice Recg. & CD, Multicontour Seats, Bose Premium Sound System, Heated Washer System, Xenon Headlamps, Heated Front Seats, AMG Wheels, and More. Warranty: Start: 04/23/2001 StarMark

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 '02 GMC Yukon Denali \$38,950 #4037B Burgundy/Gray Leather, 23,611 Miles, Dual Power Heated Seats, Tow Package, Running Boards, Third Row Seats, Rear, Climate Control, Premium Sound System, CD Changer and More. Warranty: 30 Days or 1,000 Miles 50%-50% powertrain.	 '98 C280W Sedan \$19,900 #1075B Smoke Silver/Java, 54,000 Miles, 5-Speed Automatic, Glass sunroof, 6 disc CD Changer, and More. Source: One Owner Trade, Warranty: 30 days or 1,000 miles 50-50 powertrain (NOT StarMark Certified)