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She says
I snore
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Volume XV #29



FREE

casco bay weekly

July 31, 2003

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



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Talk A conversation with Carl Wilson

“The Department of Marine Resources has an extensive monitoring program with the fishery where we go out on lobster boats, record and measure the catch. We interview fishermen at the docks.”

by Leigh-Ann Smith

Carl Wilson is a Marine Resources Scientist for the Department of Marine Resources (DMR) in West Boothbay Harbor. He has been with the DMR since 1999 and studies lobster populations.

How did you get involved researching lobster populations?

My undergraduate education was at UNH in Marine Biology. I received a Masters in Oceanography at University of Maine and worked with Bob Steneck. My degree work was working with lobsters, specifically looking at where lobster larvae settle.

What types of factors can impact lobster populations?

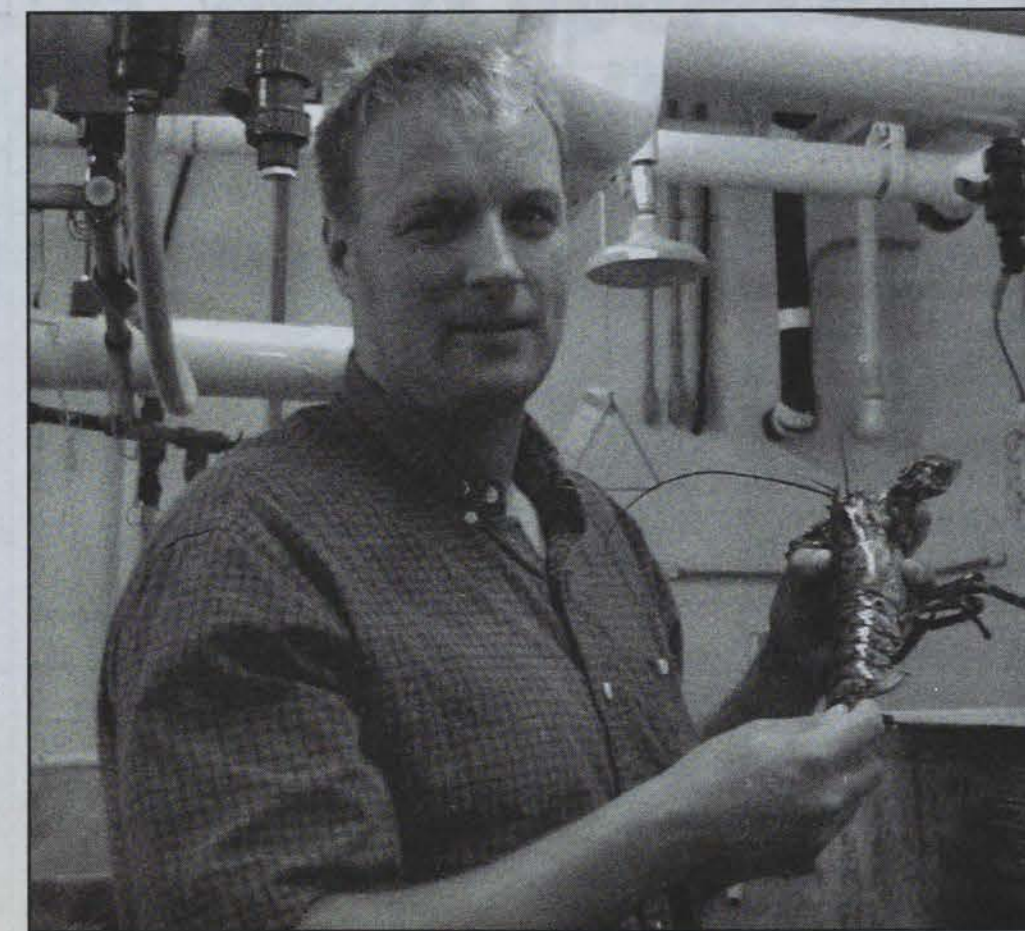
Man being primary. We can see changes that man has influenced. I mean, there is an incredible pressure out there. You can also have environmental conditions such as water temperature, salinity, durations of cold winters and warm summers or warm winters and cool summers; that all impacts how quickly lobsters grow and what the survivorship might be. And then there are natural predators, such as fish. They have regulated ground fish like cod, haddock or goosefish. But you can also have unregulated fish like sculpins, which are everywhere and are ambush predators. You can have influences beyond fishing such as pollution that could affect lobsters. There are also lobster health issues that could effect, such as diseases that are naturally occurring, that could also have a large impact on lobster populations.

What has the greatest impact on lobsters?

Right now? That is a very hard question to answer. There are some obvious impacts by the fishing industry but at the same time, some of the work we have done has gone back and looked at data from the 1930's. What we look to as impacts by man, such as a reduced size-spread of lobsters [means] instead of having twenty-pound lobsters and one-pound lobsters, primarily we're looking at one-pound lobsters in the inshore lobster catch. This is called reducing the size distribution. That's an obvious thing that fishing has probably contributed to. But has that negatively impacted the population? That is hard to say.

What regulations protect lobster populations?

There are over fifty pages of regulations in DMR books and statutes. It's probably the most heavily regulated fishery in the Northeast; everything is regulated to some point. And it's just a matter of how deeply you want to go into it. But the basic regulations are there's a minimum carapace (body) size they can harvest. There's a maximum carapace size, so that ranges three and a quarter inches to five inches. So it's about a pound lobster to a four-pound lobster. Anything bigger or smaller than that they have to throw back. They also can't harvest lobsters that have eggs and lobstermen voluntarily v-notch lobsters with eggs, which means essentially clipping a v-notch in the tail flipper of lobsters with eggs. It's essentially that notch that protects lobsters for subsequent molts. So it's a way to protect your brood stock. But really, the biological limits are minimum and maximum size, and protection of egg laying lobsters.



Carl Wilson pulls a lobster from the tank. PHOTO LEIGH-ANN SMITH

What, if any, future steps should be taken in maintaining a healthy lobster population?

As a biologist you want to see that there is a healthy brood stock. That means you're not harvesting so many lobsters that they're not having a chance to reproduce. I'd like to generally see a large size distribution, so you're not just harvesting all the lobsters out of one spot. You're trying to harvest a bit out of each year. And that provides a buffer for fluctuation in the natural population. Traditionally an egg-laying lobster releases her eggs and about 99.9% of them die. If you have 99.5% of them dying and that 4% of them survive, then you could potentially have three times as many larvae settling to the bottom. So it doesn't take very much for natural fluctuations to happen, so a large size distribution sort of accounts for natural fluctuations.

How do biologists monitor populations?

A number of different groups in Maine monitor lobster. There are researchers that look at the inter-tidal populations. The Lobster Conservancy, with Dr. Diane Cowan, actually goes and monitors lobsters that are right below peoples' docks at low tide. The Department of Marine Resources has an extensive monitoring program with the fishery where we go out on lobster boats, record and measure the catch. We interview fishermen at the docks. We also have a trawl survey, which is also a ground fish survey but also happens to catch a lot of lobsters. We can look at standardized changes in the population. There are also different groups such as the Bigelow Lab and the University of Maine that have a pretty extensive dive program that monitors lobsters underwater.

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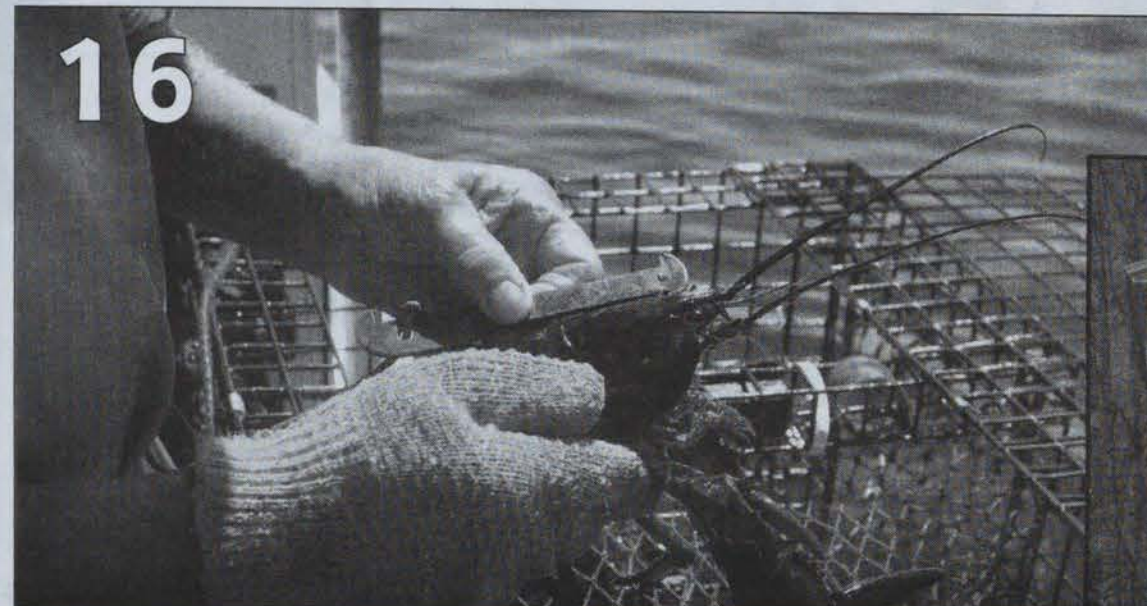
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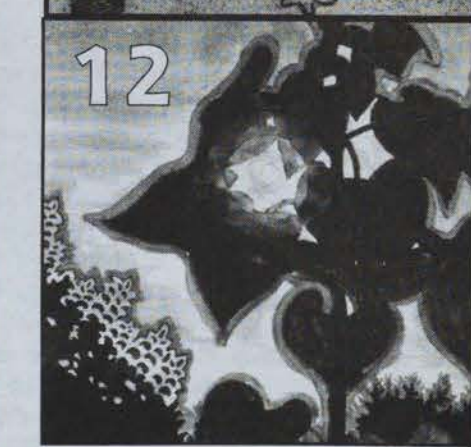
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Special Advertising Opportunities

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Aug 7 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. **Deadline for editorial contributions and advertising is July 30.**

Aug 14 Local Heroes

They walk among us, and we may not even know who they are. Their deeds are carried out with little or no acknowledgement, but that's not why they do what they do. We'll find out who they are, what they do, and why they do the things they do. **Deadline for editorial contributions and advertising is August 6.**

Aug 21 Starry Night Portland

On August 27, 2003, Mars will be only 34,650,000 miles away from the earth, the closest it's been in 100,000 years. And that's just one of the interesting things you'll see in the night sky over Portland this month. We'll let you know what's up and where you can find it without straining your neck. **Deadline for editorial contributions and advertising is August 13.**

Aug 28 Back to School

Summer will be on its way out, and the kids will be going back into the schools. Put away the bathing suits, coolers, and grab your pencils, pens, and notebooks. You're going back to school. **Deadline for editorial contributions and advertising is August 20.**

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

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Community notices

Amtrak brewing something new coast-to-coast: Green Mountain Coffee

Green Mountain Coffee Roasters, INC and Amtrak have announced an agreement to offer Green Mountain Coffee on Amtrak trains nationwide beginning in July. The coffee—which was originally introduced to passengers on Amtrak's Northeast Corridor in 1996—is now being served in the dining, lounge, and café cars of most Amtrak trains nationwide.

"With the overwhelmingly positive response we've had in Northeast, we know all of our passengers are going to enjoy this addition to our menu," said Peter Humphreys, director of food and beverage services for Amtrak. "The on-board dining experience is something unique to train travel, and we're pleased to offer Green Mountain Coffee to make the trip even more enjoyable for the thousands of passengers we serve everyday."

Gorgon Garvey, Flagship and Special Accounts Manager for Green Mountain Coffee Roasters said, "I am very excited and gratified that Amtrak has expanded the success it has experienced with Green Mountain Coffee in the Northeast to all areas of the country. Each time I hear the train whistle blow outside our corporate offices, I'm reminded that Amtrak provides thousands of consumers each day with the opportunity to sample, many for the first time, the high quality Green Mountain Coffee builds into every cup. I look forward to continuing my work with the terrific Amtrak team."

Regular and decaffeinated varieties of the coffee are available on Amtrak's long distance trains. It will also continue to be offered on all trains along the Northeast Corridor.

Maine Community Foundation publishes 20th anniversary report to the community

ELLSWORTH To mark its 20th anniversary, the Maine Community Foundation is highlighting 20 "great grants" in its annual Report to the Community. Among the organizations featured are the Laundholm Trust, Camp Kieve, the Western Mountains Alliance, Friends of Casco Bay, Bangor Public Library, the City of Lewiston, Mainely Girls and the Maine Organic Farmers and Gardeners Association.

"The Maine Community Foundation has awarded over 15,000 grants totaling almost \$45 million in its two decades of philanthropic service to the State of Maine," said Henry Schmelzer, MCF President. "To select only twenty was a daunting task. We wanted to highlight projects that made a difference to the communities they serve," he said. The grants are geographically diverse and represent some of the fields in which the foundation is active, including the arts, health, the environment, education and youth.

Schmelzer acknowledged the importance of donors to the foundation's grant-making program. "Maine Community Foundation support for nonprofits across the state has been possible only through the contributions of individuals, families and businesses that care deeply about Maine," he said. He also saluted the men, women and youth committed to carrying out community-strengthening projects every year.

Copies of the Report to the Community can be obtained free of charge by calling the Maine Community Foundation toll free at 1-877-700-6800. The report is also posted on the foundation's website, www.maineccf.org.

Local Youth to Compete in AQHYA World Championship Show

American Quarter Horse enthusiast Brittany Costa, a 7th Grader of Falmouth Middle School in Falmouth, Maine, will be competing in the 32nd Annual American Quarter Horse Youth Association World Championship Show in Fort Worth, Texas, August 1-9, 2003.

Brittany will be among 2,000 invited youths, ages 18 and under, from the United States, Canada and several other countries participating in the show. She will compete with her American Quarter Horse Scampitity, a 10-year-old Buckskin Mare in Showmanship at Halter.

The AQHYA World Championship Show is an invitational event that serves as a showcase for top American Quarter Horse youth exhibitors, so competition promises to be intense and exciting. Young competitors vying for 30 world championships titles, as well as prizes, must have earned a predetermined number of points at American Quarter Horse Association-approved shows between May 1, 2002 and April 30, 2003, or be one of two entries in each event nominated to represent each provincial Quarter Horse youth association.

The 2003 AQHYA World Championship Show is sponsored by Breyer, Ford, Justin Boot Company, MBNA America, MD Barns, Montana Silversmith, Nutrena, Professional's Choice, Sooner Trailers, Tex Tan, *The American Quarter Horse Journal* and Wrangler.

Highlights of the show will air on "America's Horse," AQHA's weekly television series on OLN. The broadcast date is September 24 at 7:30 p.m. Eastern.

The awards for the year-end, high-point winners will be presented during a special awards banquet Saturday, August 2. Other activities include the AQHYA Speech Contest, Wednesday, August 6, featuring the presentation of two \$500 and two \$250 scholarships, and the AQHYA World Championship Judging Contests for AQHYA, 4-H and National FFA Organization Members, Thursday, August 7.

Brittany and Scampitity are trained by Amy Sterling, professional rider and trainer, of Spruce Hill Farm, in Windham, Maine.

Brittany is the 12-year-old daughter of Damon and Jill Noyes of Falmouth, Maine and Howard and Janice Costa III of Magnolia, Massachusetts and the granddaughter of Andrew and Patricia Noyes of New Harbor, Maine and Peter and Susan Testaverde, Mildred McCarthy and Howard and Carol Costa Jr. of Gloucester, Massachusetts.

USDA Honors Downeast Mortgage For Pilot Program

Downeast Mortgage Corporation, South Portland, has been honored by the USDA's Rural Development Service for its participation in the development of a new mortgage program to assist low-income families. The award cited Downeast "in appreciation as a partner with Rural Development in assisting the first family in Maine to become successful homeowners through the Section 8 Homeowners Program."

Jim Skvorak, Downeast Vice President, says his company's participation in the pilot project was unique. It was approached by the USDA and the Maine State Housing Authority because of its expertise in government lending programs. "The USDA and MSHA turned to us because they were comfortable that our company—and especially our vice president of underwriting Darrell Briggs—had the tools needed to help get this program off the ground." Downeast, the state's largest full-service independent mortgage company with expertise in a wide range of government and private home financing options, has offices in Sanford, York and Bangor and in Manchester and Portsmouth, NH, in addition to its South Portland corporate headquarters.

Local Children to Dance with Moscow Ballet

PORTLAND, ME As many as 60 local children will have a once-in-a-lifetime opportunity to dance in the Moscow Ballet's production of *The Great Russian Nutcracker* his winter. Moscow Ballet's all Russian cast will tour more than 70 U.S. cities in November and December 2002. As part of the company's commitment to arts education and cultural exchange, local children aged 8 to early teens will be selected in each city for roles in ACT I as Party children, Mice, Angels, Snow Flakes, and Act II Pages in Russian, Arabian, French, Chinese and Spanish divertissements. Roles are available for children of all levels of dance training and ability.

This year, the company is pleased to welcome a new choreographer and artistic director, Anatoly Emelianov. Emelianov, who has danced with Moscow Ballet since its premier U.S. season, is the chief choreographer and founder of the Crown of Russian Ballet Theater. Mr. Emelianov will act as artistic director of the Southern and Western companies and has re-choreographed the children's roles for both casts for the company's 11th U.S. tour.

Auditions will be conducted by Ballerina Svetlana Todinova and will be held September 21 at 2PM at the Sheraton South Portland Hotel. Auditionees should bring tights, leotards, ballet slippers & pointe shoes (if on pointe). Moscow Ballet's Russian Nutcracker will be presented Monday, December 8th @ 7:30pm at the Cumberland County Civic Center in Portland, ME.

The dancer will be available for interviews on a limited basis contact Laura Lee to arrange. 413-499-1733. lauralee@nutcracker.com. FAX 413-499-3820. For information on The Moscow Ballet's Nutcracker visit www.nutcracker.com.

Maine Audubon to host special screening in August of "Winged Migration"

Reception with Audubon Naturalists to follow presentation of exceptional documentary that allows viewers to explore the world as birds do.

Maine Audubon will present the 2003 Academy Award-nominated documentary "Winged Migration" at 7 p.m. on Monday, August 4 at The Movies on Exchange Street in Portland, at a special screening to benefit the organi-

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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 cbwdr@maine.rr.com. Send address change to 11 Forest Ave., Portland, ME 04101.

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zation. Immediately following the film, O'Natures restaurant will host a dessert-and-discussion reception with Audubon naturalists at its restaurant just up the street.

Described as "a film of spectacular beauty," the documentary by Jacques Perrin explores the mystery of birds in flight and the challenges they face, from the Amazon to the Arctic. To make the film, five documentary teams flew in planes, gliders, helicopters, balloons and other flying equipment, following birds migrating through 40 countries over all the world's continents. Work on the film took four years and a crew of 450 people.

"Maine Audubon is pleased to present the only film ever made that so effectively captures the marvels of migration and so creatively connects people with nature," said Kevin Carley, Maine Audubon's executive director. "We're delighted that members of the public will have the chance to discuss this amazing film with Audubon naturalists, thanks to this special event made possible by The Movies and O'Natures."

For the movie and reception, tickets are \$25 for adults and \$10 for children 16 and under. For the movie only, tickets are \$15 for adults and \$10 for children 16 and under. Seating is limited. For reservations and information, call Maine Audubon (207) 781-2332, ext. 234.

All proceeds from the event will support Maine Audubon's work across the state. For more information on the documentary, check out the press kit at www.wingedmigration.com.

McCleave to Head Maine Sea Grant Research Program

The Maine Sea Grant Program at the University of Maine is pleased to announce that Dr. Jame McCleave has been appointed the program's assistant director for research. McCleave, a professor in the University's School of Marine Sciences (SMS), brings to his new position a wealth of experience in administration, as well as a background in oceanography, biological sciences, and fisheries.

For the past 35 years, McCleave has been on the faculty at the University of Maine where he has been associate director of SMS and chair of the departments of oceanography and zoology. He is actively involved in the International Council for the Exploration of the Sea and is a member of the American Fisheries Society, the American Society of Ichthyologists and Herpetologists, the Estuarine Research Federation, and The Oceanography Society. McCleave's research and publications cover environments ranging from the ocean, through estuaries, and into freshwater. His main research interest is eels, and he has studied and published widely on different species from throughout the world.

Although McCleave is familiar with marine and coastal affairs in Maine, his knowledge of marine issues is also national and international. At the University of Maine he teaches a graduate course in Fisheries Oceanography, which involves the biological-physical interactions underlying populations of commercially important marine species.

In heading up the research program, McCleave will manage the annual Maine Sea Grant research competition and review process, working with the program's Policy staff. He will also work with Sea Grant-funded scientists to compile research results and explore new opportunities to expand Sea Grant's pool of research funds. McCleave joins program leader, and Susan White, assistant director for communications. As McCleave says, "I welcome the opportunity to become more closely involved with research relevant

to the state of Maine and the Gulf of Maine region. It is important that the limited research funds in the Maine Sea Grant Program continue to be used to support rigorous, relevant science. I also hope we can increase partnerships between Sea Grant and other organizations to expand our research capability."

Volunteer For the 2003 Common Ground Country Fair

Share your skills or learn something new as a volunteer at the 2003 Common Ground Country Fair. The Maine Organic Farmers and Gardeners Association (MOFGA) needs hundreds of volunteers for the Fair – its annual celebration of rural living. The Fair will take place at MOFGA's home in the town of Unity, Maine. The dates are September 19, 20 & 21. MOFGA also seeks volunteers for set-up (September 13-18) and clean-up, September 22–October 5. Volunteers get free admission to the Fair each day that they work, and a meal in the Common Kitchen for each four-hour volunteer shift. Volunteers also receive one Common Ground Country Fair Volunteer t-shirt. There are some additional benefits for certain projects.

Volunteers are the core of the unique community atmosphere at the Fair. A short list of volunteer opportunities includes: organizing events year round, writing articles about the Fair, painting signs, marking out booth spaces, building shelves, preparing meals, painting kid's faces, moving and disturbing equipment and supplies, putting up fences and shelving, making costumes for kids to wear in the Garden Parade, helping kids dress up for the Garden Parade, collecting and sorting trash, announcing events, parking cars, providing information, coordinating other volunteers, staffing the doing just about everything necessary to make the Fair happen. This year, Fair coordinators are especially looking for extra volunteer help with parking and traffic.

Several areas of the fair need management help from people who would like to get more involved in planning the big event. Areas in need of co-coordinators include: the Maintenance Building, for people who can help set up and run audiovisual equipment and assist speakers; the Children's Area, for creative people who are good at multi-tasking, enjoy children, and don't mind a little paint, clay and noise; the Composting & Recycling Tent, for folks with good people organizing skills to help make sure that all areas of recycling, from emptying trash barrels to sorting collected trash are running smoothly; and Entertainment, for folks who can help ensure smoothly running performances. The Fair also needs a coordinator for camping the Pine (South) Parking Lot. Primary locations all volunteers and vendors who wish to camp; monitoring the camping area; and working with the Volunteer Safety and Traffic crews. This is a big job and would be great for a group of folks who love to camp.

To receive a 2000 Volunteer registration form contact the Fair office at: Common Ground Country Fair Volunteers, P.O. Box 170, Unity, ME 04988. Phone: 207-568-4142. E-mail: cgcf@moega.org. Fair Volunteer registration forms also are available on MOFGA's web site at www.moega.org.

Habitat for Humanity Youth United Project

Do you know what a header is? How about a ledger? Have you ever wanted to learn how to build a house? Your chance is right around the corner. Habitat for Humanity/Bath-

Brunswick Area is currently launching its Youth United program, the first project of its kind in the state of Maine. This means that kids from all over mid-coast Maine will have an opportunity to get together to sponsor and build a house for a local qualified family.

This past spring, Youth United kicked off its campaign with an excellent rally and press conference. Youths then participated in the Easter Season Walkathon to make the first fundraising effort. There are still many more tasks that need to be completed before a house can be built.

First, people need to plan the project. Right now a group called the "steering committee" is organizing the plans for this project as the number of youth associated with Youth United continues to grow. Next, Youth United needs to publicize its mission in order to gather more volunteers. Then, Youth United needs to raise enough money to sponsor a house. Once all of these preparatory steps have been completed, Youth United will begin in the final step, the actual construction. The Steering Committee is aiming for the building

piece of the project to begin this fall. The more help now, the faster these preparatory steps will be completed, and the more people involved, the more fun we will all have!

No matter how young or old you are, there are hundreds of ways that you can help with the project. Whether you can donate a lot of your time or a little of your time, there is something for you to do whether it be baking for a fundraiser, taking pictures to publicize the final project, heading construction training, writing grants for donations, or helping to build on site. An informational meeting will be held on July 31st at the Curtis Memorial Library in Brunswick at 7:00 pm. Kids currently working with Youth United will be giving a presentation about the many ways you can get involved. Bring your friends and get ready to jump on board with Youth United! If you are interested but unable to attend the meeting, please call the Habitat office at 729-0311 for more information. In the future you can stay up to date with all of the crazy things Youth United is doing and how you can join us by reading this paper!

Readers We want your letters! feedback

Grandmother questions DHS's responsibilities

It has been ten lonely and despondent months since my grandchildren died because of the hands-off tactics of the Department of Human Services (DHS) in Maine.

It was more than eleven calls that were urgently placed by myself, my partner, and others begging the DHS to save my grandchildren who lived in abhorrent filth and starvation in Harmony, Maine. Their future was clear to all who loved and cared for these severely neglected children – except for DHS.

They browbeated us. They told us that we were wrong. They put us through the maze of DHS workers that kept us spinning in perpetual despair. They told us that we were paranoid. They told us to go away. One incompetent worker after another ignored our plea. Until the death of my grandchildren.

A four-year-old boy wakes up excited about his birthday and calls his Grandparents. That night, a four-year-old boy covers his 2-year-old sister and pet dog with a blanket to stop the smoke from choking them.

A four-year-old boy who embraced and comforted his sister in the darkness of his bedroom as they swallowed their last breaths.

They are safe now.

If you have experienced the despotic and ominous presence of a Department that is negligent in handling child protective matters; if you have experienced the switching that takes place at DHS when you appeal to them for help and then conversely become treated like the abuser because you complain to them about their lack of emergent response to the children who are in life threatening and deplorable situations; if you have been hung up on and told that they don't have time for you when you contact DHS over and over again because of their lack of response, then you know what it is like to cry yourself to sleep at night because you are helpless to save the children that have a constant death sentence because of their horrific environments or even worse, like me, you lay awake at night because you can't live with yourself because you did not have the power to push DHS enough and the children

are severely maimed or like my grandchildren not with us anymore.

Do you have first hand knowledge that DHS spends more time in meetings covering up what they did not do rather than steadfastly helping the children in need?

Have you witnessed the misrepresentation of facts and information that the savvy DHS workers use at any given moment, in any given forum, to get themselves out of the spotlight of wrongdoing?

Have you witnessed them raise their hand and take the sacred oath and then lie?

Have you and others concerned about the safety and welfare of children known firsthand that DHS changes your concern to make it look like it is a conspiracy against the abuser, rather than the real terrifying facts about children at imminent risk?

If you have been reaching out and DHS won't listen. Don't give up. My experience is that they try to tell you the facts, you are not ever allowed to tell them differently then what their position is. If you have experienced their inertia and resistance when appealing for help, please don't let them stop your voice. That is their overall objective: demean you enough and wear you down until you quiet down.

I know it from their hearts and souls that little Mikey and Linda would like you to help us save other children and families that get destroyed in the hands of this omnipotent Department. DHS has all the resources and time to spend destroying families by making the families wanting protection become depleted of all of their assets; whether it be financial, spiritual, or emotional and even after you expend everything you have, even then, DHS will not honor their legal mandate by preventing preventable deaths like my little Mikey's and Linda's.

Mikey's and Linda's spirits will prevail. Let's coalesce and take away DHS's license to be an accomplice and sometimes sole perpetrator of our murdered and maimed children in the State of Maine.

I have made this one promise to my grandchildren.

Donna Lawler
Maternal Grandmother
of Mikey and Linda Frost

Activities at the Children's Museum of Maine



August 7-13, 2003
FMI:
Call 828-1234 ext. 221

Symphony of Sounds

August 7, 2pm
Learn about the important role that sound plays in the animal world and make a "hanger banger" to take home.

Sparks Ark Wildlife Show

August 8, 11 & 11:30am
Join animal rehabilitator David Sparks for a special live animal show and learn about Maine's wildlife.

Symphony of Sounds

August 9, 2pm
Learn about the important role that sound plays in the animal world and make a "hanger banger" to take home.

Cambodian Dance Performance

August 10, 2pm
See folk and classical Cambodian dance with the Samaki Music and Dance Ensemble. A dance workshop for children and adults will follow the performance.

Big Messy Art

August 10, 2:30-3:30pm
Car Litter Bag: Need a place to put trash when you're on a road trip? Create your very own attractive trash bag.

Bubbles in the Music Garden

August 11, 1-3pm

Static Electricity!

August 12, 2pm
Discover the charges first-hand with the Museum's Van De Graaf Generator. It's a hair-raising experience!

MS Regatta Harborfest Tugboat Day

August 13, 1:30pm
Meet a tugboat captain and learn about the work of tugboats in Portland's harbor. Test your skill in a line throwing contest and participate in a craft activity. This program is sponsored by the Maine Chapter of the National Multiple Sclerosis Society. The MS Regatta is held over the weekend of August 15-17. Activities include sailboat races and a tugboat muster in Portland's harbor. For more information about the event, go to www.msmaine.org.

Finger Puppets

August 13, 2-4pm
Cut out a character and make it dance with your fingers! A perfect boredom buster.

General Admission:
\$6.00 per person (under age 1 free)
(Admission is free with museum membership.)

Group Rate
\$3.00 per person -
groups of ten or more with reservations -
call 828-1234, x234 FMI
Camera Obscura only: \$3.00

The Children's Museum of Maine
is located at
142 Free Street
in Portland, Maine,
next to the
Portland Museum of Art.

Non-profit news\$

The Maine Humanities Council announces grants awarded in May and June of 2003

by Susan DeWitt Wilder, CFRE

A total of \$30,755 was awarded by the Maine Humanities Council in grants to nonprofit organizations during May and June of 2003. Nine of the 26 grants made were awarded jointly with the Maine Arts Commission to fund projects which combine the arts and humanities. Grant amounts ranged from \$275 to \$3,000. Funds for these grants made are provided by the New Century Community Program. For more information on the Maine Humanities Council, visit www.mainehumanities.org or call toll-free 1-866-MEreader.

Documentary Educational Resources, Casco

Mother Ann Lee \$3,000
Pre-production support for a one-hour documentary on the life and work of Mother Ann Lee who founded the Shaker faith in America in 1774.

Northeast Historic Film, Bucksport

Star Qualities: It's Still It: Northeast Silent Film Festival \$2,500
A film festival aimed at developing public understanding of the history of early 20th century motion picture stars and their impact on cultural history.

Old Fort Western, Augusta

250th Anniversary Distinguished Speakers Series \$3,000
Twelve nationally recognized historians will present a series of discussions on the world of 1754 as part of the year-long observance of the 250th anniversary of Fort Western.

Portland Harbor Museum, South Portland

After the Storm: Exploring Our Maritime Heritage Through the Loss of the Portland \$3,000
A symposium to explore the ethics of marine archaeology, with special concentration on the sinking of the steamer *Portland* in 1898. South Portland

University of Maine at Farmington

The United States and Europe: A Troubled Partnership \$2,000
A 3-day conference to examine issues in the troubled partnership between Europe and the US, with an emphasis on the different perspectives of international affairs. Internationally known scholars will lead discussions.

University of Southern Maine, L.A. College, Lewiston

Making Home: A Photographic Documentary of Somali Immigration to Maine \$500
This project will photographically document a group of Somali families as they make their home in Maine.

Bethel Historical Society, Bethel

Transportation in Maine: 2003 Lecture Series \$400
A lecture series focusing on Maine's changing forms of transportation from the 19th to the 21st Century.

Monson Historical Society, Monson

Renovation of Monson Bandstand Program \$500

A public program in conjunction with the restoration of the town's bandstand which will include discussions on local history and a documentary about Swedish immigrants who first settled the area.

New York Foundation for the Arts, New York, NY / Fishermen of Mackerel Cove

\$500
Support for planning to complete the pre-production of a video documentary about the lives of Bailey Island fishermen.

Raymond Village Library, Raymond • On Hawthorne, at the Hawthorne House

\$300
A lecture presented by Dr. Helen Riesenberg about Nathaniel Hawthorne's experiences in Rome and their influence on his later writings.

PROP, Portland

"Mosaic of Hope" Mural Project \$500
This project in Portland will offer Parkside residents an opportunity to improve artistic skills and learn local history while creating a mural.

University of Southern Maine, Gorham

Maine Self-Taught Artists Planning Grant \$350
A planning grant for a fall exhibit of Maine self-taught artists at the USM Art Gallery.

Mission Possible Teen Center, Westbrook

Reading Rounds \$275
A weekly reading and discussion program to promote literacy among at-risk teenage girls.

Bolduc Correctional Facility, Warren

Reader Discussion Centered on Critical Thinking Skills \$500
Six scholar-led reading/discussion groups will provide inmates with the opportunity to explore diverse texts and reflect their own life experiences.

Maine Writers & Publishers Alliance, Brunswick • MWPA 2003 Fall Retreat

\$500
A public evening program of readings and interpretations by faculty members at the annual retreat of the Maine Writers and Publishers Alliance.

Charlotte Hobbs Memorial Library, Lovell

Lovell Community Art Program \$1,430
Awarded jointly w/Maine Arts Commission
A children's summer art program, part of a larger community art initiative, incorporates history, literature, culture, and the arts into two artistic experiences: a "deep map" and a "community quilt."

Food AND Medicine, Brewer

Labor Heritage Mural Project \$1,500
Awarded jointly w/Maine Arts Commission
A community project to create three murals depicting the history and current status of labor in greater Bangor.

Friends of Art & Film in Central Maine, Waterville • Maine International Film Festival—Special Jazz Program Section

Featuring

ing Roswell Rudd

\$1,500
Awarded jointly w/Maine Arts Commission
A jazz program in conjunction with the film festival will include two films on the work of Roswell Rudd, a live performance by Mr. Rudd, and a panel discussion on the influence of jazz music from Maine to Africa.

The American Legion, Damariscotta

On the Bridge - A Community Speaks \$1,500
Awarded jointly w/Maine Arts Commission
An exhibition at Skidompha Library of photographs by Olive Pierce exploring the relationships between peace protesters and "support the troops" demonstrators who, in the spring of 2003, occupied the same bridge in Damariscotta.

Central High School, East Corinth

America in Song and Story \$1,000
Awarded jointly w/Maine Arts Commission
A 2-day student workshop in Corinth focusing on the history, narrative and song, culminating in a student/artist assembly for the student body and a public concert in the evening.

Haystack Mountain School of Crafts, Deer Isle

Visiting Artist, David Tronzo \$500
Awarded jointly w/Maine Arts Commission
A residency featuring workshops and public lectures by visiting artist, David Tronzo on the history of jazz and its influence on today's music.

Terre pis Ciel: Festival France de Jay/Livemore Falls

\$1,000
Awarded jointly w/Maine Arts Commission
Support for the Festival France de Jay et Livemore Falls, a community festival focused on local history and culture.

The Arts Center at Kingdom Falls, Montville

Artists' Lecture Series - 2003 \$1,500
Awarded jointly w/Maine Arts Commission
A free public lecture and open discussion, by both well-known and emerging artists in different media, about their creative process and inspirations.

Maine Acadian Heritage Council, Madawaska • St. John Valley Cultural Heritage Route & Audio Recording

\$1,500
Awarded jointly w/Maine Arts Commission
This project supports the research, development, and pre-production phase of a cultural heritage audio tour of the Saint John Valley 5th Maine Regiment Museum, Peaks Island.

Celebrating Community

\$500
The exhibit "Celebrating Community" will incorporate ideas, images and objects to examine the concept of "community" on Peaks Island.

So. Maine Labor Council, AFL-CIO, South Portland • Remembering Mother Warren

\$1,000
This project will compile and develop a demonstration project around oral history interviews on the history of Westbrook's S.D. Warren paper mill.

localvoices Redoing An American Dream

by Stephanie B. Holt

Following a two and a half year hiatus from the Portland business scene, Portland restaurateur, Suwanna Truong, is opening Sengchai Thai Cuisine at 803 Forest Avenue in Portland. Ms. Truong who has spent the past two years working through a recovery period following the tragic, accidental fire that destroyed her Seng Thai Cuisine Restaurant on St. John Street, gives credit to her family, friends, and to Buddha. The fact that customers who met her in the markets or the mall gave her warm smiles, hugs, and handshakes and asked when she was going to reopen the business meant so much to Ms. Truong. The time for the new beginning is now! Ms. Truong's new business is nearly ready.

Suwanna Truong, who likens her journey from East to West to a bird that learns to fly and leaves the nest, left her native Thailand to come to America. Truong who read about JFK, Martin Luther King, and the country "for everyone", took the long flight West to Portland, Maine, from Bangkok, Thailand. Living in Portland and working long hours as a cook and a waitperson enabled Ms. Truong to earn, save nearly every dollar, as well as learn the English language. "I used to take orders from customers and go to the employees' room and study their words. That is how I started." Ms. Truong, who has perfected her English and speaks four languages, was able to open

her popular St. John Street restaurant during her seventh year here. Her dream of America seemed real.

After one highly successful year, an accidental fire destroyed Ms. Truong's business on one of the coldest mornings a Maine winter gives us. Truong lost everything - most devastatingly, she lost a dear friend in the fire. "I was the bird that went back to its nest; it was burned. Everything was gone."

Many may compare Ms. Truong's journey to that of the mythological Phoenix, rising from the ashes. But Ms. Truong's journey back to her "second home" consisted of hard work as well as meditation and prayer. Having the ability and the language fluency to begin anew anywhere, the question is: Why Portland? "Portland is my second home. Portland has a big heart. Portland people care and are good. They make me know America is for everyone. Portland people like to try new foods and to learn about other cultures and customs," Ms. Truong remarked.

Portland's acceptance and understanding of multiculturalism and diversity have called this Bangkok-educated business woman "home to Portland" to begin anew. Thus, many hours have gone into the preparation of Ms. Truong's new restaurant.

Ms. Truong told this writer, "Taking the journey back to Thailand after the fire was very good. I felt like I had taken my friend's

spirit home." Early morning prayers in the lovely temples and brisk walks in the morning mists in northern Thailand where she was born, enabled Truong to take heart and begin to dream her dream of America. "From Buddha Land, I still was called to America - to Portland," she stated.

Sitting on the patio of Ms Truong's home in northern Thailand in early dawn and watching the pristine countryside awaken, this writer knew that just as surely as the sun rose in the East that day, Ms. Truong had the courage and determination to successfully arise from her troubles.

"My children are my diamonds," she said. Speaking lovingly of her two sons who are university students in Bangkok, Ms. Truong's Dream of America includes "having my sons get their Master's Degrees in America." This fall Ms. Truong's daughter BichVan, will enter grade 5. Daughter, like her mother before her, is bright and fluent in two languages. Ms. Truong, who dedicates her life and energy to her children, places a high value on education. "Someday, I hope I can take classes at the university myself."

BichVan, whose eyes are as bright as the newly-minted Maine quarters in her coin collection, told this writer much U.S. history, but added: "I'm glad Alabama put Helen Keller on their quarter. She was a great lady. America gives women a future."



Proprietess Suwanna Truong

Ms. Truong, who decided early on in her journey back that she needed to repay her staggering debts from the fire worked in the Portland area markets and cleaners. "First I must pay the people who helped me. The people with good hearts who believed in me." Suwanna Truong thanks the Portlanders who have daily helped her trust and believe in the new beginning, the new American Dream. "I hope people still remember me. I've been away from the restaurant scene for two and a half years. I hope my customers will come to see me and eat in my new restaurant."



Would you like to see your child's school profiled? Want to get the word out about what your school has to offer? CBW welcomes submissions and suggestions from Maine learning institutions at all levels. Just send your stuff to: CBW, 11 Forest Ave, Portland ME 04104, or e-mail: cbwdir@maine.rr.com.

Safe and Smart Summer at Reiche Elementary

By Pamela Dodson

Teacher Ted Hummel announces "Fasten your seatbelts, please," to the "clams" and "ducklings" groups of Project S.A.F.E. and S.M.A.R.T.'s summer program at Reiche. Sixteen kindergarten and first grade students, seated two by two, quickly reach across their laps and mime their response. These children are on a flight to Thailand where they will eat Paad Thai with chopsticks (donated by Seng Thai in Portland). When I joined them later, I had to let the children know I caught the next flight over...they had not seen me on the plane.

Project S.A.F.E. and S.M.A.R.T. is a federally funded program to provide afterschool, vacation and summer programs for six Portland Public Schools. Reiche, Adams, King, Portland High School, and West are in their final year of the grant. Lincoln Middle School is beginning their first grant year. These programs target students at risk of academic failure and provide academic assistance as well as enrichment opportunities. During the summer programs, S.A.F.E. and S.M.A.R.T. provides transportation, breakfast, lunch, a snack, field trips, and sometimes a "visit" to other countries!

Chloe Garcia Roberts and Pamela Dodson have organized this year's summer camp program at Reiche, involving the participation of over 100 students from both Reiche and Adams Elementary Schools. The camp

runs from June 30th to August 1st, from 8:00 am to 12:00 pm, Monday through Friday. The program focuses on literacy skills so that children will be able to retain and gain skills for the next school year. The theme is "Our Earth." Students are divided into groups of ten and then teams of twenty and spend time every day with a teacher and an activity leader. The groups are named after animals; from The Ants to the Lions. A highly energetic and talented staff incorporates science experiments, art projects, research projects, dance and cooking with literacy activities to help make learning fun.

Here are what two students from the Giraffes and Hermit Crabs have to say about camp: Emmanuel said, "I learned about the beach and it was fun." Bianca said, "What I learned at summer camp was reading and writing and having field trips on Thursdays. My class learned about science and we learned how to cook with Mr. Keith. Grammy was in my class and made a book and I write in it." A couple of students from the Emus and Foxes reported on camp as well: Francesca said, "I learned about oil spills. I liked when we made fish." Dorcas said, "When we went in the water at Crescent Beach, I hummed to the periwinkles so they'd come out."

One of the crowning accomplishments of the students this summer is a 14' x 4' wildflower field mural. Although all S.A.F.E. and S.M.A.R.T. campers participated, Reg Kenne,

an artist and Educational Technician at Reiche, organized the Iguanas and Jaguars, 2nd and 3rd graders, to plan, learn techniques, and paint flowers and insects for four weeks. This mural will be displayed in the Reiche auditorium.

The Director of Project S.A.F.E. and S.M.A.R.T., Joan Martay, and Site Coordinators all make an effort to build community partners. This summer at Reiche eight grammies from PROP's Foster Grandparents program joined the students every day to read, listen, and help them during their activities. The Audubon Society came during "Ocean Week" to teach students about plant and animal life in the ocean. Kara Wooldrik and Karen Hoydick of Audubon, also helped children create a history quest in the West End - a scavenger hunt of information and treasures in the neighborhood. John Beatty of the Portland Fire Department brought the Fire House to teach children how to escape a smoky building. As part of our community service, the 4th and 5th grade Komodo Dragons and Lions, volunteered at the Oxford Street Garden run by Cultivating Community, a hunger prevention program. On Friday, July



Painting a 14'x4' flower field mural at The Reiche School

25th, 4-H volunteers, coordinated by Lisa Phelps and Barbara Tibbetts, presented a petting zoo for the last day of "Animal Week." Students got to see sheep, a pig, chickens, and ducks. Andrea Coffin, of Portland West, is also involved daily with the camp.

"What's 'photosynthesis'?" Jane McCormack asked two of her second grade students washing their hands in the sink. After just a little hesitation and thought, one student answered "Something to do with plants eating?" It was certainly a summer full of learning and fun.

For information on how to volunteer during our afterschool programs, please call Dawn Plunkett at (207) 874-8100.

greener side

by David Neufeld

Are you a night person? Do you like mystery? Suspense? Opaque drinks? Perhaps a Moon Garden is in your future.

We don't ordinarily think of enjoying our garden at night, but a moon garden is made for that very purpose. Its plants reflect moonlight and its flowers open at night to perfume the air. But be warned: this is not an innocent White Garden. White gardens are daytime gardens filled with plants that together inspire tranquility. The moon garden is GOTHIC. The plants lurk, skulk, and cloak. For every visible leaf there are five hidden ones. Light and shadow, not color, create the moon garden. Edges are hard cut by the moonlight. The moon garden needs to be a distance from the road or house, or blocked well by a wall or hedge. Background sounds of Monday night football, CNN, and stray headlights tend to drain the ambience from a garden like this.

Perhaps 'standing stones' would encircle your moon garden. These stones would cast their shadows in a changing pattern as the moon tracks across the sky. You may have noticed that the summer moon moves low across the sky, the way the winter sun does. This low angle creates long shadows particularly effective for producing mystery. Within the circle of stones would be the plants: Gray Santolina and Silver King Artemesia for their color and aroma when brushed against, gray-leaved Rose Campion, white and magenta flowered (in the moonlight the magenta looks black), Lamb's ear for its soft blue-gray se-

Moon Garden



PAINTING: CHARLES BURCHFIELD

ductive leaves, Silver Mound Artemesia (a feathery gray plant which blurs the border between the path and the garden). Towards the center, a circle of white peonies whose glossy leaves even when the scented flowers have passed, are so dark green as to appear black in the moonlight. And in the very center, a white single hollyhock, fed large quantities of manure to make it ten feet tall (It's possible. I have one). The white flowers would mimic the moon. The paths would be smooth gray pebbles that chatter when walked upon. Long flat lying stones set into the gravel would strike a deep visual note. There might be white Daturas (Sinister Angel's Trumpets) at the base of the standing stones and low white violas scattered about as path lights. You might also include such bony plants as eryngium giganteum (Miss Wilmot's Ghost, or any Scotch Thistle for a truly scary plant structure), a fragrant white everblooming rose (Blanc Double de Courbet), and large blue hosta (Sieboldiana Elegans). By midsummer they would bloom. Other times you'd just bump into their leaves, large as bloodhounds.

Finally, I'd plant Nicotiana sylvestris and alta (both white) for their fragrant night blooms. If you could add some invisible dripping water, the picture would be nearly complete. The finishing touch would be an alcove seat and you, sitting alone, or with someone you trust.

David Neufeld is owner of North Star Garden Design.

property values

by Clemmer Mayhew III

Where in Portland can you take one step and find yourself six feet under? If you guessed Evergreen Cemetery, then you know that once you've walked past the pair of towering evergreens at the cemetery's Stevens Avenue entrance, you will actually feel uplifted by the calm grandeur of this otherworldly serene setting.

Shaded by one thousand towering oak, beech and maple trees, Evergreen Cemetery is the city's most expansive green space, featuring its largest stand of sugar maples. More than sixty thousand Portland souls are buried within the park's 230 acres.

Opened in 1855, Evergreen Cemetery's was modeled after Mt. Auburn Cemetery in Cambridge, MA. Its original thirty-three gardens set on fifty-acres closely followed the rural cemetery model, enhanced with a "chapel, keeper's lodge, holding tomb, fountain, and two ponds." Curvilinear and semi-circular drives etched with footpaths and wooden walkways wind their way around the sweeping terrain that slopes down a hill towards the dense woods. A series of inter-connecting ponds with landscaped islands were once adorned with ornate footbridges and gazebos.

Anxious, upwardly mobile Portlanders unearthed their relatives from the narrow gravesites at the peninsula's Eastern and Western Cemeteries and had them interred at this new popular site. For decades residents would trolley to Stevens Plain in Westbrook to stroll and picnic on the grounds. In 1876 a newspaper report described Evergreen Cemetery as a place where, "Thousands come here for a quiet walk among the blended beauties of nature and art, where all associations are conducive to meditative thought."

Family plots were trimmed with granite and iron Victorian fencing. Elaborate artwork and thoughtful epitaphs adorned tombs and sep-

ulchers. Iron grided arches spanned over the drive paths. A composed dignity prevailed.

In 1902 the Wilde Memorial Chapel was added within an elliptical drive. Designed in the Gothic Revival style by Frederick Thompson, the chapel was built of gray granite blocks with a pointed brick interior. It featured a cypress interior, distinctive stained-glass windows, a bell tower, and porte cochere. Although the chapel is available for funerals and weddings, its use has waned, as funeral homes have become a more convenient site for services.

But not only is Evergreen a repository for fascinating Victorian architectural memorials and breathtaking scenic wonders, but historically it is the resting-place for many of the state's most notable personalities. Politicians, philanthropists, even architects, are located next to the townspeople they served. Their memento mori range from small tombs to highly elaborated temples.

The most prominent is the Chisholm Temple, designed to accommodate Hugh Chisholm (1847-1912), founder of what would become the International Paper Company. A copy of the Maison Carree in Nimes, France, it was constructed of Vermont granite with walls and ceilings of polished marble.

Plots have hosted the last rites for Paysons and Deering. And although George P. Baxter had his ashes strewn over Mackworth Island, a monument was erected to remember him at Evergreen. Architect Francis Fassett designed the Clapp tomb and is also buried nearby. Ruggles and Olive Morse weren't able to take their home, Victoria Mansion, with them when they died but certainly they have settled in under the magnificent maples.

Many of the area's social clubs and organizations have installed memorials. On Ellipse

Walking In Heaven: Evergreen Cemetery

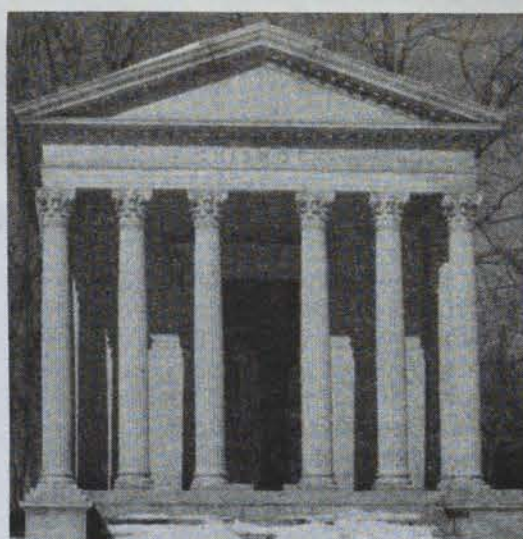


PHOTO: CLEMMER MAYHEW III
Chisholm Temple

Avenue, a large bronze elk, known as Elk's Rest, was built to memorialize one of the club's most formidable members. Over on Pleasant Avenue, a series of tombs were built into the hillside. One of them, built in the Egyptian Revival style, is listed in the National Register of Historic Places. It is Maine's only example of this architectural style.

The Maine Historical Society and Greater Portland Landmarks have files filled with the numerous articles written during the past century about Evergreen Cemetery. Many of these reports focused on the cemetery's loss of respect from the community, years of indifference and abuse. Dog walkers used gravesites to relieve their pets. Vandals desecrated monuments. During the 1980s more than 2,000 tombstones were kicked over. The ponds became the setting for keg parties. As lawn cemeteries afforded easier maintenance, Evergreen, like other historic rural cemeteries, endured years of neglect and lack of sympathy.

Angels have received a great deal of press lately, and if you are looking for proof of their existence, then look no further than a group known as, Friends of Evergreen Cemetery. During the past ten years this organization has revived many of the cemetery's original elements. Their seven walking tour brochures are some of the best-designed educational material in the city. Theme tours include: Civil War, Notable Women, Art & Symbolism, Elks, and a Portland cultural tour highlighting artists, sculptors, musicians, and writers, according to Janet Morelli, president of Friends of Evergreen cemetery.

"We are currently working with the city Parks and Recreation Department, who oversees the cemetery, to finish the ponds project. The two small ponds are more or less done, but the middle one is not. The middle pond with the island is crucial to the drainage system that has been put in place. With the middle pond still not done, water is overflowing and running off where it shouldn't be. Also, the middle island needs to be rebuilt and landscaped," said Janet Morelli.

"Wilde Chapel needs further restoration, such as fixing the bell so that it rings, and installing an audio/sound system," Morelli added.

If you are looking for a worthy undertaking that combines a passion for nature with architecture and historic preservation, and one that will insure you a place in eternity, help the Friends of Evergreen Cemetery.

The Evergreen Cemetery Fall tour will be Sunday, October 19th at 1 pm and begin in front of Wilde Chapel. Evergreen Cemetery was placed in the National Register of Historic Places in 1992. For further information, contact jmorelli@maine.rr.com

press box

Youkilis Walking His Way To Boston



Kevin Youkilis gets set at third base during a Sea Dogs game earlier this season. Shortstop Nelson Castro moves into position as the left side of Portland's defense prepares to keep opposition runners off base. PHOTO: TOM KEENE

by Tom Keene

Nothing is certain in life, love or baseball—except that Portland Sea Dogs third baseman Kevin Youkilis will find a way to get on base every time the team takes the field. If that sounds like a stretch, consider the season Youkilis is having, and the comments made about him by all around the baseball world.

The most obvious fact about Youkilis this year is his on-base streak. He's reached base by hit, walk or being hit by the pitcher in 60 straight games by the last week-end of July. But his on-base percentage, which is at .481 as August approaches, is more important in his journey toward the major leagues, and the Boston Red Sox.

With the new ownership and new general manager, the Red Sox have become far more interested in seeing their players reach base than in watching them circle the base paths. Getting to first base is the new focus, and Youkilis has been among the best in baseball in that endeavor this year. Starting with the May 19 game against Bowie in Portland, Youkilis has reached base in every game he has played through July 26.

One shouldn't get the idea that all Youkilis does is draw walks, although his 85 bases on balls lead the entire minor league system and places him third in all of professional baseball. Youkilis trails only Barry Bonds (95) and Jason Giambi (86) in walks, but he's also tenth in the Eastern League with his 23 doubles, fourth in batting average at .323, and ranks 15th with his .456 slugging percentage.

Youkilis is mentioned in *Moneyball*, by Michael Lewis, a controversial and interesting look behind the scenes of Billy Beane's Oakland Athletics front office. Youkilis was at one time coveted by Beane, but was ignored by former Oakland scout Grady Fuson, among others, who felt Youkilis was fat, couldn't run or throw—ignoring the fact that the current Sea Dogs third baseman had the second highest on-base percentage in all of baseball, behind only Barry Bonds.

In addition to the publicity from *Moneyball*, Youkilis has been interviewed by a number of online baseball and print reporters, and is proving to be as able with his words as

he is at the plate. At age 24 and in only his third year of pro ball, Youkilis has already learned that pride in one's accomplishments balanced with humility will not only get him to his goal quicker—it makes life easier, especially at Portland's Hadlock Field, where the future Boston star is popular both for his play and his personality.

Approaching every at-bat with a fierce intensity that can be felt in the stands, Youkilis has not fared as well in the field. His 19 errors lead the Sea Dogs, but apparently, an important corner has been turned in his defense at third. During a game at Bowie in late July, his two-run home run was the margin of victory over the Bay Sox, but it was a remarkable play at third in the eighth inning that saved the game. With two outs and runners at second and third, former big leaguer Ruben Rivera came to the plate and slammed the first pitch toward left field. Youkilis dove to his left, caught the hard liner on a short hop and rose quickly to throw out Rivera at first by a half-step to end the threat and the inning.

Portland's radio announcer Todd Jamison described the play as one of the best he has seen all season. In fact, said Jamison, the inning-ending, game-saving play ranked only behind two catches by Sea Dog center fielder Jeremy Owens in their spectacular nature and importance in the game. One Owens play ended a scoring threat when he left his feet, went flat-out in the air to stab the ball an inch off the ground. In another game, Owens left his feet again, this time leaping high over the centerfield fence in the top of the ninth to take away a potential game-tying homerun and sending the Hadlock crowd home happy and amazed. Jamison continued his praise of the Youkilis' play throughout the next half-inning, adding that although he's in the team lead for errors, Youkilis has worked hard at his defense, which has shown improvement lately.

Youkilis contributed his specialty in the batter's box to both the Futures Game in Chicago, and at the Eastern League All Star Game in New Britain, Conn. Playing two innings at second in the Futures Game and getting to the plate just once, he walked. And he walked and singled for the Eastern League's Northern Division in the team's 6-5 win over the South in the All Star Game.

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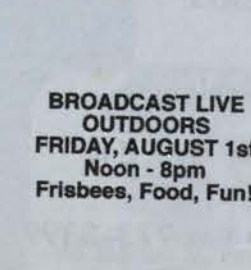


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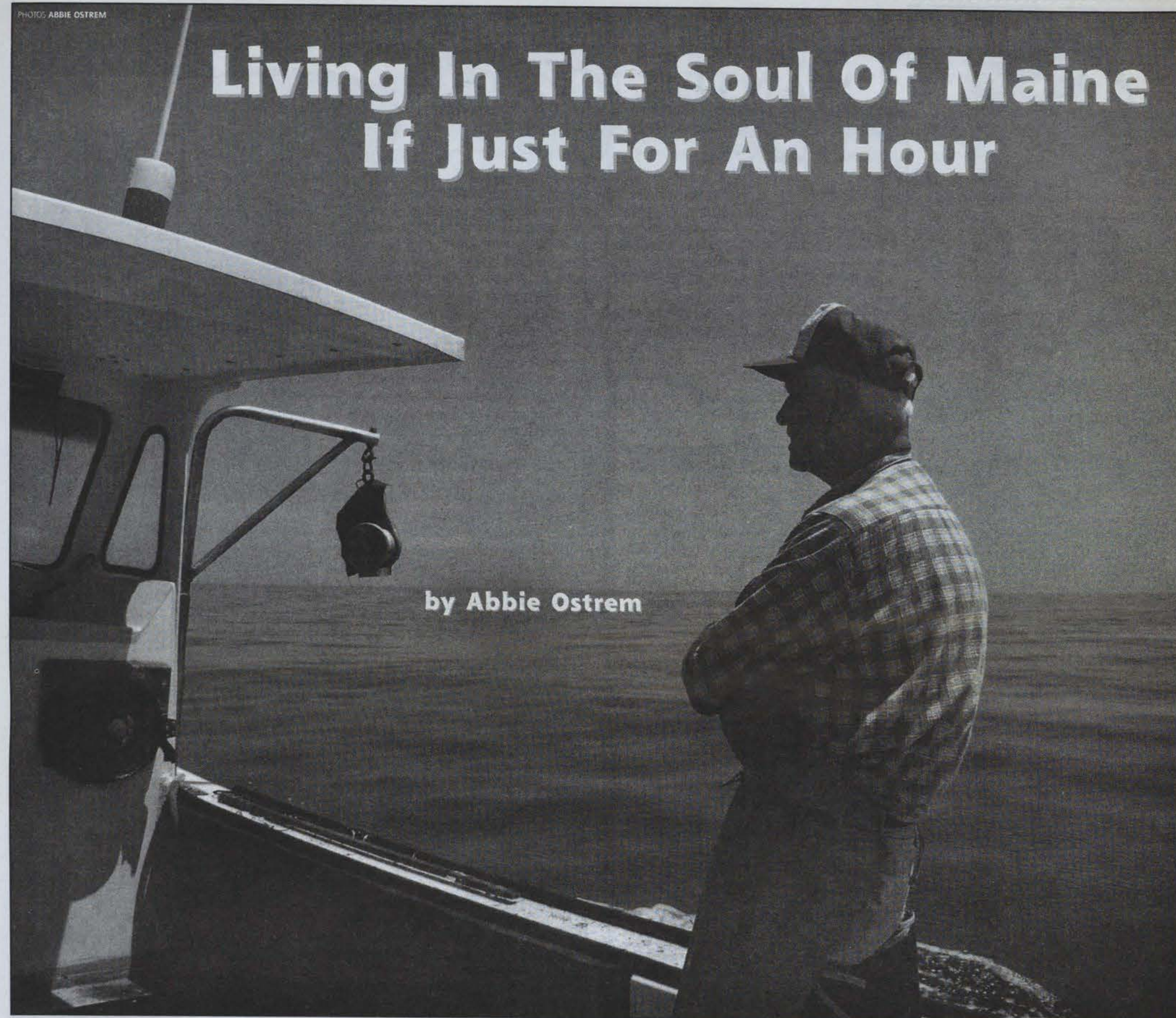
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PHOTOS: ABBIE OSTREM

Living In The Soul Of Maine If Just For An Hour

by Abbie Ostrem



Ted Hodgdon lives in Cape Elizabeth. He's a husband, father, grandfather and lobsterman. For the last 36 years he's been lobster fishing off the shores of Maine, and is in full swing this summer since retirement. "Tired of it yet, Ted?" I ask him while were looking out over crescent beach on his porch. Putting down his binoculars and shaking his head he says "Nope, but I think my bones are." He's quiet. "She looks good though." He mutters. "Who?" I ask. "LADY D," he replies. "Oh, your boat." I said. I pick up the binoculars and look for LADY

D, there she is, in the blue bay, weaving a little, side to side, like she's giving a shy wave back to us. I wonder what it's like being a true lobsterman. What kind of person do you have to be to be a fisherman? How do they survive on such a seasonal commodity? Do they trap all winter too? Just when I was about to ask, Ted says, "So, when you going out?" Who me? I thought. I don't think so, boats and I don't mesh well. I have this very simple problem and that is if any thing happens, I have no place to run. I get the same feeling when I have to fly or

if I have to sit in the back seat of a car. "Huh?" I wake up. "Whenever you're ready to take me!" I can't believe I just said that. I think, okay, this is for the paper, I have a great boss, and great co-workers. They have all been so patient with me. I'll do it for them. I'll wear those tall rubber boots, throw the traps around like Hercules, and smell like fish guts.

"Maybe we'll find a blue lobster," Ted says walking down the stairs to his traps on the lawn. "A blue lobster? Are there such things?" I yell down from the porch.



"They're really rare. I found a baby one, years back that had died. It was very small."

Ted and I make arrangements for the next morning to go out about 9:00 A.M. He tells me it will only be for about three hours and that we should be fine out there. He mentions that it's going to be calm. I knew he meant the water because he knows how I feel about boats. The word calm does not fit well with what I am feeling right now.

We say our good-byes and I walk home. Ted is my neighbor so it was n't very far. I have to tell you I was fine, for the whole day and all that night I didn't much think about it and I felt okay.

When I woke up the next morning at seven things were different. My first thought was I have two hours to live. Now, my girlfriend Shelly out in Seattle has always said I have a major control issue because of this. That's fine. I can deal with that later, but right now I have to figure out how to get out of this.

By the time 9:00 a.m. came around and Ted was knocking at my door, I was exhausted. I had no will left to fight. I gave up, caved in and went with Ted.

We walk next door and I find that his truck is waiting with his small skiff hitched to the back. He loads two buckets of bait into the boat, and says "You ready?" I nod, and we both get in the truck.

To get to Crescent Beach from our houses we get to take a beautiful greenbelt type back road that runs perpendicular to the beach. I finally notice when we are on the beach dropping the skiff in the water that it is actually a nice calm day out, plus I truly trust Ted. With those two observations making me feel better, I jump in the skiff with Ted. We are off. We bring the skiff up to LADY D, tie up the skiff throw the bait buckets up and get on board. I ask Ted what the most important piece of equipment a lobsterman should have and he tells me it's the engine. "You gotta have a good engine, and you gotta know your boat, I put a lot of it together, so if anything breaks I can probably fix it." He starts the engine and we set up the traps a bit while we are waiting for the engine to warm up. Ted shows me the way to take the



fish bait and stuff about four in a bag made of webbing. He gives me a pair of yellow gloves and I bait one of the traps. During that moment I realize that I felt better.

I look up and notice that Ted's grinning a bit, I follow his eye and come upon the same scene, Richmond Island and the ocean's horizon. I hear the boats quiet noises and the wind smells like the sun. That small space in time was the first moment I felt just a wisp of the freedom they must feel when they are out here. No office, no traffic, the feeling of going out and getting something done.

Ted suddenly says she's ready, and we are off.

I lean on the traps that are piled in the back and enjoy what I'm seeing: beautiful Richmond Island to my left. Kettle Cove is to my right. Ted is in front of me steering

LADY D straight to the horizon. I pick up my notes and start writing a little. I can see from the corner of my eye the waves slashing up against the walls of the boat. The boat plows its way through the oncoming waves, moving up and down, up and down. I continue to write. But not for long, I put the paper and pen down quickly realizing that what I was doing can get you real sick. Motion Sick.

Ted turns to me and starts talking about the friends and acquaintances he gets to see out here on the water and then tells me to steer. I think I looked kind of funny. He tells me while I'm steering how that can help if you feel seasick. "Just look at the horizon." I don't know if Ted said that, or I heard it in my head. But, it worked. What an incredible feeling driving the LADY D. She feels powerful and light at the same time. Very little movement on the wheel is needed to move left or right. Ted says we are going out to drop some traps first along Kettle Cove. We eventually get to where he drops his traps and we start baiting them. I mention how this stuff really stinks. "On a lobster boat that's the smell of money!" he yells over the motor idling. We both start laughing. I am baiting and dropping the traps overboard with Ted for awhile and getting the hang of it. Sometimes he has double traps connected together and I pass up on them. No need for me to be part of the ocean floor, getting my leg caught and tangled in the rope.



While we bait the last double trap we look up to one of Ted's friends waving. Ted says that its Tom Skofield with his boat *THE HUNKYDOREY*. Tom and Ted start the usual yelled greetings over the engines. All of a sudden I got another glimpse of what it's like to be out here for a living but in a different place and time. I was staring at Tom's boat. To me it looked like a fishing boat from the orient. Ted had told me earlier about Tom's boat, he said he made it himself. I asked Ted what kind of boat it was and he said to me "It's a lobster boat, an original, the way they use to make them they are called a dory." The mast was great. To me it was awesome. All hand made nothing fancy but very original. Looking at it with the sea behind him made me feel like I was somewhere off the oriental coast fishing. Of course with the engine noise I could not understand what either of them were saying. I figure part of being a lobsterman is to know how to read lips. Tom waves good-bye while I photograph him and *THE HUNKYDOREY*. We start for Richmond Island where we have to check the traps that Ted dropped a week ago. On our way we see other fishing boats. They are all very different from each other. Some are new. Beautiful vessels on the ocean with the men and woman behind them harvesting and maintaining a fragile balance of one of Maine's most precious resources. Ted and I talk about lobster fishing and the families. He says "There are a few old-timers, their children and grandchildren are out here. We got a couple from out of town that fish here also, but just a couple." I ask him what zone he lobsters in and he tells me Zone G. "Richmond Island and the Two Lights area," he says. Are there many lobster boats out at winter? I ask. "No, not many here, normally there's two to three boats that go out from this cove, but, not as much last winter." I ask him about the catch this year and we talk about it being slow so far. "Well," he said, "we had a cold win-



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FACE is printed on recycled paper
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shane kinney

Download This

Once in a while, I just have to comment on things rather than be funny. There is a time and a place for every emotion, and the issue of downloading music, and the state of the music industry as a whole never fails to twist my panties tight.

I just watched the news, and it appears that the record industry has started to crack down on file sharing amongst non-paying music lovers. Apparently what that means is that if you download music, you're breaking the law, and you could go to jail. Hmm.

This confuses, but does not scare me, because, the big profit loss is with the big earners in the music industry, meaning all the big pop stars of the day, such as Linkin Park, Limp Bizkit, Metallica, Madonna, Christina Aguilera, and my beloved Britney.

If the feds decide to show up at my house to clean out my hard drive, they won't find any of the above, but they may find some obscure Accept bootleg, or some garbled tape of Iron Maiden fighting backstage. I do have some Britney on the ol' C drive, and it sure as hell ain't music. It's the other product she's peddling, the product that brought her attention in the first place.

Nobody believes in "try before you buy" anymore. I would never buy a car before I drove it, and with the cost of CDs today, people aren't as willing to take a risk. Too many times loyal

monkey could pen the next Disturbed album, and it would probably be superior. Fred Durst has pulled every hair out of his head on his quest to prolong his fifteen minutes.

All the ridiculously goofy hard rock bands that are peddling their wares into the hearts and trousers of teenagers are doing nothing more than prepping for their *Behind the Music*. Yesterday's Poison is tomorrow's Staind. Yesterday's Alice in Chains is today's Alice in Godsmack.

I'm not an embittered cynic pining for the good old days, because it has always sucked. The labels and MTV sell anger and sex in the form of the predictable hooks dumped into editing software, while the real music fans search for real music.

My point is, if you keep throwing up from McDonalds food, you'll eventually go elsewhere. And that's what the Internet has given us, and not so popular bands—a chance. The so-called super information super highway has allowed us the option of trying before buying, and the conclusion is that most of these bands suck, so we're looking for something different, something better. And it's out there. The difference is that it's easier to find



I do have some Britney on the ol' C drive, and it sure as hell ain't music.

now. Those who choose to inform themselves are released from the shackles of mediocrity and empowered with the presence of greatness and artistic merit. Have people for-

fans have been let down by second-rate trash fed to them by 'artists' on a deadline. I saw a recent study on CNN saying that 85% of people who download music buy the album if they enjoy it. Those stats prove that that is NOT the reason sales are slugging. It's because the world wants something different. And true to form, media lords don't pander to the creative types; they cater to revenue, and milk it until the teat is tapped, after which it becomes a joke, mocked ten years later, along with every stupid reality TV show. We are feeding the machine diet food at this time, and they are seeking sustenance from our wallets.

Straight up—music sucks today. They are making it illegal to download music, because the record industry has lost control. The fans are the ones deciding who is good or not, and the sales show that. We are not carelessly spending our hard earned cash on sophomoric schlock by the likes of just about every band following formulaic angst ridden verses who turn to a melodic chorus just before you change the station. It's so predictable that a

gotten about Color Me Badd or the New Kids? How about Kik Tracee or Warrant? They sucked then, and they suck now as the Backstreet Boys, N'Sync, Creed, and Puddle of Piss.

Don't forget, it's about we the people, right? We determine who makes it or breaks it, and we're failing as fans of art if we do nothing but line the pockets of doles or clones. Pick up an instrument, a paintbrush, a pen, or a microphone, and show the world your passion. Just do something DIFFERENT for Christ's sake.

Turn off your radio, turn on your computer, and begin your quest to show the music industry who the boss REALLY is. Right click, save target as. Simple as that. End of rant.

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TARTAGLIA ON FILM

**Terminator 3:
Rise of the Machines**
Rated R
Running Time: 109 minutes

On paper it's remarkable that *Terminator 3: Rise of the Machines* was given the green light. Take for starters the notable absence of series creator, James Cameron; lead heroine, Linda Hamilton; and the volatile savior, Edward Furlong. Their void alone would seem reason enough to end on *Terminator 2: Judgment Day*'s high note. In addition, consider the decade of consecutive box office disappointments by Arnold Schwarzenegger and it becomes readily apparent why Cameron would steer his ship clear of this potential celluloid iceberg. In fact, with the "generous" exception of *True Lies* and *Junior*, Schwarzenegger's body of work in the twelve years since *T2* has been dreadful at best: *Last Action Hero*, *Eraser*, *Jingle All the Way*, *Barman & Robin*, *End of Days*, *The 6th Day*, and *Collateral Damage*. As if that wasn't enough, *T3* introduces three new principle actors—the most decorated of whom is Clare Danes—and a director, Jonathan Mostow, who's best known for *U-571* and *Breakdown*. But despite all of the above, the show went on and the result is a classic big-screen summer blockbuster.

T3 begins with an adult John Connor (Nick Stahl) living life on the go and off the grid. His effective and requisite exposition is provided in

In an attempt to outrun his internal demons, Connor crashes his motorcycle and seeks refuge from a veterinarian's medicine chest. As luck, or fate, would have it he lands in the clinic of an old junior high acquaintance, Kate Brewster (Danes) who last saw Connor the day before he disappeared twelve years ago. Their reunion doesn't last long before the T-X arrives. It seems Brewster, the daughter of SkyNet's director, is also on the hit list (hmmmm?). There are many questions fans of the trilogy will attempt to answer upon completion of *T3*. For example, why wouldn't SkyNet send the T-X back in the original *Terminator* instead of Schwarzenegger's Terminator? Sure the film's creators weren't so far sighted (the original *Terminator* premiered almost twenty years ago!), but questions like these underscore the inherent implausibility of this third installment. However, apart from the plot inconsistencies you'd expect this film to deliver the action and it does.

The start of the second act consists of one continuous action sequence that lasts the better part of a half-an-hour. It is a stunning linear chase that pits the T-X vs. the Terminator while abandoned emergency vehicles (programmed by the T-X) pursue Connor and Brewster through a pre-dawn Los Angeles. In this age of "bullet time" special effects, *T3* unassumingly—if that's possible—provides "pragmatic" action sequences on par with its more contemporary "cerebral" Sci-fi brethren.

The remainder of the film follows the trio of Connor, Brewster, and the



There are many questions fans of the trilogy will attempt to answer upon completion of *T3*.

order to reorient established fans as well as bring newcomers up to speed. Still haunted by his seemingly altered fate, Connor assumes he is virtually untraceable. That is until the apparition of SkyNet's most advanced terminator, the T-X, arrives in the display window of a Rodeo Drive boutique. Newcomer Kristanna Loken plays the cyborg femme fatale who has an ability to assume the identities of her murder victims as well as interface with modern (or is it outdated?) technology—not to mention an arsenal of corporeal weapons. She's on a mission to assassinate both Connor and his future human resistance cabinet members. Fortunately for the hunted, an antiquated but familiar T-800, played once again by Schwarzenegger, returns to protect the interests of the resistance.

Terminator on their quest to abort the launch of SkyNet. Along the way, you'll be inundated with additional breathtaking action sequences as well as a series of attractive plot twists that will keep you busy afterwards trying to weave the three films together into a unified story. In fact, although *T3* is the weakest of the three (usually the case in trilogy's: *Return of the Jedi* and *Godfather III*) it deserves to be included in the pantheon of classic Hollywood mega-trilogies. So for now, summer moviegoers can all be glad that Schwarzenegger delivered on his promise: he's back!

—David Tartaglia

WOLFF ON FILM

**Legally Blonde 2:
Red, White and Blonde**
Rated PG-13
Running Time: 94 minutes

"The cost of beauty is much too high...I can't believe I just said that!" Yes, she did.

Elle Woods has "it" better than ever. She won her first court case and the respect of her classmates while still an intern, and her new fiancée isn't the jerk Warner Huntington was. But most of all she loves Bruiser, her Chihuahua. Ever since she found him on the streets of Beverly Hills she's brought him with her everywhere. So when she learned his long lost mother was being subjected to cosmetic testing so sorority girls everywhere can look beautiful, she postponed her impending wedding to Emmett Richmond (Luke Wilson, *New School*) to launch a campaign against animal cruelty that took her to the nation's capitol. It seems that after Elle, Washington, like law school, will never be the same.

Legally Blonde 2: Red, White and Blonde follows the formula of its predecessor, but there's much more happening than simply telling the same tale in a different locale. Where Elle had to contend with conservative Harvard snobbery before, in Washington she experiences firsthand the cutthroat tactics of dirty politicians who cover themselves with the Constitution written to safeguard individual rights. The thought of someone this fashion conscious involved in the judicial system might seem laughable, but again this is fairytale, not really just as when they eventually stopped laughing while Elle studied to become an attorney. Lord knows she'll need all the savvy she displayed in *Legally Blonde* to get by in the world of politics.

Charles Herman-Wurmfeld, who directed *Kissing Jessica Stein*, offers an interpretation of an optimistic personality that *Legally Blonde* established as both vivacious and alarmingly resolute. He takes Reese's flamboyant persona to the tenth power, altering the focus of her sensitivity to make it comical in some ways and indicative of her sharpness in others.

Writer Eve Ahlert (*Down With Love*) handles Elle's interaction with friends and foes with more subtlety than Karen Lutz did in her adaptation of Amanda Brown's original novel. Elle may inspire her allies to join her cause passing "Bruiser's Bill" to ban animal testing too easily compared to how she made friends in Lutz's script, but the real interesting stuff lies in her workplace experiences at a firm owned by Congresswoman Victoria Rudd (Sally Field) where she must work at winning people over. There she consistently locks horns with Grace Stoteraux (Regina King), a case-hardened representative who openly dislikes Elle (shades of Selma Blair as Vivian Kensington), balks at her per-

ceived naiveté, and at one point attempts to start a betting pool for how short her D.C. campaign will last in a scene similar to one left out of *LB1*'s party sequence. Whether or not the writers intended to, they wrote interesting suggestions into the script about how the justice system has worked since the Reagan era. In this sense, Elle would be an equally interesting nemesis to Arnold Schwarzenegger's Republican *Terminator*, even more exciting than the race between *LB2* and *T3* as to who's getting the bigger paycheck for their work. Perhaps a Lewinsky-like character would've been interesting as well. Also, Elle gets D.C. savvy from Sidney Post (Bob Newhart), an invisible doorman who probably acquired his knowledge from overhearing the occasional conversation from passing politicians. The political backbiting she encounters while fighting to get her bill passed does inspire her to work harder although she's in for a lesson or two that not everything is as it appears to be.



Returning from *Legally Blonde* are Jennifer Coolidge (*American Pie*) as Paulette Bonafante, Alanna Ubach and Jessica Cauffiel as Elle's sorority sisters and Luke Wilson as fiancée Emmett Richmond who doesn't get as much screen time as he deserves, but nonetheless shows up to offer support for Elle's endeavors with her closest friends and about the entire Delta Nu population who show up to accompany her on the Million Dog March toward the Capitol building. Dana Ivey as Delta Nu alumni Libby Hauser and Bruce McGill as (possibly a nod to *Sweet Home Alabama*) conservative Southern representative Stanford Marks also prove valuable allies for Elle's campaign as well as provide laughable points of interaction between two different worlds.

The finale of the film comes even closer to priceless as it cuts through the red tape as to reveal its core message with hair care allegories as the logical conclusion to her campaign in a similar vein as the post-murder trial of Brooke Windham (Larter). *Legally Blonde 2*'s platinum pink charm will reinforce the inspiration Reese has already given her fans, and rumor has it Elle's sights are set on conquering England next.

—Dave Wolff

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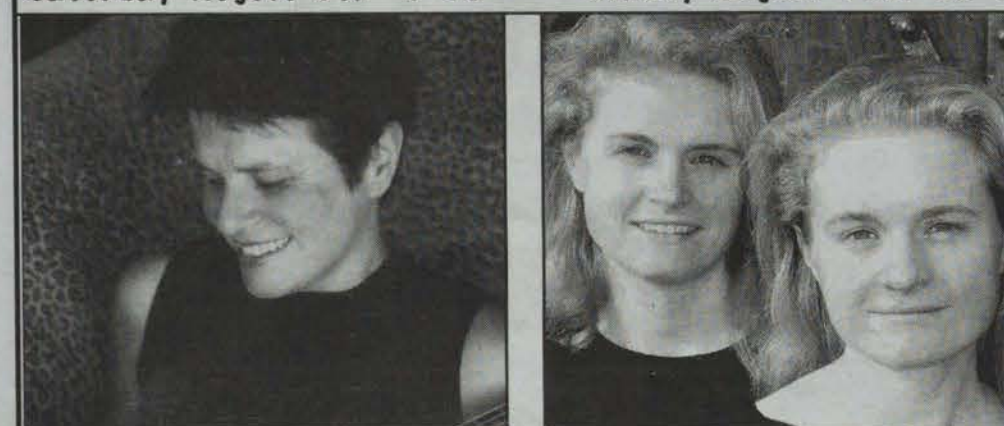
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BookReviews

Joe Gutenberg

I've never understood all the talk about taking a big book to the beach in August, while on vacation. The sun's in your eyes, the sand is completely unpleasant, and the water...well, that's about the worst thing for a book, water.

Anyway, I don't really work enough to deserve a vacation. But if you want a book for the beach this month, here are three very good long ones I just read (while lying in bed).

American Gods

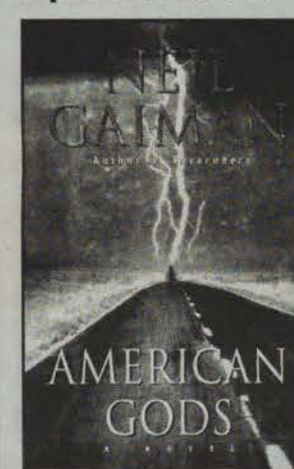
Neil Gaiman

© June 2001

William Morrow

461 pages, \$26 (paperback)

April 2002, \$7.99)



This novel by the guy better known for his Sandman comic books has a fantastic premise. All the gods people have ever dreamed up are still with us today, and the new gods worshipped in America—including credit cards, the Internet, and television—want to get rid of them. Which, of course, means war.

It's not easy to be a god, as one character says: "One day every soldier in the empire has to shower in the blood of your sacrificial bull. The next they don't even remember your birthday."

Nor is it easy to deal with them. The main character, known only as Shadow, is in prison when the story starts. By the

time he realizes he's been caught between the two sides, he might have preferred to stay there.

Crucial turning points take place at true places of power, classic American roadside attractions like Rock City and House on the Rock. The plot also includes short, historic sections describing how various gods came to America in 14,000 B.C., 813 A.D., and 1778.

Like many road trips, the getting there is more interesting than the final destination, and the book tails off a bit by the final battle. But *American Gods* sure is one wild ride along the way.

p.s. If you're in the mood for a really creepy kid's story, check out Gaiman's *Coraline* (2002).

Ghostwritten

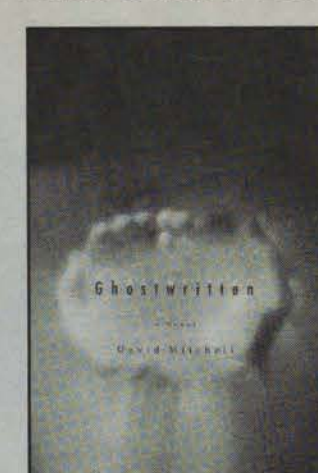
David Mitchell

© September 2000

Random House

426 pages, \$24.95 (paperback)

back October 2001, \$14)



David Mitchell's terrific first novel takes place in nine different locations around the world, including Okinawa, St. Petersburg, and London. And, you realize after you've been reading awhile, it involves many of the same people.

The woman on a train crossing Mongolia in chapter five, mentioned in one sentence as an aside, becomes the

main character of the eighth chapter set on a remote island in Ireland. The teenage jazz fan in chapter two, who works in a Tokyo record shop and dreams of becoming a musician, is a big star by chapter nine, which is set in a New York City radio station. The man who dies of diabetes in chapter three, it turns out, was married to the... well, I shouldn't give anything else away.

This is the one book of the three whose second half is as good as its first. It also, once you get to the end, probably would bear reading again, just to follow all the connections, ghostly and otherwise.

The Last Samurai

Helen Dewitt

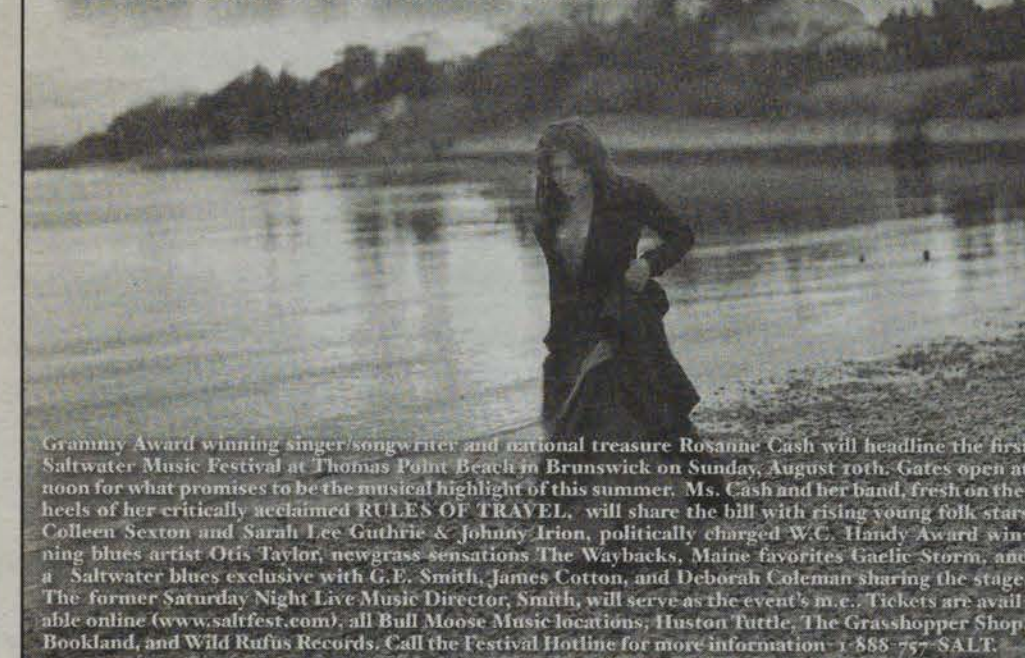
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530 pages, \$24.95 (paperback)

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Grammy Award winning singer-songwriter and national treasure Rosanne Cash will headline the first Saltwater Music Festival at Thomas Point Beach in Brunswick on Sunday, August 10th. Gates open at noon for what promises to be the musical highlight of this summer. Ms. Cash and her band, fresh on the heels of her critically acclaimed *RULES OF TRAVEL*, will share the bill with rising young folk stars Colleen Sexton and Suzie Lee Gurdie & Johnny Lemon, politically charged W.C. Handy Award winning blues artist Oris Taylor, newgrass sensations The Waybacks, Maine favorites Carle, Stormy, and a Saltwater blues exclusive with G.E. Smith, James Cotton, and Deborah Coleman sharing the stage. The former Saturday Night Live Music Director, Smith, will serve as the event's m.c. Tickets are available online (www.saltfest.com), all Bull Moose Music locations, Huston Turtle, The Grasshopper Shop, Bookland, and Wild Radius Records. Call the Festival Hotline for more information: 1-888-757-SALT.

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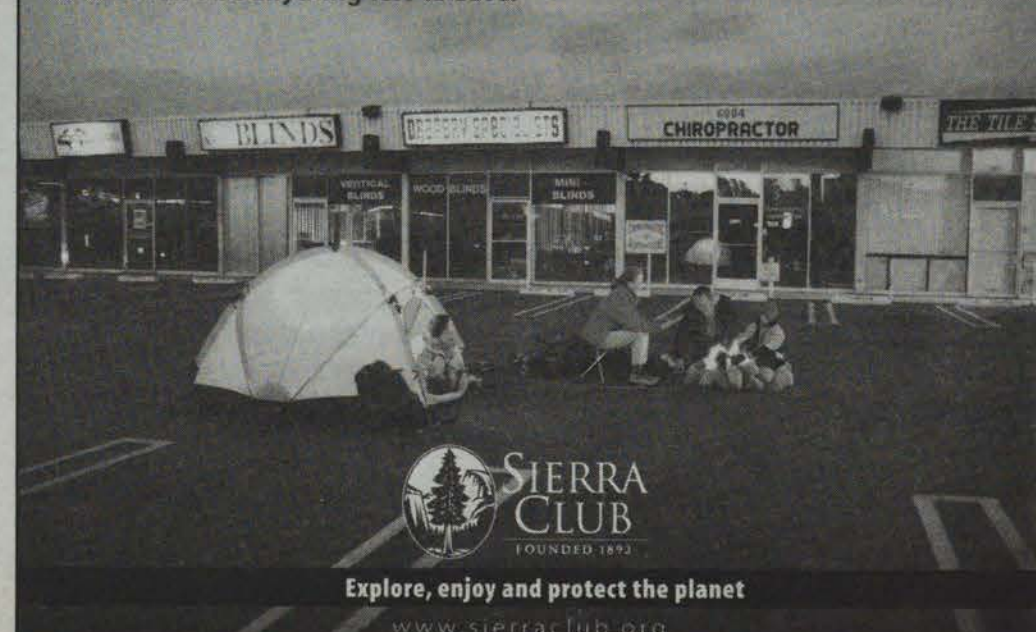
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Hip-Hop Nation

By Lee L'Heureux

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

Part 2: Why is it that so Many People Fail?

As I mentioned in the first part of this three-part series, the financial success of hip-hop in the late '90s and early part of the 21st century has led more and more people to try to capitalize on the financial success that so few people have actually realized. There are different degrees of success in hip-hop. One can be independently successful as seen with ABB records, Def Jux, and others who have a strong fan base but limit overhead costs and as a result can make a solid earning with moderate record sales. There is also major label success which not only can lead to superstar status (50 Cent, Jay-Z) but also comes with advances, touring and appearance fees, and sponsorship dollars. Regardless of which way the financial success comes what should be apparent is that it can come in many forms. As a result of this it appears as if everyone who feels that they can rap have tried or are trying to break into the hip-hop industry. I do not necessarily blame people for trying, the reward is so high and if it is something that one enjoys they should strive to be the best. However, as we have seen it is not

artists compound that mistake by feeding the fire with more money by purchasing promotional items, spending money for radio play and so on. However, the development is still not there and, with few exceptions, this last-ditch effort to save the project will also be wasted.

In addition to poor business plans another easy way to fail quickly is to lack professionalism. The bottom line to keep in mind is that the music industry is a business. You cannot continuously be unprofessional in a business environment and still expect to be successful. An unprofessional attitude is portrayed in many ways from unrehearsed performances to not doing the leg work to promote yourself as an artist.

Lastly, and I already touched on it briefly, is the fact that the music artist is trying to push may simply not be very good. Not everyone can be an emcee, even if they do have a great business plan. If your music is not making noise, yet you enjoy making it and are not concerned with financial success, that's one thing. However, if your goal is to get to the

If the music was not your best, then why was it released?

always the most talented that gets to the top but sometimes those who just have the best plan. What I will look at in the second part of this series is why so many talented (and not so talented) people do not succeed. You will see that more times than not it is the business plan that is in fact flawed and not the intentions.

It is exceptionally easy to put out music and call yourself an independent artist. Anyone with \$5,000 can record a song and create and release CDs or 12" vinyl. This is the first place where many people fail. They release material without any preparation work and as a result they have CDs and records that just sit in boxes. And it sits there, undistributed, for a few reasons. First, it may not be very good. Today more and more people rush into the studio and record and put out their first material. Second, there is no marketing or promotion plan behind the music. There needs to be a way to separate one's own music from everyone else's who's trying to do the same thing. There is so much music out there that fans will not go seeking new music but will only see what is delivered to them. An unsound business plan will often skip steps. One step that is often skipped is the artist development (we'll look at a successful artist development program next month) as people are in such a rush to get music out and shoot to the top. By putting out a project that lacks development that \$5,000 (minimum), if not more, is going to be wasted. I have seen many

top and your music is not making noise there are a few things that you need to look at. First, take a look at the people who surround you. If they are all "yes men" who do not offer constructive criticism then you could be in some trouble. Second, analyze how much time and effort was put into making the music. I, like many of you, have heard this line so many times: "This is not my best material; I've recorded much better stuff since this." If the music was not your best, then why was it released? First impressions are very important in the music industry and if the music is not ready to go you risk turning off your audience or possible interested labels for good.

There are many reasons that people do not make it to the top. We have only scratched the surface with some of the major ones—we could write about potential errors for days. I encourage potential artists to work on a solid business plan and practice their craft before unleashing it to the public. In the third and final installment we will look at possible recipes for success including what I feel to be the correct way to develop an artist.

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.

"You get fifteen democrats in a room, and you get twenty opinions." —Senator Patrick Leahy

Got Funk?

by Eric Poulin

Skerik's Syncopated Taint Septet
Skerik
(Ropeadope)

Got funk? Well, what the hell is funk? This, one of life's most difficult and enduring questions, continues to vex even the most enlightened (i.e. me). An absolute definition of "funk" remains slippery. So much so that when my previous query (what the hell is funk?) is posed to even the more experienced purveyors of it, they have difficulty nailing down an airtight response. The consensus seems to be, at least among the musicians I've asked, that there is no such thing as "funk music," only music that is funky. And "funky" most often seems to indicate a nastiness, a rawness, or an earthiness to the music. So that leaves me with the daunting task of finding records and artists from the whole spectrum of music that have that organic appeal unique to funky music.

Of the hundreds of thousands of you who have doubtless purchased every record ever mentioned in this column, you surely have noticed that they've run the gamut from bluesy to—most often—jazzy, but all (except for the ones I didn't like) have been funky.

So who am I trying to kid? The majority of the records I've reviewed have essentially been jazz records. This is largely due to the fact that contrary to many purists' opinions, there is a vital and thriving jazz community making truly exciting contemporary jazz, jazz that more often than not is pretty funky. And so this column was begun in an effort to make sure that this emerging community of stellar musicians does not go unnoticed.

Why do I mention all this? Good question. I'm making this case both to justify my inclusion of Skerik's Syncopated Taint Septet in a "funk" column and to ease the minds of those who have preconceptions of what funk is. The bottom line is funk may not always be what one thinks it is. Case in point: Skerik's Syncopated Taint Septet.

Skerik is a saxophone player who has popped up all over the scene, from his own band Critters Buggin' to his spot as co-founder of Garage A Trois to playing onstage with bands like Robert Walter's 20th Congress and Medeski, Martin, and

Wood. Skerik is the consummate guest musician, always adding just the flavor the music requires without imposing too much of his own presence, which might lead one to wonder: what would a band solely led by Skerik sound like?

Fortunately, the answer to that question has arrived recently via the ever-adventurous label, Ropeadope Records. Skerik's Syncopated Taint Septet is, in a word, jazz. But it is nasty. Skerik's brought together five horn players, an organist, and a drummer to create some of the most exciting jazz music to arrive in quite some time.

The record features recordings of songs as they were performed live at The Owl & Thistle in Seattle which means we get everything from group improvisations like the hip-hop tinged opener "Philadelphia" to covers with the New Orleans grit of "Let Me Be Your Voodoo Doll." But whatever they're playing, the band's palpable chemistry harkens back to the great jazz bands of prior eras. They always maintain a propulsive energy regardless of the tempo, and though some of the songwriting leaves a bit to be desired, you find yourself willing to

listen thanks to that irresistible momentum. In other words, this is music that's exciting to listen to, even repeatedly.

Good music is good music. And more often than not, good music is tough to categorize, particularly in today's polygamous musical climate

where strange stylistic bedfellows find themselves waking up next to each other wondering what the hell happened the night before. And to follow this metaphor to absurd extremes, we're left with the mutant children of these encounters—those deformed jazzy, funky, babies. Fortunately for those willing to accept them, these freakish offspring can be quite lovable.

All right, that's getting weird. So here it is: Skerik's Syncopated Taint Septet—while being the freaky mutant spawn of hip-hop, funk, rock, and predominantly jazz—is, quite simply, good music.

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



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"Man's mind, once stretched by a new idea, never regains its original dimensions." —Oliver Wendell Holmes

"...jazz will survive...it has to... that's why I'm here."

With the above comments, George Wein closes out his memoir *Myself Among Others: A Life in Music* (Da Capo Press), co-written with Nate Chinen. A pioneer in the presentation of jazz, Wein blows his own horn more than a little in the 522-pages of this interesting and entertaining volume. But, who's in a better position to make grand claims than a man who's been at the forefront of the concert business for half a century?

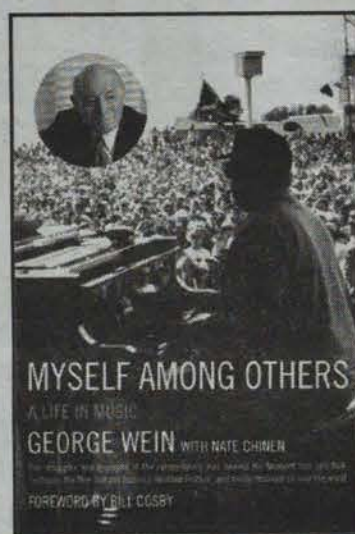
Describing himself as "an average middle-class, Jewish-American kid" from Newton, Massachusetts, Wein would eventually conceive and create a series of summer music festivals, first at Newport, Rhode Island and later around the world, that matched the entertainment needs of a post-WWII mass society to genres of music that were becoming endangered by changing times. His development of corporate sponsorship, heritage celebrations and ideas of jazz repertory, though controversial, led to the landscape of music presentation that we experience today.

Wein raises and responds to much of the criticism that has haunted him over the years—that he was too conservative and commercial. Though you may disagree with some of the conclusions he reaches, what emerges in the book is a portrait of a man imbued with the instincts and attitudes of perseverance and success.

Wein originally hoped to become a jazz musician, like the swing artists who he often snuck in to see at Boston nightspots as a youngster. Though they would have preferred a more conventional career path for their son, his parents nonetheless provided crucial support in his pursuit of music lessons and later associations with such musicians. Frankie Newton, Red Allen, J. C. Higginbotham and "carload[s] of Negro jazz musicians" frequented their suburban home for late-night dinners and jam sessions.

Indeed, one big theme of the book is Wein's ability to win the trust of many African-American

artists who initially viewed him as but another manifestation of "the Man," out to exploit them. Having an African-American wife, his beloved Joyce who figures prominently throughout the book, was undoubtedly an asset in that regard. But, his long success in presenting a diversity of players in areas of the world where they had not previously been welcomed as anything other than second- or third-class people and his



general reputation for being financially honest were likely more important. Beginning with his legendary Storyville nightclub of the early 1950s, Wein forged relationships with such past, present and future jazz leaders as Duke Ellington, Thelonious Monk and Miles Davis, each of whom

receives a separate "Interlude" chapter in *Myself Among Others* (some fascinating anecdotes concerning Louis Armstrong also live up the text). Of course, the famous 1956 appearance by Duke Ellington at the Newport Jazz Festival is chronicled, complete with Wein getting a valuable lesson in crowd control through musical programming. And Wein's management of Monk's early-1960s tours are considered by the impresario to have "established my European business," which would eventuate in numerous festival ventures overseas.

The chapter on Miles expands on the love/hate feelings that most who knew Miles had toward him. Wein ultimately concludes that "Miles Davis was proud of being

black" and that perspective is what both got him into trouble with some folks and inspired him to his finest musical moments.

Wein also was a principle force in creating the Newport Folk Festival and his anecdotes and observations of the folk culture, old and new (including Bob Dylan's famous "electrification" at the 1965 Festival) are fascinating.

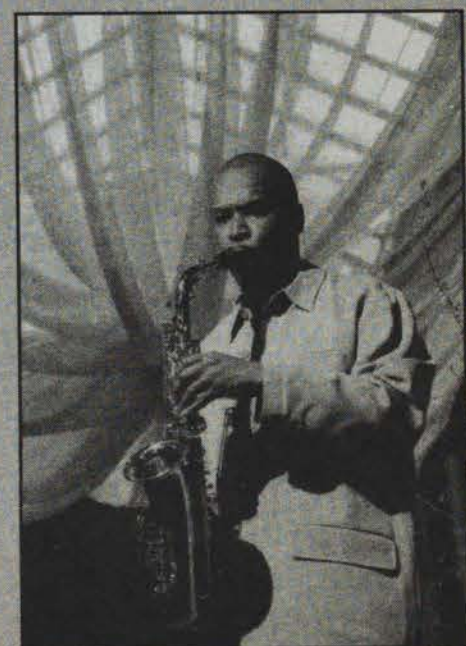
The bulk of the book is taken up with the trials and tribulation of festival production: having to deal with prejudiced and corrupt politicians, culturally backward community institutions, unpredictable sponsors, misjudgments in marketing, changing audiences (Wein is especially venomous toward the escapist "rock-and-roll culture" that shut down the Newport Festival in the early 1970's) as well as moody musicians. There may be a few too many artists lists as he covers the many projects in which he had a hand, but this is not a major distraction. He names names of those who were a help and a hindrance at times. In the latter category, Nat Hentoff, Alan Lomax, Willis Conover, and Norman Grantz are among those non-musicians found wanting, despite their acknowledged contributions.

The book is ultimately a positive document, though, with the majority of space given over to relating how jazz and other forms of music endured and flourished, thanks to the work of many people including prominently, of course, George Wein. His claim that "what we were doing was unique and contributed to the cultural life of both America and the world" is pretty much indisputable.

It's a good, entertaining summer (or, anytime) read that also covers a lot of important history.

Rodney Green adds nice rumbles and splashes beneath the searching solos of Payton, O'Neal and the leader.

This may be somewhat of a transition disc, in terms of personnel and repertoire. But, it still has plenty of that Osby magic!

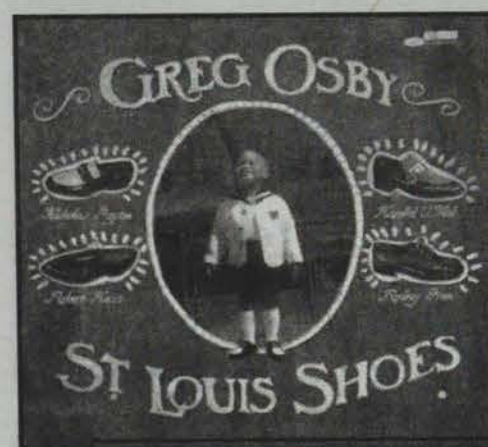


"update" Ellington, but it's rarely done as well as here. Osby and Nicholas Payton (trumpet) get into a bit of a musical shouting match before the tune closes neatly, a beautiful reimagining of an old classic.

Gillespie and Parker's "Shaw Nuff" gets the full speed ahead treatment from the hornmen. Osby is his vintage self, adding another layer of structure to the standard bop approach. Payton, known as more of a traditionalist, was obviously encouraged by Osby to cut loose here. He plays with an abandon that's, I believe, a first on record for him.

Young pianist Harold O'Neal gets to show his stuff on Monk's "Light Blue." Though he's got a big seat to fill in replacing Jason Moran in the band, the 21 year-old works out a nice Monkish line that, along with some other moments on the disc, seems promising. Bassist Robert Hurst, a Wynton Marsalis alum, adds his thick and rich sound to the mix.

The leader shines on a quietly poetic take of Ellington's "Single Petal of a Rose" that has a Coltrane-like sense of digging deep into the core of the tune. Drummer



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Greg Osby

What would contemporary jazz be like without Greg Osby? The alto saxophonist / composer / bandleader has developed one of the most distinctive sounds in jazz. His rhythmic adventurousness and way of spinning out lines of melody that can be manipulated and transformed through broad harmonic parameters is astounding. He may very well be the most creative jazz musician of his generation. More importantly, he's fun to listen to.

Duke Ellington, respectively, are rearranged to pay homage to their early-jazz origins while warping off into the Osby-an universe.

The Ellington piece starts off with that kind of playful pace and jaunty attitude of its time, when jazz was more closely associated with entertainment. By the time Osby solos, though, we've begun to enter into another realm, where things are more complicated and in flux. Many have tried to

"I don't give a damn for a man that can only spell a word one way." —Mark Twain

JOHNNY HILAND: Nashville Monster

by murdoch

What small town musician hasn't dreamed of quitting the day job, chucking it all, and heading off to the big city to seek fame and fortune? Or at least pursue one's passion in an environment that offers opportunity? Johnny Hiland, born and raised in Woodland, Maine, not too far from where the International Festival is held each year in Calais, did just that. Actually it wasn't a job he quit but rather school, deciding while putting the finishing touches on a term paper, that everyone else's plans for him was not what he wanted for himself.

"I was sitting there at the computer that night and I was thinking Man, is this really what I want to do? I mean I love this guitar so much and I'm just having to take time away from it to do my studies. And finally that night I was sitting there and I said, You know what, I just want to play! I think that was the turning point. I thought, I feel like I'm leading my life for everybody else. I'm not really leading my life for me."

The Telecaster spoke louder than the computer that night and with a swift stroke of the delete key Hiland decided then and there that Nashville was the place he ought to be. With a lot of resistance from his family and not a lot of money, arrangements were made to meet a friend in Florida and from there, head over and plunge headfirst into the Nashville club circuit.

Now boys and girls, don't try this at home. What you need to understand is that Johnny Hiland is not just any dreamer who was sitting in his bedroom, picking, grinning and thinking the world was his for the taking. Johnny Hiland, is...uh, what's the

"It was just really nice to know that I could move to Nashville and still be a part of the Maine music scene."

word? A MONSTER! The song says there are 1352 guitar pickers in Nashville and Hiland, at only 28, can more than hold his own and actually leave most of those pickers in the dust. I do not exaggerate. Influenced by icons like Danny Gatten, Ricky Skaggs, Redd Volkaert and Albert Lee, Hiland is working on perfecting his so-called chicken pickin' style of playing. (HE says he's working on perfecting it. To hear him play one wonders how much better he can actually get.) Lightning dexterity, steel guitar effects, multi-string bends, double stops all over the neck, and all clean, fast, and articulate make Hiland truly a force to be reckoned with. Yes, he's that good.

Hiland was born with an eye disease called nystagmus. Legally blind, he relies on an uncanny ear and wears out one recording after another perfecting his licks.

"Music came so naturally to me, I honestly believe it's a gift. I always believe that God will pull through in other ways if you have a disadvantage in life, like some form of a handicap. Because I wasn't able to watch all those videos I didn't become a player who was real technical. I put a lot more feeling into my playing. I didn't become one of those tab readers who had to play everything note for note. What it made me do was listen to the record and learn the solo myself just from my ear. So it did make me a better ear player."

Since hitting Nashville a slew of doors has opened for him. And all about as quickly (and deservedly) as his fingers race up and down the fretboard.

"I had people going crazy over my playing and I didn't really understand why. I thought I'm just having fun playing my instrument and I'm certainly in the right town to do that."

Of particular note, while already in Nashville in 1999, Hiland, was awarded the prestigious Dick Curless award from the Downeast Country Music Association. No small honor.



"I was so proud of the opportunity to come home and receive it on behalf of the Association because to me it was a big thing in my life to know you could be part of the Downeast Country Music Association and go through and win all the awards for it. It was just really nice to know that I could move to Nashville and still be a part of the Maine music scene. So when they chose me for that award I was just totally honored, and of course I'm a big fan of Dick. They still sell his music down here in Earnest Tubbs' Record Shops. I flew home and accepted the award and performed. It was such a huge thrill for me. I'm proud to be from Maine and it's fun to walk out on the stage of the Grand Ol' Opry, thanking my manager for making a blind boy from Maine's dreams come true."

Most recently Steve Vai, a guitar god himself, has signed Hiland to his Favored Nation label with an album in the works for the fall. Hiland just finished sitting in alongside Les Paul, who said, "Kid even on a good day I couldn't play like that!" Mel Bay pays him to do instructional videos. He's now fully endorsed by Fender instruments who just built him his own custom guitar. He's played the Grand Ol' Opry (a lifelong dream) more than once, appeared on CMT and TNN, performed with George Clinton (who enthusiastically referred to Hiland's

guitar playing as "chicken funk") and Living Colour's Vernon Reed, and performs regularly in Vassar Clements' band. And just about every major guitar publication has done a story about Johnny including *Guitar Player*. In Nashville Hiland met Mac Wilson who helped make a lot of the preceding possible in his new role as Johnny's manager. In short, Johnny Hiland's coming into his own.

So where does one go after having achieved this level of success? What's next?

"I've been wanting to put out guitar records so bad. It's certainly been one of my biggest dreams. I could have just stayed in Nashville and been a normal session cat or playing on the road for an artist but I really wanted to become an artist. But I wanted to become a guitar artist."

But how does one bridge that gap of selling records in a genre that's fairly limited in mass appeal?

"I was thinking chicken pickin' guitar has never really

"...I really wanted to become an artist. But I wanted to become a guitar artist."

been recognized in a huge market. I thought for all the great pickers in country music nobody has really been a huge seller with the exception of Chet [Atkins]. And I thought why is that? To a normal [non-guitarist] listener just listening to the radio, standard country train-beat stuff, it's fun to listen to but you're not going to keep it on your car stereo month after month. I thought how can I make country guitar commercial? How can I make it enjoyable for the average listener? And I thought if you can use certain elements of chicken pickin' guitar and maybe use a Van Halen rhythm section, y' know, more of a rock-based rhythm section and play chicken pickin' guitar across that then that might just be different enough to tweak the ears of the common listener. So that's basically what I'm trying to do right now.

Is it silly to ask if the decision to leave school, abandon the degree, move away from friends and family was the right one?

"Nashville is certainly everything I thought it would be. Man, it is so much fun and it's certainly a guitar player's haven here. What Mac Wilson, has created as far as a manager for me is really beyond belief. I didn't think I'd ever be doing what I'm doing right now. My life is actually just so much fun, I really don't know how to contain myself."

Hiland may be firmly rooted and having the time of his life in Nashville but he's coming home. Briefly. On August 10th Hiland will be playing the International Festival in Calais near his hometown and will be bringing his new band with him. If you're within, say, 500 miles of Calais on that date this would be a show to catch.

"Channeling is just bad ventriloquism. You use another voice, but people can see your lips moving." —Penn

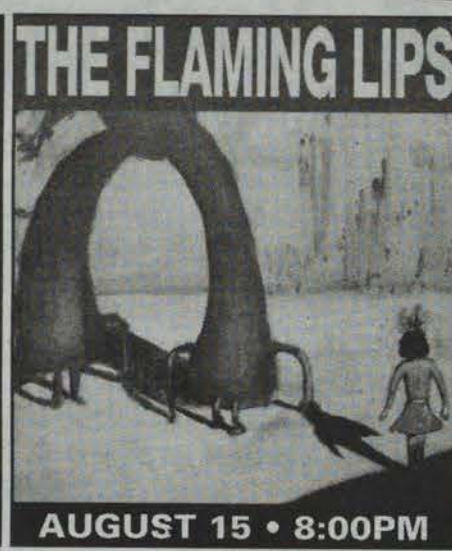
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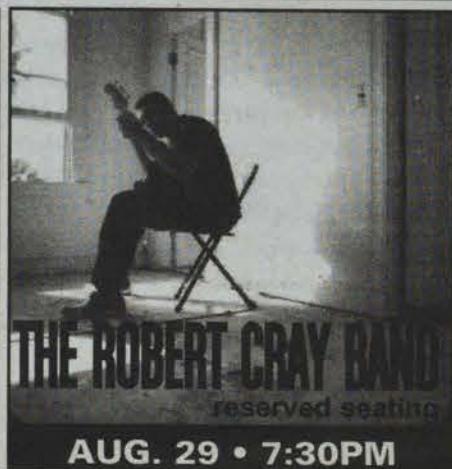
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Richie Havens: Meeting the People of the World, One to One

Interview by Robert Nordstrom

Richie Havens' very recognizable voice is both rich and smooth, making a conversation a sort of lyrical give and take.

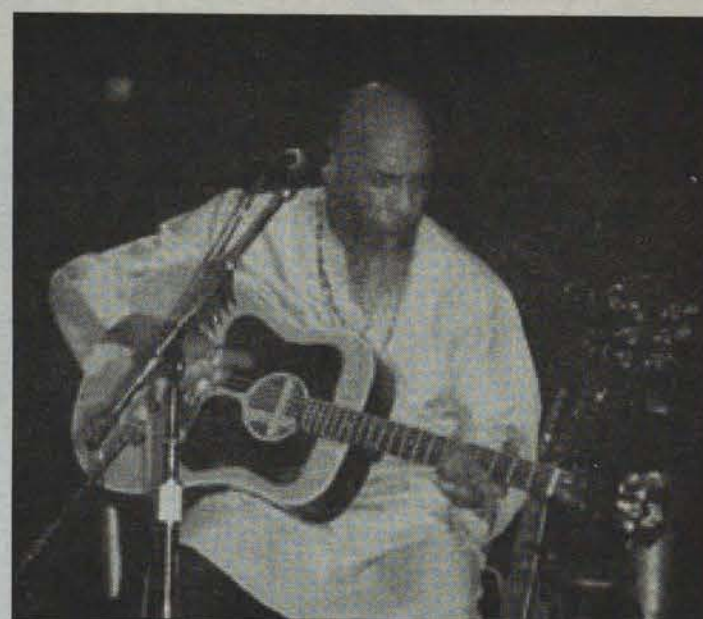
During a recent forty-minute interview with the folk-rock icon, Havens brings you back quickly to his musical roots as a youth in the Bedford-Stuyvesant section of New York City. The young Havens had an ear for harmony he credits with being inherited from his father, who was an "ear" piano player, able to play any song he heard. This sense of harmony and scale lent itself well to street corner singing in this tough Brooklyn neighborhood. In New York in the fifties, "singing Doo-Wop with your friends is what you did to stay out of trouble," recalls Havens. He was soon drawn to the emerging art and music scene of Greenwich Village, a period Havens refers to as "the coffee house days."

Before beginning a singing career that would define him as an artist, as well as a person, Richie was working successfully drawing portraits. "I went from making three hundred dollars a night as a portrait artist to passing the basket after I did the 5-song set I had put to memory," Havens remembers. His strength remains his ability to connect with an audience, drawing from them an inspiration that propels him from festival to theater to coffee house at a prolific pace. Havens' tour schedule is a reflection of his love of performance, a schedule that could easily tire a younger person. "When I was a young boy I told my grandmother I wanted to meet everyone in the world," he recalls. He got a lot closer to that goal than either of them could have imagined. By his own calculation Havens has circled the globe 31 times since he began touring. "I get to meet the people I live with on this planet, one to one," Richie says.

As one might expect from a performer who considers himself a communicator, small clubs and theaters are his favorite venues for concerts. Havens feels

the proximity to the audience allows him to be "closest to the people who care" about his music and message. "Their ear is my ear," Richie adds. He credits his personal growth to having listened to many singer/songwriters during the Greenwich Village days, such as Fred Neil and Dino Valenti. "It was the songs that changed my life," Havens says, adding, "I'm just carrying on these songs."

For anyone who has seen Richie Havens perform you realize you are in for a mix of artfully arranged covers, thought provoking originals and a back and forth change in tempo. It was pointed out to him that it seemed he wanted to take the audience on an emotional rollercoaster ride, soothing you with a melodic "Just Like a Woman," then challenging you with a forceful delivery of "The Klan." Havens quickly explains that it's "not my intent at all." Each time he takes the stage he is only aware of what the first and last songs of the set will be. "Whatever happens



"I'm so appreciative of the people who have inspired me. I carry that to the stage with me."

pens in that place happens to us alone, together," he points out. Audience connection is again at the forefront. Havens is amazed at performers who feel the most important component of the concert is on the stage. "The stage belongs to the audience, not the entertainer," he believes. Hearing this from a veteran of Richie Havens' stature lends immediate credibility to the notion.

Part of Richie Havens' recent growth as a musician has included several collaborations with Groove Armada, the UK DJ duo of Tom Findlay and Andy Cato. This may seem like an odd combination of talents, but there exists a real mutual respect and appreciation. In an interview on VH1 Findlay called Havens, "an adaptable bloke, really open to new ideas." Cato added, "He has one of those voices you just don't hear anymore—it's got so much natural soul and wisdom. We asked him to do a couple of gigs with us and he loved it and became part of the team. It's the full-on pumping stuff that gets him going." Havens recalls being approached by the duo to consider working with them. They sent him some tapes of their music to sample, which he found intriguing. He heard their music wasn't the same as "other electronica dance bands, who are



"The stage belongs to the audience, not the entertainer."

usually 2 or 3 guys, 2 with turntables and one with a drum or guitar," but a band of 5 or 6 musicians, playing instruments. Not only did Havens participate on Groove Armada's CD, *Goodbye Country*. (Hello Nightclub), writing the lyrics and providing vocals on the tracks, "Little by Little" and "Healing," he played with them live at the 2002 Glastonbury Festival in England. In addition to doing his own set at the festival, Havens had the chance, while performing with Findlay and Cato, "to be heard by 50,000 young people, two-thirds of them having never heard of me, except perhaps 'Freedom.'" The communicator found that something he couldn't pass up.

Richie Havens, like so many other performers, is often asked to play benefit concerts for a variety of causes. Much of this work supports environmental organizations. In the early 1970s Havens co-founded the Northwinds Undersea Institute, an oceanographic museum for children in the Bronx. It is still in operation today, though visits are down from its peak of 30,000 kids per year. The Natural Guard is another Havens' venture

that has found great success. This organization stresses youth involvement at the neighborhood level. He proudly points out, "the kids are taught to view their own community as endangered and figure out what needs to be done to improve it." The Natural Guard has chapters in many states, organized locally around natural teams, where the kids work together based on their interest. Children chose activities related to the land, air or sea. Ever concerned about the state of the environment, Havens adds, "it's the children that give me hope."

Havens' place in music history is secure, defined perhaps by one incredible moment of spontaneity and creativity almost 40 years ago. How does this humble man respond to the accolades that continue to come his way? He was asked to comment on his inclusion on a 3-disc anthology that attempts to capture the American experience, *Freedom: Songs from the Heart of America*. On this collection are songs by Nina Simone, Bob Dylan, Paul Robeson, Gene Autrey, Mahalia Jackson, Willie Nelson and Duke Ellington, to name a few. Included among these greats and their songs is Richie Havens' "Freedom."

After hearing this list Havens paused and offered, "I'm so appreciative of the people who have inspired me. I carry that to the stage with me. I speak about them. I sing their songs. It's the people that make this happen. It's the foundation. I keep that alive, as well as the music." He acknowledges Jerry Schoenblum of Verve-Folkways records for having the courage and belief to record Janis Ian, Blues Project, Tin Heart and himself when major labels wouldn't touch them. "We got to record because he believed in our music," Havens remembers. How does he approach each upcoming concert performance? "We talk about what it is and that's the best we can do," he concludes. And he does it very well, indeed.

Richie Havens will be performing at 8:00 PM on Saturday August 23, 2003 at the Camden Opera House. Tickets are available through the Opera House box office (207.236.8448) and Clicktix on the web at villagesoup.com.

Robert Nordstrom is a writer, sculptor and occasional promoter of musical events, who lives in Rockland, Maine and Massachusetts. He can be reached at Nps2100@aol.com or www.coastal-me.com.

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"I believe that people would be alive today if there were a death penalty." —Nancy Reagan



Divine Maggees: Realm of Infinite Harmony

Interview by Allister Timms

Divine Maggees, Maine's progressive folk-rock duo, are looking straight ahead: they are getting their music made, and they are enjoying it. They've played the state of Maine and taken their powerful vocal harmonies, combined with Danielle's driving guitar locomotion and Cregan's tantalizing non-traditional fiddle sounds, across the border into Canada (NXNE), throughout New England and New York, and now they're set to take more of that "fierce and lovely" music to new places. Still on the road, and currently working on a full-length CD, *Desireless*, in Austin, Texas, produced by Darden Smith, the duo from Rockland have taken some time away from their instruments to give some insight into the pulse that has set them both into the heart of a musical odyssey.

Allister Timms: Who were your earlier influences and who influences you now?

Cregan: Musically, my first song memories are of the Beatles and Pete Townshend, two strong influences in many ways. I have always loved their music, and now appreciate their uniqueness, even radicalness, in their music and their bold ways of expressing it. One of my biggest influences musically, and beyond, has been Madonna, since one day when I was seven, seeing her for the first time on TV in a white gown with men in top hats dancing around her. Wow. I was stunned and forever in awe of her powerful presence and leadership in the entertainment world. My strongest influence into my do-what-I-love-no-matter-what lifestyle is definitely my parents.

Danielle: Hmmm, can I top Cregan's Madonna story? I grew up with a very strong Jazz influence. My grandmother, Lovey Anne Bosteels, was a phenomenal self-taught jazz vocalist and piano player. She had her own trio with my grandfather as her drummer. I would listen to everything from the great jazz standards: Billie Holiday, Art Pepper, Count Basie, to one of my young eighties favorites, Def Leppard. There are some though, like Joan Armatrading, Tracy Chapman, Hank Williams, who always feel present in my musical consciousness.

AT: How does the genesis of a song evolve?

Cregan: I believe that each song that is and will be already exists as an independent being. We tap into the energy of a song when the time is right, and through inspiration, intuition and craft, manifest that song into a physical life.

Danielle: Ditto...though intention is also part of this. An intention to create a certain type of song, or perhaps to invoke a particular emotion, quality or message. When we feel an intention about a song clearly sometimes the song will just spring into existence almost without effort...but then the real effort

comes in the crafting and arranging and playing it over and over and over until it gets just right...give us 30 years and we'll answer this one again...

AT: Your music has a spiritual core. Is this part of a larger vision for you?

Cregan: Yes. My spiritual foundation comes through my personal relationship with Meher Baba (the original "Don't worry, be happy" guy). He is a spiritual master whose message is purely LOVE. I feel that I am always opening more and more to my source of Divine Love and channeling that Love through my daily life and especially through the music. I really believe that people are feeling this Divine Love when they respond so openly and lovingly to our music. Perhaps Divine Maggees' music is more than a song, more than a performance: Offering myself and listeners the space to open to and feel and share the Divine Love that connects us all.

Danielle: Yes. The larger vision is one where there are no more boundaries between people, and it is a place where we all can love those people who we feel do not. A place where love and compassion are given freely and each other's passions and differences are recognized and understood. A vision where people do not have to struggle to do what they love to do. It is not necessarily a world of perfection, but it is a world where we as human beings can truly become generous and united in the common compassion that we all share.

Perhaps Divine Maggees' music is more than a song, more than a performance: Offering myself and listeners the space to open to and feel and share the Divine Love that connects us all.

AT: You both harmonize very well together. Could this be suggestive of a different approach to the distrust in the world. Do you see it as such?

Cregan: There is something very powerful about harmony, about two or more voices harmonizing together. We have always been told that our harmony is our magic, that we could always harmonize more. It really is beautiful to think of the harmony and how perfectly two voices can fit together, and also how easily they can scream at one another. Perhaps when we are hurt, we should sing. Danielle: This is the essence of our musical relationship together, harmony. I am not sure what exactly happens when we harmonize, but it seems like the entire energy around us

changes and becomes more powerful and heightened. People often comment on how mesmerizing it is. The realm of harmony is infinite and we have only just begun to explore it as Divine Maggees. I sometimes have this thought, even though we talk of love, it can be very challenging to agree on things and sometimes we really have to work through our differences to arrive into that perfect musical place. So I think if all the people who distrusted each other and felt hatred for each other got together and sang in harmony, probably the world would explode, the energy would be so powerful.

AT: What inspires you?

Cregan: Danielle's music inspires me. When I hear her playing guitar, writing a new melody, singing, I feel so much within—passion, love, desire. I feel compelled to pick up my fiddle and to sing. Experiencing other musicians and their passion for their music inspires me. Feeling the existence of something like our album, *Desireless*, before it exists physically in this world inspires me to keep building our music, to open more to our music, to give our music away...to find that one or two or more investors to support Divine Maggees in this critical and successful beginnings of our career (and to fund this spectacular album).

Danielle: Knowing that I have only begun to tap into this music we share, which will never end. I love instruments and especially my incredible Ovation. I am also a lover of fiction. We have a song called "Passion," which was inspired from Jeanette Winterson's fabulous book. People who come to our shows and listen to our music inspire me...these are the people who make this music worth it because without them the music would have nowhere to go. And of course Cregan inspires me.

AT: How has the support of folk singer Darden Smith influenced you?

Cregan: Darden's immediate understanding and devoted support for Divine Maggees' music contributes strongly to my conviction that we will distribute our album and perform our music to millions of people. He felt the magic between Danielle and me in a very rough recording of *Way Back When*, which is 7 songs in their early, in-progress stages. And Darden seems to perceive the world in a similar way to me: very positively. And he smiles a lot.

Danielle: We have a very magical connection with Darden. When we met for some preproduction down in Austin last December, we knew right away that this connection is very special. He understands our music and really believes in it. Hanging out in his studio, the three of us just flowed with ideas and a child-like inspiration with the music. ...This will no doubt be a "shit-hot" (said in his own words) album. From the very beginning Darden told us to pretend we were musical



Goddesses and that we can do anything. This influences me to keep the faith and seriously do anything.

AT: What's next for Divine Maggees?

Cregan: *DESIRELESS!!!!!!* Our new album. Darden Smith is anticipating the moment we have the funds together to return to Austin to record. His industry contacts are awaiting the moment they can hear a master of the album. Our fans are awaiting the time they can bring home with them the high energy, true representation of Divine Maggees that they love so much in the live performance. My seven string blue electric fiddle is awaiting the moment I can bring it home with me! In addition to smaller

fundraising, we are seeking investors (with the help of our investment analyst) for our company, SingLove Productions. Danielle: Let me add though that this is not just about waiting for the money. But it does take money to get the job done on some practical levels. Darden has worked hard to develop a realistic budget for the album. We have been working together back and forth and are simply ready to move to the next level with it. Darden and we agree that it is worth doing things right the first time and not to compromise our vision. So when this album does exist, it is going to be one hell of an album. This album IS the next step for Divine Maggees.

AT: How would you describe your desire to be musicians? Would you say it was drawn out of you or that you drew it out?

Cregan: Well, technically, I play the fiddle because as I walked into 5th grade strings class, my teacher measured my hand and gave me a violin. Thank God I had the right hand size, because now I couldn't imagine living without my fiddle. Being a musician isn't really a desire for me...it's who I really am. I have a desire to connect to myself and others, and it is directly through music that I find this connection and am able to express myself.

Danielle: I feel like I have drawn music out of myself, because I have no choice but to express this music which lives so passionately and securely within my being. When I was young, I would come home from school and I would just practice music (first trumpet and piano, then my guitar and songwriting) for hours and hours and hours, every day. Although I went on to study visual art, I feel everything I have experienced in my life has led me to this great conviction and inescapable desire not only to be a musician but to constantly expand and share my musical consciousness without limits. The desire to be a musician just feels like something I was born with.

Allister Timms works as a copy editor and lives in Searsmont. Divine Maggees would like to add that Allister also happens to be an incredible writer of fiction. Contact him through Downeast Magazine.

Don't miss Divine Maggees' high energy, provocative live shows at the following venues in Maine—as one young fellow recently said of their music after a show, "Keep performing your music, because when you do, you create a real need for it. I did not know I had a need for your music until I heard it, and now I have a sincere need for it...your music is very unique and I've never heard anything like it."

Thurs 8/7, The Dip Net. 207-372-6306. 6-8pm. Port Clyde, ME
Sat 8/9, WERU's Full Circle Summer Fair. Main Stage, Blue Hill Fair Grounds. 207-469-6600. 6 p.m. Blue Hill, ME. www.weru.org
Thurs 8/14, Camden Library Amphitheater. Free concert. 207-236-3440. 6:30pm. Camden, ME
8/21-23, Fifteen Minute Performance Festival. Divine Maggees are the featured musicians every night. Belfast, ME. <http://userpages.prexar.com/fifteenminute/index.html>

Plus check out their website at www.DivineMaggees.com for show dates, lots of info and pictures, music downloads, and to buy their debut EP, *Way Back When*.

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Shows begin at 9pm unless otherwise noted.

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THE PIPELINE

The Portland/Boston Connection

By Brian Westby

Yeah, this time it's personal.

There's no way I could be detached from this one. Mikey Dee was one of the best friends I'll ever have, and his passing leaves a tremendous void in my life, and in the life of the Boston music scene. Mikey suffered a brainstem stroke on February 7th, 2000, after a routine heart procedure at Children's Hospital in Boston. For the next three years, he lived in a "locked-in" state: cognitively all together, but unable to speak or move. During this time, he fought harder than Tyson, and a group of friends came together to form Team Dee, visiting daily, researching, implementing treatment programs, organizing singalongs, breaking the patient out for field trips to rock shows, and giving from an untapped well of love. I was honored to have a small contributing roll on Team Dee, so forgive me if I prattle on a bit in first person.

I'm still having a hard time getting used to using past tense. Mikey was, he did. I've been using past tense to talk about Mikey for over three years now, but it still seems wrong. Nobody as full of life as Mikey Dee could ever really be gone, could they? It's not part of the plan to have a stroke at 37 and pass away at 40, right? It shouldn't happen that way.

If you worked in The Business in Boston, New York, El Lay, Austin and beyond, you probably at least heard the name Mikey Dee mentioned. Maybe you received a call from Mr. Dee asking where the new Letters to Cleo single was charting. Or perhaps he was writing, "I have found my new favorite band!" about your latest EP in *The Noise*. If you were a Bostonian, the chances were good that you were somehow in frequent contact with Tha Dee. You spent a good ten minutes weeding through his "Mikey's Pals" e-mails to see who was playing that night at The Milky Way. You religiously tuned in to WMFO Tufts on Wednesday nights for *On the Town With Mikey Dee* ("The best in local and live!"). You hinted that you'd like a plus-one on whatever guest list he put you on. Or you stood by at the club as Mikey assumed his regular position front-and-center, air drumming like a maniac. Mikey Dee was (again with that past tense!) the Fiorello La Guardia of the Boston Rock scene: he was everywhere at once.

Mikey was so much more than just his titles: Director of Triple A (radio) Promotions with the Planetary Group, DJ, Editor and Writer, Actor (Boston Rock Opera, ACME Theatre Company), cheerleader, stroke survivor. Somehow he seemed to transcend any label and bring you along for the ride.

I met Mikey in November 1999, when I was a 27-year-old shell-shocked rookie on *The Noise* staff. Instantly Mikey took me under his wing and ample schnoz, and we were out schmoozing, making the rounds, and becoming fast friends and confidants. I had spent years hoping to someday revisit my dream of making it as a working writer and musician. Mikey made me feel like I had made it, and encouraged me to go further. That's the effect he had: positive to the end, but willing to give an honest bitchslap. "You could be great. If..." The list of artists that benefited from Mikey's stamp of approval would kill a number of trees. The cool thing is that it didn't matter if you were Mark Sandman from Morphine or Joseph Blow from the Nobodies: Dee would give you an equal shake

and make you feel as if your work was the greatest ever. If Mikey liked it, he'd be in your corner (and if he didn't like your band, he'd play you anyway). Good music should not know favoritism, and there was none of that in Mikey's world.

At the end of the day, Mikey was an just an amazing personality. Anecdotes? I only knew the guy for three months before the stroke, but I could fill up pages from that short time (and many pages of <http://www.mikeydee.com/> have been filled). That shrieking laugh (the same laugh that would greet visitors to Mikey's room at Spaulding Rehab in Boston and The Greenery in Andover, MA). Doing a conga line through



Mikey Dee Linick: 1962 - 2003

the lobby of the Somerville Theatre chanting "You don't win friends with salad!" ala Bart and Homer. In a moment of self-deprecation I once stated that I felt old. Mikey replied, "You're what, 27? Well I've got ten years on you, and I'm still rocking." Get busy living or get busy dying. Dee, returning from a trip to the Apple, raving about the cheesecake at Lindy's: "Two fiddy and a whole cake!" Pulled-pork samis from Redbones. Mikey's take on, shall we say, "interactions" with the opposite sex: "I'd pack a lunch and stay all day!" Those famous Sunday morning breakies (notice a food theme developing?), his exuberance at tackling the *New York Times* crossword, and at the end of the day, *The Sopranos*. Sunday was about the only night that Mikey wasn't out in club-ville. "It's a day of rest!" Frolicking in a playground during a light 2 AM snowfall, a million pinpoint flakes cascading from a soft purple sky. Innocence. That was one of the last times I saw him before he went in for that routine procedure. And in a lifetime of images cultivated over a three-month relationship, that one still stands out.

Monday, February 6th, 2000: Mikey had a congeni-

tally narrow aorta, so a procedure was scheduled to put in a shunt. An overnight stay, two weeks recovering, in and out. He made it through the procedure, ate dinner (naturally), and went to sleep. The stroke happened about 4:00 AM on the 7th. Right away a collection of Mikey's closest friends came together. Tina. Lifelong friend Val, who flew in, and eventually moved from, California. Mary, Mikey's former girlfriend. T Max, publisher of *The Noise*. Eleanor from Boston Rock Opera. Former roommate Joe. Boston Rock Opera co-conspirator Linda. Old friends Pete and Roberta and Chris and Deb. This group stayed with Mikey non-stop through the critical first 36 hours, and beyond. The days went on, and Mikey continued to hang on, even as the extent of his condition was revealed: three massive brainstem strokes, locked-in syndrome, prognosis unknown. We knew that he was in there, and that he knew we were there. Communication was achieved through yes-and-no questions and corresponding eye movements. Blink once for yes, twice for no became look up for yes, look down for no, and eventually he was able to spell out words via blinks and a letter board. It was a constant battle, but he did it.

Within a month the website was up and hundreds upon hundreds of cards were up on the walls. Within two, the Mikey Dee Musicians Benefit Trust was established to help take care of Mikey's expenses, and to help other uninsured musicians who suffer from catastrophic events. The first round of benefit shows took place, and hundreds of bands volunteered a gig (and hundreds more were turned away due to time and venue limitations). By July, we were able to make arrangements to break Dee out. Mikey's favorite band, The Sheila Devine ("Too good for Boston!"), was playing at the venerable Hatch Shell. Time to get the wheelchair in the van! It was a beautiful summer night, and we had a spot reserved off to the side. It was hard for Mikey: he didn't want people he used to know to see him. But he really wanted to see the Sheilas again, so we busted him out for the first time. And Dee rocked, and it was wonderful.

The days and weeks went on, the visits and therapy went on, the progress was measured in imperceptible increments. Hope never faded. Monthly singalongs occurred on Sundays, live from the 8th floor. Mikey kept abreast of what was happening on his beloved Boston scene. Hundreds of CDs showed up, and Mikey always requested what he wanted. More fieldtrips were arranged. Team Dee never faltered, never gave up. Not after the first day, not after the first year, not ever.

Right now I'm listening to The Long Winters *When I Pretend to Fall* (amazingly brilliant pop out of Seattle, right up Mikey's alley). I was going to pick up a copy for Dee when I was in Seattle last month. But we were short on funds, and I had seen the disc at Newbury Comics. No problem, I'll pick up a copy here and pop in for a visit. Now I can't, and I never will be able to. It's okay, though. I'm sure that Mikey is grooving to "Stupid" right now with a big pulled-pork sami and a cold Pabst (no snob, Dee). One of the great lines from the tribute board on the website was Corin Ashley (The Pills) depicting Mikey standing at the pearly gates and saying, "I believe I'm on that list." Not a doubt in my mind about that.

You are free to air drum again, Mikey.

"Life is just a bowl of pits." —Rodney Dangerfield.

Street Talk: The Face Magazine Performance Calendar

1 AUGUST FRIDAY

REBECCA MARTIN TWELFTH NIGHT w/ N. E. SHAKESPEARE FEST VERMEER QUARTET KINGFIELD JAZZ & BLUES SHOWCASE SCHOODIC ARTS FEST	singer/songwriter theatre classical blues, jazz music, art, dance, theatre, writing, crafts	Space Chocolate Church Bay Chamber Concerts, Opera House Inn on Winter's Hill Hammond Hall, elsewhere—through 8/10	Portland Bath Rockport Kingfield Winter/Prospect Hbr.	ME ME ME ME ME	207.828.5600 207.442.8455 207.236.2823 207.265.4037 207.963.2569
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2 AUGUST SATURDAY

MICHAEL FELDMAN'S WHAD'YA KNOW? KINGFIELD JAZZ & BLUES SHOWCASE LOBSTER FESTIVAL PHISH STONE SOUP ED GEARHARD ODD COMPANY SOULFEST: BANJO DAN & BAND JOHNNY A DAVID MALLETT THE COTTARS DON CAMPBELL IRISH TENORS	live radio broadcast blues, jazz music all day jam/rock rock Guitar Concert comedy/juggling Christian Music Fest bluegrass pop folk Cape Breton Celtic country classical	Merrill Auditorium Inn on Winter's Hill Harbor Park Loring Airforce Base August Party Boat Cruise Bow Lake Grange Hall Celebration Barn Loon Mtn. Roundtop Center for the Arts Jonathan's Restaurant St. John's Epic Ch. LL Bean Free Concert Series Deertrees Theater Meadowbrook Musical Arts Center	Portland Kingfield Rockland Limestone Portsmouth Stratford South Paris Lincoln Damariscotta Ogunquit Dresden Hills Freeport Harrison Gilford	ME ME ME ME NH NH ME ME ME ME ME ME NH	207.581.1755 207.265.4037 207.596.0376 207.775.3331 800.441.4620 603.664.7200 207.743.8452 978.346.4577 207.563.1507 207.646.4777 207.882.9446 800.559.0747 207.583.6747 603.293.4700
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3 AUGUST SUNDAY

RAY CHARLES w/ TONY MCNABOE CAN'T STOP THE BEAT PHISH TOM SNOW TRIO JUST FRIENDS SOULFEST: SKIP CLARK LYLE LOVETT	soul, pop, blues dance concert jam/rock jazz jazz Christian Music Fest ballads, Broadway country	Merrill Auditorium Prescott Park Arts Festival Loring Airforce Base The Temple at Ocean Park Lobster Cooker Restaurant. 4-8pm Loon Mtn. Jonathan's Restaurant Meadowbrook Musical Arts Center	Portland Prescott Park Limestone Saco Freeport Lincoln Ogunquit Gilford	ME NH ME ME ME NH ME NH	207.581.1755 603.474.2444 207.775.3331 207.934.9068 207.773.2523 978.346.4577 207.646.4777 603.293.4700
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4 AUGUST MONDAY

SLAID CLEAVES WEEN ANNI CLARK/ JASON SPOONER	alt country rock and then some singer/songwriter	St. Lawrence Arts State Theater Slate's	Portland Portland Hallowell	ME ME ME	207.775.5568 207.780.8265 207.622.9575
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5 AUGUST TUESDAY

WINNIE THE POOH BIRTHDAY TAIL REBECCA MARTIN WEEN DON ROY	children's theater acoustic pop quirky rock but...fun! fiddle tune workshop	Palace Theater L/A Arts Noonday Concerts Hampton Beach Casino Ballroom Center for Cultural Exchange	Manchester Auburn Hampton Beach Portland	NH ME NH ME	603.668.5588 800.639.2919 603.929.4100 207.761.1545
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6 AUGUST WEDNESDAY

HUEY LEWIS & THE NEWS CAN'T STOP THE BEAT	rock, pop dance concert	Hampton Beach Casino Ballroom Prescott Park Arts Festival	Hampton Beach Portland	NH NH	603.929.4100 603.474.2444
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7 AUGUST THURSDAY

COSY SHERIDAN in THE POMEGRANATE SEED SEAN MCGOWAN SUNRISE BRASS L. A. GUITAR QUARTET	theater, song jazz eclectic classical/world	St. Lawrence Arts L/A Arts Noonday Concerts River Tree Arts WBACH Free Series Bay Chamber Concerts, Opera House	Portland Levinston Kennebunkport Rockport	ME ME ME ME	207.775.5568 800.639.2919 207.967.9120 207.236.2823
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8 AUGUST FRIDAY

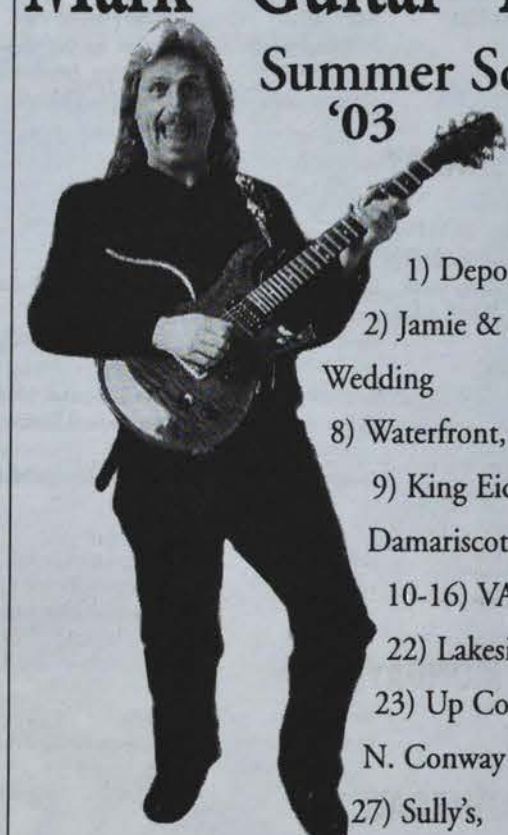
EGGBOT MARY CHAPIN CARPENTER KORN/ENDO BUTCH THOMPSON MIMI BLAIS	rock, eclectic country rock New Orleans jazz ragtime piano & mime singer/songwriter Middle Eastern comedy country, pop	St. Lawrence Arts Merrill Auditorium Augusta Civic Center Bay Chamber Concerts, Opera House Roundtop Center for the Arts Jonathan's Restaurant Center for Cultural Exchange Hampton Beach Casino Ballroom Meadowbrook Musical Arts Center	Portland Portland Augusta Rockport Damariscotta Ogunquit Portland Hampton Beach Gilford	ME ME ME ME ME ME ME NH NH	207.775.5568 207.581.1755 207.626.2405 207.236.2823 207.563.1507 207.646.4777 207.761.1545 603.929.4100 603.293.4700
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face August 2003 • pg.nineteen

The calendar is published monthly here in the print version of Face. Check out our new website (www.facemag.com) and post your own gigs to the online calendar. As always, dates for all listings may change so please contact the venue for confirmation before building an evening around what you read here or online. We do our best to ensure that the listings are accurate but occasionally mistakes creep in due to our having received incorrect information, or to the fact that our bleary-eyed, overworked staff has trouble even seeing the keyboard when trying to beat the always unrealistic deadline. If they send it, it's here. If it's not here, that means that no one sent us the information or it didn't arrive before deadline. (Usually by the 21st of the month.) If you have comments or corrections, please send them to us at mail@facemag.com.

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Mark "Guitar" Miller Summer Schedule '03



- 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 9:30-1
- 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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"I am a Face Magazine fan."

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"Punctuality is the virtue of the bored." —Evelyn Waugh.

STREET TALK CONT'D.

9 AUGUST SATURDAY

ZULU LEPRECHAUNS	afro-celt	St Lawrence Arts	Portland	ME	207.775.5568
JAMES MERENDA'S	music of Mingu	Space	Portland	ME	207.828.5600
MASKED MARVELS	bluegrass	On the mall, downtown	Brunswick	ME	207.373.1777
MAINE ST. CELEBRATES	folk/rock	Jonathan's Restaurant	Ogunquit	ME	207.646.4777
MATT NEWBERG	pop, folk rock	Palace Theater	Manchester	NH	603.668.5588
JONATHAN EDWARDS	folk rock	LL Bean Free Concert Series	Freeport	ME	800.559.0747
JON POUSSETTE-DART	folk rock	Kennebunk Coffeehouse	Kennebunkport	ME	207.229.0212
PRESERVATION HALL	jazz	Blue Hill Fairgrounds	Blue Hill	ME	207.469.6600
JAZZ BAND	singer songwriter	Wells Harbor Park	Portland	ME	207.761.1545
COSY SHERIDAN	singer	Center for Cultural Exchange	Hampton Beach	NH	603.929.4100
FULL CIRCLE SUMMER FAIR	hypnotist	Deertrees Theater	Harrison	ME	207.583.6747
w/ CHRIS & MEREDITH THOMPSON	physical comedy				
DIVINE MAGGIES, more					
THE SHAW BROTHERS					
KEF TIME NORTH					
FRANK SANTOS					
AVNER THE ECCENTRIC					

10 AUGUST SUNDAY

TURKEY HOLLOW	folk	St Lawrence Arts	Portland	ME	207.775.5568
SALTWATER MUSIC FESTIVAL					
ROSEANNE CASH, GE SMITH					
JAMES COTTON, many more	family music fest	Thomas Point Beach	Brunswick	ME	888.757.SALT
FULL CIRCLE SUMMER FAIR	continues	Blue Hill Fairgrounds	Blue Hill	ME	207.469.6600
DOWNEAST BRASS	food, music, fun	The Temple at Ocean Park	Saco	ME	207.934.9068
QUINTET	jazz	International Festival	Calais	ME	207.454.8077
JOHNNY HILAND	guitar wizard, country	Kittery Grange Hall	Kittery	ME	603.692.2529
GOSPEL BRUNCH w/	Gospel, jazz				
FUNKY DIVAS					
GRAND BUFFET w/					
BRADFORD REED					
BRODERICK					
INDIGO GIRLS	celtic, world	Chocolate Church	Portland	ME	207.828.5600
BOSTON POPS	rock, pop	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
	classical	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

11 AUGUST MONDAY

BOB MOULD	alt rock	Space	Portland	ME	207.828.5600
311, O.A.R.	rock	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

12 AUGUST TUESDAY

US MARINE BAND STRING	eclectic	Roundtop Center for the Arts	Damariscotta	ME	207.563.1507
QUARTET	comedy	Jonathan's Restaurant	Ogunquit	ME	207.646.4777
MARK VERSELLI	children's theater	Palace Theater	Manchester	NH	603.668.5588
SLEEPING BEAUTY	country blues	L/A Arts Noonday Concerts	Auburn	ME	800.639.2919
ELIZABETH ROSS	teen pop	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
AARON CARTER					
SERAGO-LONG					
LAKE MUSIC FESTIVAL	classical	Deertrees Theater	Harrison	ME	207.583.6747

13 AUGUST WEDNESDAY

EDITH JONES PROJECT	jazz	St Lawrence Arts	Portland	ME	207.775.5568
DAVID COPPERFIELD	magic	Merrill Auditorium	Portland	ME	207.581.1755
OUTERSPACE BAND	rock, jam	The Old Legion Hall	Deer Isle	ME	207.367.2788
ALLISON KRAUSS &					
UNION STATION	country, bluegrass	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

14 AUGUST THURSDAY

EDITH JONES PROJECT	jazz	St Lawrence Arts	Portland	ME	207.775.5568
BARN BURNING	roots rock	Space	Portland	ME	207.828.5600
JEREMIAH FREED w/					
ROCKTOPUS	rock	State Theater	Portland	ME	207.780.8265
JAMIE LAREDO	violin, classical	Bay Chamber Concerts, Opera House	Rockport	ME	207.236.2823
JORDAN BENISSAN	African percussion	L/A Arts Noonday Concerts	Lewiston	ME	800.639.2919
N.E. BLUEGRASS BAND	bluegrass	River Tree Arts WBACH Free Series	Kennebunkport	ME	207.967.9120
SAW DOCTORS	rock, pop	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
VANITIES	theater, humor	Deertrees Theater	Harrison	ME	207.583.6747

15 AUGUST FRIDAY

AUTUMN RHYTHMS w/	rock, pop	Space	Portland	ME	207.828.5600
SEEKONK	blues, R&B	Chocolate Church	Portland	ME	207.442.8455
ROOMFUL OF BLUES	violin, classical	Bay Chamber Concerts, Opera House	Rockport	ME	207.236.2823
JAMIE LAREDO	singer songwriter	Jonathan's Restaurant	Ogunquit	ME	207.646.4777
PATTY LARKIN	rock	State Theater	Portland	ME	207.780.8265
THE FLAMING LIPS					
DOWNEAST BRASS					
DENNY & ARLO BLUES	variety	Great Falls Balloon Festival	Auburn	ME	207.828.5600
JIMMY CLIFF	reggae	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
DEF LEPPARD	rock	Verizon Wireless Arena	Manchester	NH	603.644.5000
VANITIES	theater, humor	Deertrees Theater	Harrison	ME	207.583.6747
JULIO IGLESIAS	pop, Latin	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

16 AUGUST SATURDAY

MARILYN MANSON	rock	Cumberland County Civic Center	Portland	ME	207.775.3458
PORTSMOUTH BLUES FESTIVAL:					
STEVE GERLACH	blues	Strawberry Bank Museum Grounds	Portsmouth	NH	603.436.2400
GOOSE RIVER JAM	singer songwriter	St Lawrence Arts	Portland	ME	207.775.5568
BLIND ALBERT, SKIP GORMAN,					
KING PIROGI, many more	family music festival	Finntown Road	Waldoboro	ME	207.832.7265
CAPITOL STEPS	political comedy	Merrill Auditorium	Portland	ME	207.581.1755
SPLASHTOWN BASH:					
KINGPIN WRECKING CREW,					
MUSTARD, PAID IN FULL	rock	Funtown/Slashtown	Saco	ME	888.643.6116
LOUDON WAINWRIGHT III	singer songwriter	Jonathan's Restaurant	Ogunquit	ME	207.646.4777
JUMP CITY JAZZ	hangar dance	The Grand Theater	Ellsworth	ME	207.667.9500
ERIC BIBB	acoustic blues	LL Bean Free Concert Series	Freeport	ME	800.559.0747
DAVID MALLETT	folk	Eastport Arts Center	Eastport	ME	207.853.2375
JEFF WARNER	folk	Portland Harbor Museum	Portland	ME	207.799.3862
KATE SCHROCK	singer songwriter	Lincoln Theater	Damariscotta	ME	207.563.3424
ROG & RAY					
FIVE O'CLOCK SHADOW, THE TRAVELERS,					
TOE JAM PUPPET BAND,					
BOB CHAREST BAND, more	variety	Great Falls Balloon Festival	Auburn	ME	207.795.6376
HOBOKENIANS	rock, pop	Mt. Apatite Farm	Hampton Beach	NH	603.929.4100
AIMEE MANN		Hampton Beach Casino Ballroom			
POISON w/					
VOICE NEIL & SKID ROW	rock	Verizon Wireless Arena	Manchester	NH	603.644.5000
NEW BLACK EAGLE					
JAZZ BAND					
ANI DI FRANCO	jazz	Deertrees Theater	Harrison	ME	207.583.6747
	indie pop	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

17 AUGUST SUNDAY

5000 STRINGS OF THE SUN					
THE ESPERS, THE PONYS,					
FURSAXA,					
DREDD FOOLE, more!	rock	St Lawrence Arts	Portland	ME	207.775.5568
TEMPLE CHOIR	choral works	The Temple at Ocean Park	Saco	ME	207.934.9068
MAC MHALE & RADIO GANG,					
JERKS OF GRASS, DAN the MARIONETTE,					
TURKEY HOLLOW, more	variety	Great Falls Balloon Festival	Auburn	ME	207.795.6376
JIM BREUER	comedy	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
50 CENT & SNOOP DOG,					
BUSTA RHYMES, BONE CRUSHER					
AND FABOLOUS					
RAIDERS HOME	rap/hip-hop	Verizon Wireless Arena	Manchester	NH	603.644.5000
COMPANION					
MOM'S HOME COOKIN'	radio broadcast	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700
	folk, bluegrass	Nickels-Sortwell House	Wiscasset	ME	207.384.2454

18 AUGUST MONDAY

DEF LEPPARD	rock	Cumberland County Civic Center	Portland	ME	207.775.3458
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19 AUGUST TUESDAY

MARK VERSELLI	comedy	Jonathan's Restaurant	Ogunquit	ME	207.646.4777
TWIZTID, MARZ, R.O.C.,					
SOCIETY ONE	rap/hip-hop	State Theater	Portland	ME	207.780.8265
FROTUS CAPER	Brit Pop Rock	L/A Arts Noonday Concerts	Auburn	ME	800.639.2919
STEELY DAN	rock	Verizon Wireless Arena	Manchester	NH	603.644.5000
DOWNEAST BRASS	eclectic	Deertrees Theater	Harrison	ME	207.583.6747

20 AUGUST WEDNESDAY

BAKA BEYOND	world fusion	Unity Center for the Performing Arts	Unity	ME	207.948.SHOW
DISTURBED	rock	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

21 AUGUST THURSDAY

MATT NEWBERG	singer/songwriter	St Lawrence Arts	Portland	ME	207.775.5568
JUST FRIENDS	jazz	Lobster Cooker Restaurant, 4-8pm	Freeport	ME	207.773.2923
THE PINERS	country	L/A Arts Noonday Concerts	Lewiston	ME	800.639.2919
BLISTERED FINGERS					
BLUEGRASS FESTIVAL	bluegrass	Silver Spur Riding Club	Sidney	ME	207.873.6539
BRAVE COMBO	Texas polka punk	Center for Cultural Exchange	Portland	ME	207.761.1545
BOB DYLAN & THE WAIFS	folk rock	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

22 AUGUST FRIDAY

JOSIE CONTI & MIDDLE EAST					
BELLY DANCERS	mid-eastern, dance	St Lawrence Arts	Portland	ME	207.775.5568
REV. HORTON HEAT	rock, rockabilly	Asylum	Portland	ME	207.772.8274
ENTRAIN	folk, rock, worldbeat	Palace Theater	Manchester	NH	603.668.5588
NATIONAL FOLK FESTIVAL	folk	Downtown Bangor - free!	Bangor	ME	800.91.MOOSE
BLISTERED FINGERS					
BLUEGRASS FESTIVAL	bluegrass	Silver Spur Riding Club	Sidney	ME	207.873.6539
MAMADOU DIABATE	W. African/Gambian	Center for Cultural Exchange	Portland	ME	207.761.1545
WAYNE BRADY	comedy	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
CROSBY STILLS & NASH	folk rock	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

23 AUGUST SATURDAY

JOSIE CONTI & MIDDLE EAST					
BELLY DANCERS	mid-eastern, dance	St Lawrence Arts	Portland	ME	207.775.5568
LOCAL FEST: DJ UNITY,					
MYKE BILLINGS, THE NAPPER					
TANDIES, GREEN/BOSSE	rock and more	Union St. Brick Church	Bangor	ME	207.478.2680
ZANDER	rock	Mousam Lake	Camden	ME	207.236.8448
RICHIE HAVENS	folk, more	Camden Opera House	Freeport	ME	800.559.0747
SUZANNE VEGA	singer songwriter	LL Bean Free Concert Series	Bangor	ME	800.91.MOOSE
NATIONAL FOLK FESTIVAL	folk	Downtown Bangor - free!			
BLISTERED FINGERS					
BLUEGRASS FESTIVAL	bluegrass	Silver Spur Riding Club	Sidney	ME	207.873.6539
SOUTHSIDE JOHNNY &					
THE ASBURY JUKES	rock & roll, R&B	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
MEATLOAF	rock	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700
YANKEE SOUL REVUE	contra dance	Simonton Corners Community Hall	Rockport	ME	207.785.2885

24 AUGUST SUNDAY

NATIONAL FOLK FESTIVAL	folk	Downtown Bangor - free!	Bangor	ME	800.91.MOOSE
BLISTERED FINGERS					
BLUEGRASS FESTIVAL	bluegrass	Silver Spur Riding Club	Sidney	ME	207.873.6539
THE ANGEL BAND	Irish	The Temple at Ocean Park	Saco	ME	207.934.9068
SALIVA	rock	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100

25 AUGUST MONDAY

GOO GOO DOLLS	rock	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
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26 AUGUST TUESDAY

MARK VERSELLI	comedy	Jonathan's Restaurant	Ogunquit	ME	207.646.4777
CASCO BAY TUMMLERS	clown	L/A Arts Noonday Concerts	Auburn	ME	800.639.2919
JULIE GOELL					
OPENING NIGHT CARMEN	theater, humor	Deertrees Theater	Harrison	ME	207.583.6747
ALAN JACKSON	country	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

28 AUGUST THURSDAY

JERKS OF GRASS	bluegrass	L/A Arts Noonday Concerts	Lewiston	ME	800.639.2919
PLATTERS, DRIFTERS,					
COASTERS	Motown	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
MELISSA ETHERIDGE	pop, rock	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

29 AUGUST FRIDAY

LOS FEDERALES	folk rock	St Lawrence Arts	Portland	ME	207.775.5568
TOM RUSH	folk	Jonathan's Restaurant	Ogunquit	ME	207.646.4777
MAINE WOMEN'S					
BALKAN CHOIR, BAR HARBOR					
FOLK CORCHESTRA,					
SVIATA DUMA	Balkan music/dance	Hammond Hall	Winter Harbor	ME	207.963.7670
BRUBECK BROS.	jazz	Bay Chamber Concerts, Opera House	Rockport	ME	207.236.2823
ROBERT CRAY BAND	blues	State Theater	Portland	ME	207.780.8265
MARSHALL CRENSHAW	rock, eclectic	Brewer Middle School	Brewer	ME	207.989.8640
EMBER SWIFT	acoustic punk	Unity Center for the Performing Arts	Unity	ME	207.948.SHOW
KENNY LOGGINS,					
DARRYL HALL &					
JOHN OATES	rock, pop	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700

30 AUGUST SATURDAY

BILL HALEY'S	'50s rock 'n' roll	LL Bean Free Concert Series	Freeport	ME	800.559.0747
ORIGINAL COMETS					

31 AUGUST SUNDAY

NATHAN &	zydeco	LL Bean Free Concert Series	Freeport	ME	800.559.0747
THE ZYDECO CHA-CHAS	comedy	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
DAVE CHAPPELLE					
DOWNEAST BARBERSHOP	barbershop	Deertrees Theater	Harrison	ME	207.583.6747
CHORUS					
BROOKS & DUNN w/	country	Meadowbrook Musical Arts Center	Gilford	NH	603.293.4700
SAWYER BROWN					

1 AUGUST FRIDAY

A22 - Referees (Old Orchard)
Babaloo - Asylum (Portland)
Divine Magges - Donohue's (Bar Harbor)
Emilia Dahlin - In My Back Yard (Yarmouth)
Boombazi - Free St. Taverna (Portland)
Jim Sim Live Music - Mark Antony's (Wiscasset)
Pam Baker - Sully's (Winthrop)
Blind Sight - Old Port Tavern (Portland)
Babaloo - Asylum (Portland)
Koptez - Jones Landing (Peak's Island)
Mitch Alden - Post Office Park (12:00) (Portland)
Mark Miller - Depot (Gardiner)

2 AUGUST SATURDAY

A22 - Referees (Old Orchard)
Desperate Avikadoz - Bull Feeney's (Portland)
Momi's Home Cooking - Common Road Café (Kennebunk)
Les & Joe (4:00) - Inn on the Blues (York)
Evan Goodrow (9:00) - Inn on the Blues (York)
Don Campbell - Deertrees Theatres (Harrison)
Scream - Free St. Taverna (Portland)
The Grumps - Marcia's (York)
Jim Sim Live Music - Mark Antony's (Wiscasset)
Blind Sight - Old Port Tavern (Portland)
Summer Beach Party - Loose Moose (Gray)
Dirry McCurdy - Cellar Door (Auburn)

3 AUGUST SUNDAY

Shane Kinney's Comedy Showcase - Comedy Connection (Portland)
Michael Pickett - Big Kahuna Café (Bridgton)
Open-Mic w Tyler from Sly-Chi - Free St. Taverna (Portland)
Just Friends - Lobster Cooker (Freeport)
Reggae Party/Music Vibes - Inn on the Blues - (York)

4 AUGUST MONDAY

Anni Clark - Slaters (Halliwell)
Bill Shimamura - Big Kahuna Café (Bridgton)
Hip-Hop with BoonDox - Free St. Taverna (Portland)
5 AUGUST TUESDAY
Anni Clark - Lake Pemaquid Campground (Damariscotta)
Jonathan Sarty & The White Mtn. Boys - Big Kahuna Café (Bridgton)
Riddim & Roots, spun Reggae w DJ J.Eofferson - Free St. Taverna (Portland)
Pam Baker - Inn on the Blues (York)

6 AUGUST WEDNESDAY

Michael Pickett - Inn on the Blues - (York)
Joel Cage - Big Kahuna Café (Bridgton)
Mark Griffin - Rogue River Café - (Damariscotta)
The Chadbourne Bros. - Free St. Taverna (Portland)
Just Friends - Sully's (Portland)

7 AUGUST THURSDAY

Divine Magges - Dip Net (Port Clyde)
Emilia Dahlin - Conundrum (Freeport)
Green/Bosse - Free St. Taverna (Portland)
Arlie West - Inn on the Blues - (York)

8 AUGUST FRIDAY

A22 - Clyde's Pub (S. Portland)
Audioblack, Changing Skin, God Damage - Asylum (Portland)
Bailey's Mistake - Bull Feeney's (Portland)
Beau's Mistake - Bull Feeney's (Portland)
Mar Tinglewood - Big Kahuna Café (Bridgton)
The Spoon - Free St. Taverna (Portland)
The Grumps - Bray's Brew Pub (Naples)
Jim Sim Live Music - Mark Antony's (Wiscasset)
Don Campbell - Skowhegan Fair (Skowhegan)
Lust Kings/King Memphis - Free St. Taverna (Portland)
KROME - Old Port Tavern (Portland)
Audioblack - Asylum (Portland)
Endicide, Unscarred - The Gold Mine (Portland)
Living Large - Jonathan Michael's (Limerick)
Koptez - Jones Landing (Peak's Island)
Joe Ayer - Post Office Park (12:00) (Portland)
Mark Miller - Waterfront (Bangor)

9 AUGUST SATURDAY

A22 - Clyde's Pub (S. Portland)
Bailey's Mistake - Bull Feeney's (Portland)
Divine Magges - Full Circle Fair (Blue Hill)
The Quays - Free St. Taverna (Portland)

1 AUGUST FRIDAY

Groove Cats - Dolphin Striker (Portsmouth)
The Grumps - Old Mill Tavern (Episom)
Mr. Vertigo - Muddy River (Portsmouth)
Rhythm Method - Quigley's (Portsmouth)

2 AUGUST SATURDAY

Lex and Joe - Dolphin Striker (Portsmouth)
Scott Kirby - Muddy River (Portsmouth)

3 AUGUST SUNDAY

Ken Bonfield - Dolphin Striker (Portsmouth)

4 AUGUST MONDAY

DCM - Rye Airfield (Rye)
Dave Gerard - Dolphin Striker (Portsmouth)

5 AUGUST TUESDAY

Jim Gallant - Dolphin Striker (Portsmouth)

6 AUGUST WEDNESDAY

Emilia Dahlin - Portsmouth Gaslight Co. (Portsmouth)

7 AUGUST THURSDAY

Anni Clark - NH Craftsmen's Fair (Newbury)
JUMBO! Electronic - Muddy River (Portsmouth)



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: (mail@ecemag.com) or mail: (po box 336, Bar Harbor, 04609) and we'll include you in the next issue.

MAINE

Jim Sim Live Music - Mark Antony's (Wiscasset)
Nealley's Corner - Greenbush Youth Fest (Greenbush)
Shanna & the Hawk - Bramhall Pub (Portland)
Joel Cage (4:00) - Inn on the Blues - (York)
Chris Fitz (9:00) - Inn on the Blues - (York)
Zoe's Choice - Old Port Tavern (Portland)
The Breeze - Bird and Toucan (Lewiston)
Rod Piazza & the Mighty Flyers - Loose Moose (Gray)
Unscarred - Bridgton Comm. Ctr. (Bridgton)
Living Large - Jonathan Michael's (Limerick)
Mark Miller - King Eider's (Damariscotta)

10 AUGUST SUNDAY

Shane Kinney's Comedy Showcase - Comedy Connection (Portland)

Emilia Dahlin - 100 Congress (Portland)

Open-Mic w Tyler from Sly-Chi - Free St. Taverna (Portland)

Jonathan Sarty & The White Mtn. Boys - Big Kahuna Café (Bridgton)

Reggae Party/Music Vibes - Inn on the Blues - (York)

11 AUGUST MONDAY

Bill Shimamura - Big Kahuna Café (Bridgton)

Hip-Hop with BoonDox - Free St. Taverna (Portland)

The Grumps - Pier Patio (OOB)

12 AUGUST TUESDAY

Anni Clark - Skowhegan State Fair (Skowhegan)

Jonathan Sarty & The White Mtn. Boys - Big Kahuna Café (Bridgton)

Charlie Strater - Inn on the Blues - (York)

Riddim & Roots, spun Reggae w DJ J.Eofferson - Free St. Taverna (Portland)

Pam Baker - Inn on the Blues (York)

Michael Pickett - Inn on the Blues - (York)

Joel Cage - Big Kahuna Café (Bridgton)

Mark Griffin - Rogue River Café - (Damariscotta)

The Chadbourne Bros. - Free St. Taverna (Portland)

Just Friends - Sully's (Portland)

Divine Magges - Dip Net (Port Clyde)

Emilia Dahlin - Conundrum (Freeport)

Green/Bosse - Free St. Taverna (Portland)

Arlie West - Inn on the Blues - (York)

8 AUGUST FRIDAY

A22 - Clyde's Pub (S. Portland)

Audioblack, Changing Skin, God Damage - Asylum (Portland)

Bailey's Mistake - Bull Feeney's (Portland)

Beau's Mistake - Bull Feeney's (Portland)

Mar Tinglewood - Big Kahuna Café (Bridgton)

The Spoon - Free St. Taverna (Portland)

The Grumps - Bray's Brew Pub (Naples)

Jim Sim Live Music - Mark Antony's (Wiscasset)

Don Campbell - Skowhegan Fair (Skowhegan)

Lust Kings/King Memphis - Free St. Taverna (Portland)

KROME - Old Port Tavern (Portland)

Audioblack - Asylum (Portland)

Endicide, Unscarred - The Gold Mine (Portland)

Living Large - Jonathan Michael's (Limerick)

Koptez - Jones Landing (Peak's Island)

Joe Ayer - Post Office Park (12:00) (Portland)

Mark Miller - Waterfront (Bangor)

9 AUGUST SATURDAY

A22 - Clyde's Pub (S. Portland)

Bailey's Mistake - Bull Feeney's (Portland)

Divine Magges - Full Circle Fair (Blue Hill)

The Quays - Free St. Taverna (Portland)

1 AUGUST FRIDAY

Groove Cats - Dolphin Striker (Portsmouth)

The Grumps - Old Mill Tavern (Episom)

Mr. Vertigo - Muddy River (Portsmouth)

Rhythm Method - Quigley's (Portsmouth)

2 AUGUST SATURDAY

Lex and Joe - Dolphin Striker (Portsmouth)

Scott Kirby - Muddy River (Portsmouth)

3 AUGUST SUNDAY

Ken Bonfield - Dolphin Striker (Portsmouth)

4 AUGUST MONDAY

DCM - Rye Airfield (Rye)

Dave Gerard - Dolphin Striker (Portsmouth)

5 AUGUST TUESDAY

Jim Gallant - Dolphin Striker (Portsmouth)

Emilia Dahlin - Portsmouth Gaslight Co. (Portsmouth)

6 AUGUST WEDNESDAY

Emilia Dahlin - Portsmouth Gaslight Co. (Portsmouth)

7 AUGUST THURSDAY

Anni Clark - NH Craftsmen's Fair (Newbury)

JUMBO! Electronic - Muddy River (Portsmouth)

Backlash - Clyde's Pub (S. Portland)

16 AUGUST SATURDAY

A22 - Hootenannies (Sanford)

Emilia Dahlin (4:00) - Inn on the Blues (York)

Farwall Jack (9:00) - Inn on the Blues (York)

Rebecca Hall - Rogue River Café - (Damariscotta)

The Grumps - Sea Dog (Topsham)

Jim Sim Live Music - Mark Antony's (Wiscasset)

Stric 9 - Old Port Tavern (Portland)

Dirry McCurdy - Balloon Fest (Auburn)

Backlash - Clyde's Pub (S. Portland)

17 AUGUST SUNDAY

Shane Kinney's Comedy Showcase - Comedy Connection (Portland)

Open-Mic w Tyler from Sly-Chi - Free St. Taverna (Portland)

Jonathan Sarty & The White Mtn. Boys - Big Kahuna Café (Bridgton)

18 AUGUST MONDAY

Bill Shimamura - Big Kahuna Café (Bridgton)

Hip-Hop with BoonDox - Free St. Taverna (Portland)

The Grumps - Pier Patio (OOB)

12 AUGUST TUESDAY

Anni Clark - Skowhegan State Fair (Skowhegan)

Jonathan Sarty & The White Mtn. Boys - Big Kahuna Café (Bridgton)

Charlie Strater - Inn on the Blues - (York)

Riddim & Roots, spun Reggae w DJ J.Eofferson - Free St. Taverna (Portland)

Pam Baker - Inn on the Blues (York)

Michael Pickett - Inn on the Blues - (York)

Joel Cage - Big Kahuna Café (Bridgton)

Mark Griffin - Rogue River Café - (Damariscotta)

The Chadbourne Bros. - Free St. Taverna (Portland)

Just Friends - Sully's (Portland)

Divine Magges - Dip Net (Port Clyde)

Emilia Dahlin - Conundrum (Freeport)

Green/Bosse - Free St. Taverna (Portland)

Arlie West - Inn on the Blues - (York)

8 AUGUST FRIDAY

A22 - Clyde's Pub (S. Portland)

Audioblack, Changing Skin, God Damage - Asylum (Portland)

Bailey's Mistake - Bull Feeney's (Portland)

Beau's Mistake - Bull Feeney's (Portland)

Mar Tinglewood - Big Kahuna Café (Bridgton)

The Spoon - Free St. Taverna (Portland)

The Grumps - Bray's Brew Pub (Naples)

Jim Sim Live Music - Mark Antony's (Wiscasset)

Don Campbell - Skowhegan Fair (Skowhegan)

Lust Kings/King Memphis - Free St. Taverna (Portland)

KROME - Old Port Tavern (Portland)

Audioblack - Asylum (Portland)

Endicide, Unscarred - The Gold Mine (Portland)

Living Large - Jonathan Michael's (Limerick)

Koptez - Jones Landing (Peak's Island)

Joe Ayer - Post Office Park (12:00) (Portland)

Mark Miller - Waterfront (Bangor)

9 AUGUST SATURDAY

A22 - Clyde's Pub (S. Portland)

Bailey's Mistake - Bull Feeney's (Portland)

Divine Magges - Full Circle Fair (Blue Hill)

The Quays - Free St. Taverna (Portland)

1 AUGUST FRIDAY

Groove Cats - Dolphin Striker (Portsmouth)

The Grumps - Old Mill Tavern (Episom)

Mr. Vertigo - Muddy River (Portsmouth)

Rhythm Method - Quigley's (Portsmouth)

2 AUGUST SATURDAY

Lex and Joe - Dolphin Striker (Portsmouth)

Scott Kirby - Muddy River (Portsmouth)

3 AUGUST SUNDAY

Ken Bonfield - Dolphin Striker (Portsmouth)

4 AUGUST MONDAY

DCM - Rye Airfield (Rye)

Dave Gerard - Dolphin Striker (Portsmouth)

5 AUGUST TUESDAY

Jim Gallant - Dolphin Striker (Portsmouth)

Emilia Dahlin - Portsmouth Gaslight Co. (Portsmouth)

6 AUGUST WEDNESDAY

Emilia Dahlin - Portsmouth Gaslight Co. (Portsmouth)

7 AUGUST THURSDAY

Anni Clark - NH Craftsmen's Fair (Newbury)

JUMBO! Electronic - Muddy River (Portsmouth)

Mark Miller - Lakeside (Harrison)

23 AUGUST SATURDAY

A22 - Jonathan Michaels (Limerick)
Splittin' Hairs - Bull Feeney's (Portland)
Desperate Avikadoz - Bull Feeney's (Portland)
Divine Magges - 15 Minute Performance Fest (Belfast)
Frank Morry Band - Big Kahuna Café (Bridgton)
Don Campbell - Bayley's Campground (Scarborough)
Tripolar - Free St. Taverna (Portland)
Green/Bosse - Benjamin's Tavern Kitchen (Bangor)
The Grumps - Pier Patio (1:00) (OOB)
The Grumps - Mainly Brews (9:00) (Waterville)
Jim Sim Live Music - Mark Antony's (Wiscasset)
Nealley's Corner - Long Creek Youth Development Ctr. (S. Portland)

Pam Baker - Portland Eagles (Portland)

Blues Punks(4:00) - Inn on the Blues - (York)

Nicole Nelson Band (9:00) - Inn on the Blues - (York)

Sly-Chi - Old Port Tavern (Portland)

Grand Unified Theory - CJ's (Lewiston)

24 AUGUST SUNDAY

Shane Kinney's Comedy Showcase - Comedy Connection (Portland)

Emilia Dahlin - 100 Congress (Portland)

Open-Mic w Tyler from Sly-Chi - Free St. Taverna (Portland)

Reggae Party/Danny Tucker - Inn on the Blues - (York)

Dirry McCurdy - Krazy Klam (OOB)

Backlash - Clyde's Pub (S. Portland)

25 AUGUST MONDAY

Bill Shimamura - Big Kahuna Café (Bridgton)

Hip-Hop with BoonDox - Free St. Taverna (Portland)

26 AUGUST TUESDAY

Jonathan Sarty & The White Mtn. Boys - Big Kahuna Café (Bridgton)

Emilia Dahlin - Inn on the Blues (York)

Riddim & Roots, spun Reggae w DJ J.Eofferson - Free St. Taverna (Portland)

27 AUGUST WEDNESDAY

Joel Cage - Big Kahuna Café (Bridgton)

Joyce Andersen - Inn on the Blues (York)

Lynn Deever - Rogue River Café - (Damariscotta)

Mark Miller - Sully's (Winthrop)

28 AUGUST THURSDAY

Green/Bosse - Free St. Taverna (Portland)

30 AUGUST SATURDAY

A22 - Portland Eagles (Portland)

Jack Hardy - Big Kahuna Café (Bridgton)

Laurie Gelman - Rogue River Café - (Damariscotta)

Concentric - Free St. Taverna (Portland)

Jim Sim Live Music - Mark Antony's (Wiscasset)

Emilia Dahlin - Inn on the Blues - (York)

Arlo West Band (9:00) - Inn on the Blues - (York)

Mutha Mysake - Old Port Tavern (Portland)

Living Large - Clyde's Pub (S. Portland)

KD Bell - Inn on the Blues - (York)

Sly-Chi - Old Port Tavern (Portland)

Rev. Horton Heat - Asylum (Portland)

Endicide - Skydrive NE (Lebanon)

Living Large - The Gold Mine (Portland)

Dirry McCurdy - Rick's Café (Naples)

Koptez - Jones Landing (Peak's Island)

Jeremy Cameron - Post Office Park (12:00) (Portland)

22 AUGUST FRIDAY

Cheshire Grin
Carmen Verandah, Bar Harbor
June 21, 2003

Bar Harbor, a town famous for its tourism and National Park, is also, not withstanding recent noise ordinance issues, well known for its abundance of bars and the presence of a potent nightlife. Doves of youthful bar-goers consistently party well into the night, enjoying their summer freedom. One thing that has been missing from this atmosphere though has been a local band that can mimic the type of energy and excitement that is prevalent in the young audience. However, the wait for that band might be nearing an end.

Cheshire Grin played to a packed house at Carmen Verandah's on Saturday, June 21, and the reaction from the crowd proved that the town has finally found the band it's looking for. The band, a combination of funk, jazz, and hip-hop, had already achieved a devout local following by being a constant presence in a variety of venues around town, and their performance at Carmen Verandah proved that their popularity will only continue to grow. The leader of the group, Tyler Johnson, a.k.a. Mr. Blue, commanded the attention of the audience immediately with his powerful presence, capturing and leading the crowd with his deep, smooth hip-hop delivery and raw vocal talent. Backed by guitarist James Cook, keyboardist Josh Moorse, drummer Andrew Clifford, and bassist Stu Mahan, the band transitioned seamlessly from funk-laden, bouncy beats, to mellow rootsy Reggae tunes, at times molding one musical style into another.

Cheshire Grin's deep musical repertoire was at its strongest with Mr. Blue in command. The vocalist popped out tight lyrical verses, while being complemented perfectly by the band's funkish-jazz backing rhythm. At times Moorse would join Mr. Blue in vocals, matching the MC verse for verse in an excellent interplay of rock style droning and booming hip-hop. The myriad of musical genres was a perfect example of what makes Cheshire Grin so unique, and so popular. Convention is an afterthought in the band, there is no musical category that could summarize them adequately other than the style they display so artfully—freestyle. Over half of the performance was ad-libbed material, as each member of the group contributed his individual flair to the act. Cook delivered perfectly on the guitar. His solos were more whistling than screaming, putting out a smooth, sharp sound indicative of the band's

overall vibe. Moorse, when given the opportunity to experiment, also kept his performance tight and in sync with the group's persona, stepping up the energy and the beat when being backed by funk tracks, and slowing the speed back down when the band slipped back into jazzy tunes. Clifford was an anchor on drums, supplying the ultimate rhythm section, also providing the impetus to slow things down or speed them up with his acute timing.

However, the star of the night was Mr. Blue. When the MC stepped to the mic and began his freestyle onslaught, the crowd was immediately energized, bouncing off the walls, making the cramped dance floor a bevy of bouncing bodies. Half of the crowd excitement seemed to come from the energy he generated with his delivery and performance, and the other half came from amazement at the MC's vocal skill. Picking friends from the audience, Johnson would take off on epic freestyle binges, rapping about everything from the person's clothes, to their job, to their relationship with him. Not only did he go off like this on about ten different people, but he also kept his rhymes on point and never swayed from his beat. That aspect was just a sampling of his skills, as he proved time and time again throughout the night that he could spit out a steady appetite of verses on cue. The passion and energy behind Mr. Blue's routine was the backbone for Cheshire Grin's inspiring performance.

The town of Bar Harbor features an eclectic mix of local middle class kids, visiting tourists, and affluent summer residents. When all get together the results can be fairly unusual. Perhaps that's why a band needs to be as diverse, equally eclectic, and talented as Cheshire Grin to be truly accepted and appreciated.

—Will Reisman

**Freestyling isn't just
battling, it's what's going
ON right now and what's
going through your mind, it
can't be preconceived.**

**Five Quick Questions for Cheshire
Grin's Tyler Johnson, a.k.a "Mr Blue."**

Interview by Will Reisman

Q: How did the band meet?

A: A couple of summers ago James and Josh (the original members of Cheshire Grin) were playing in a bar, and they invited me to come up on stage with them and freestyle. They had heard about me from my gigs in Portland and they knew I could rap. After that show we started experimenting with hip-hop and funk throughout the summer, and after that we decided to continue playing together.

Q: Can you describe the musical style of the band?

A: We're a hybrid of underground hip-hop vocals with elements of jazz, funk, Reggae and a touch of rock 'n' roll. What we're striving for is hip-hop, but everything materializes from something.

Q: What is going through your head when you're freestyling?

A: A lot of it has to do with crowd energy, I see a lot of people I know—I can do a good job of shouting people without compromising myself. Freestyling isn't just battling, it's what's going on right now and what's going through your mind, it can't be preconceived.

Q: What's the story behind the song "Lobster Mobster?"

A: When I was younger this lobster man told me he would attach a grenade to his trap so if I tried to haul it my hand would blow up. I thought that was hilarious. It struck me how serious these guys took their profession. That's where the lobster mobster thing comes from. I've seen all sorts of shit go down growing up here. It's the Lobster Trap Rap.

Q: What's next for Cheshire Grin?

A: Recording. We've had some leads in NYC, our main goal is translating what we have live into the studio. We're just tapping into what we can do, if we can get a super polished version of our live stuff on tape it would be sick.

Guster
On the Patio at WCYY, Portland
June 25, 2003

Interview and photograph by Jennifer Kearns

Guster is: Ryan Miller, lead vocalist and guitarist
Adam Gardner, guitar and sweet backing vocals
And Brian Rosenworcel, percussionist/drummer

The evening was hot. Lead singer, Ryan Miller was so hot he took off his pants and hung them over the edge of the patio to taunt the fans below. "So what happens if his pants fall off?" I asked their tour manager Mike "Pasty" Cocoran. "Well, that's what I'm worried about," he said. Ryan's pants did not drop off the edge to the fans but he did decide to moon the crowd gathered on the patio above. Interesting goings-on in Portland on the patio that evening.

Guster played 10 songs that were immensely popular with the fans below. Everyone sang along to their favorite song and a great number of the fans had evidently picked up the new CD, *Keep It Together* the day before and seemed to know the new stuff too. Much to the glee of the band.

The crowd was crammed into Monument Square and they were ready to welcome Guster, who had not been in Portland since their appearance at the State Theatre in December. The day before, June 24th, had been the release date of *Keep It Together*, four years after their last CD. There was a crazy show in Boston and it was the biggest show they had ever played in their entire lives. I spoke to Brian, drummer/percussionist extraordinaire, about the long delay between albums and the reasons why.

"What a good question," he said. And he proceeded to tell of the many happenings in the band's world. "We tried to sit down and write the next record and it was like we just weren't inspired to write another album. Ryan started learning bass. I picked up some sticks and stuff. We were playing around with string arrangements and piano, all the things that had never been on our other albums. All of that factored into the time continuum. Put that together with our label going out of business while we were recording and Adam getting married. The next thing we knew it was 3+ years later."

LevelHed
"Liberty Festival" Lewiston
July 4th, 2003

Patriotism means more to us since 9/11. I remember that day, and those horrible ensuing days where the scope of the crime developed. I saw my fellow citizens as other Americans, instead of jerks in traffic. We were all in this together regardless of race, religion, or national origin. That day changed what it means to be a free American forever. As a result patriotic holidays seem to mean more to me, the 4th of July celebration included. It is a family affair and a patriotic event to share with fellow Americans.

In truth I was there to celebrate the birthday of our nation and to snag a good viewing spot for the fireworks display, but a band caught my eye: "LevelHed." Their all-original set was truly a breath of fresh air. Their flag waving, big-assed, star spangled, hat wearing, hometown approach was a welcome sight. They opened with a rocker called: "America Rocks" which left no doubt of their patriotism, and grooved with reckless abandon. Other tunes addressed issues such as child abuse ("Deceiver"), "Freedom (I Wanna Be Free)," as well as two more patriotic tunes: "Tyranny Must Die" and "The Spirit of America." I thoroughly enjoyed their well-written set. Where has this band been?

Upon visiting their website, I discovered that they have opened for L.A. Guns, Jack Russell of Great White, and 6iggy, and have been together for 2 years. Their all-original approach reduces their options for club work, but they are obviously dedicated and enthusiastic about their craft. I found them to be a



photo: Glen Davis
www.levelhed.com

welcome departure from the bevy of cloned cover bands out there spewing out overplayed radio tunes. The 97+ degree heat may have driven many listeners to the shores of their favorite lake but the folks who braved the heat enjoyed a good show. I have always thought that it is truly too bad that people don't support original music more than they do.

It also struck me that they used three

Brian, an incredibly talented percussionist, elaborated on moving from playing everything by hand to adding a drum kit to his ensemble.

"Well, I definitely am adjusting because you have to play with all four limbs. I was used to just playing with two limbs. It is something that I am really excited about doing. Just a whole new way of approaching grooves and songs. Yeah, I became pretty obsessed with the snare drum. I love it!"

Hailing from Massachusetts, Ryan, Brian and Adam attended Tufts University in Boston. They formed Guster when they were 18 years old and spent 8 years in Somerville. They do consider themselves a Boston band. "We're actually based out of our bus but we leave our things in New York City." They plan to be on the road for two years. "It's part of the territory," says Brian.

Is it hard being a three-piece band? Do you ever feel like it would be nice to have another person in the fold?

"As a matter of fact we just added a fourth person. Our friend Joe Pisapia is coming along on tour. He is a 'heck of a banjo player.' *Keep It Together* involved a lot of overdubs and eccentric elements like the banjo, extra guitars and bass. Joe co-wrote a song with us on the CD, 'Jesus on the Radio.'"

Recently, they spent some time in Amsterdam to shoot the video for their single, "Amsterdam" which was a late addition to the CD. "They put me in a 14 foot inflatable cowboy suit and let me wreak havoc on the red light district while the cameras rolled. It is a really silly video which MTV probably won't play."

Keep It Together is an album "about the sonic textures and landscapes.... Over time the album really grows. It's a creeper," says Brian. At the end of the show, Ryan gathered up his pants while Brian had his hands in what looked like a part of an icemaker from the Citadel fridge. After playing most of the drums with enthusiasm and stamina he has to get some relief to his aching fingers. Is it like this after every show I ask? "Yes," he says as he munches on a slice of pizza. Ah the perils of the life of a rock star!



Adam, Brian & Ryan aka Guster



APPEARING...

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August 8th



August 9th

ZOE'S CHOICE
with The Roadies

August 15th & 16th



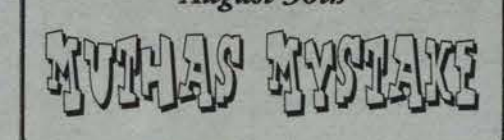
August 22nd & 23rd



August 29th



August 30th



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**Matt Newberg/
The Hurricanes**
Free Street Taverna, Portland
June 21, 2003

Matt Newberg debuted with his new band, The Hurricanes, last month at the Free Street Taverna. Portland music fans know Newberg primarily as a folk singer, but with The Hurricanes he has transformed his narrative-driven songs into high-energy roots rock. Fronting his former band, Maybe Utah, Newberg sometimes seemed reserved, if not shy, but he now seems poised to break out as an undeniable presence onstage.

The new vitality is perhaps due to the remarkable work of The Hurricanes' electric guitarist, Gregg Hoover, who is arguably one of the best sidemen working in Maine. Having such a melodic go-to relieves Newberg of much performance responsibility, and he clearly relished the opportunity to

step away from the mic and enjoy Hoover's artistry.

Newberg's songs also benefited from the addition of Hoover's guitar and backing vocals, which made possible arrangements similar to those on Newberg's latest CD, *For a Five*.

Hoover and Hurricane's drummer, Darren Thiboutot, honed their skills touring with blues legend Eddie Kirkland and recording on the Telarc label for albums such as the Grammy-nominated *Preachin' the Blues: The Music of Mississippi Fred McDowell*. With former Wild Oats bassist, Justin Holmes, they provided steady support for Newberg's tenor melodies and instrumental work on both acoustic and slide guitar, as well as mandolin and harmonica.

Taking into account the effort Newberg clearly put into arranging for the new band, ballads were conspicuously absent from both of his hour-and-a-half sets, which were heavy on mid-tempo numbers. The lighthearted

tone of these songs were deceptive, though, as the lyrics were often serious and would have worked well as slower ballads, giving Newberg the chance to offer a more intimate and approachable performance for the small but appreciative crowd.

That said, Newberg and The Hurricanes hit their stride best with upbeat tunes like the title number from *For a Five*, a New Orleans-styled romp that released Thiboutot from his strict on-the-one-and-three drumming. Similarly, the strength of country-tinged songs like "Alive," "Whiskey," and "I Drive a Ford" made me wonder if Newberg will perhaps trade in his folk credentials someday to become a full-time country rocker.

Lyrics like "we're all caught in the drift" might be well-served by a few steel guitar licks. And a sharp set of duds (cowboy hat optional) might be all Newberg needs to unite the country-music audience with the surfer-and-granola crowd, much like Willie

Nelson brought together country and hippie.

One senses though, that Newberg, dressed in baggy jeans, t-shirt and Puma's, is reluctant to couch his lyrics, which carry strong country/rural sentiments, in arrangements that would place him squarely in the country genre—truly America's pop music. But Newberg's carefully observed songs would help create a balance in that genre, which is currently overrun by flag-waving jingoism.

Perhaps a clearer sense of the direction in which Newberg hopes to steer can be taken from his musical influences. Mixed in amongst almost three hours of original tunes were only four covers. One each by Neil Young, Bruce Springsteen, John Mellencamp and the alternative country-rock band Uncle Tupelo. Genre aside, Matt Newberg and The Hurricanes, purveyors of some of Maine's best original music, will continue to attract larger and larger audiences.

—Bart King

"For every human problem, there is a neat, simple solution; and it is always wrong" —H. L. Mencken

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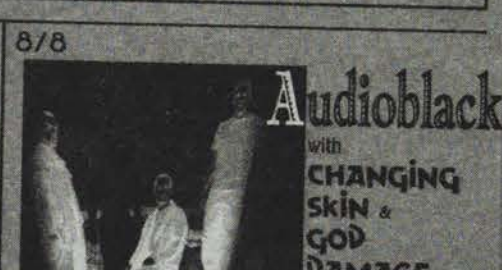
Every Friday:

Cyberia - Goth/Industrial w/ Dehuman8 & DJ Stranger

9:00 pm doors/no cover/21+



8/1
21+ / Doors 8pm / 87



8/8
21+ / Doors 8pm / 85



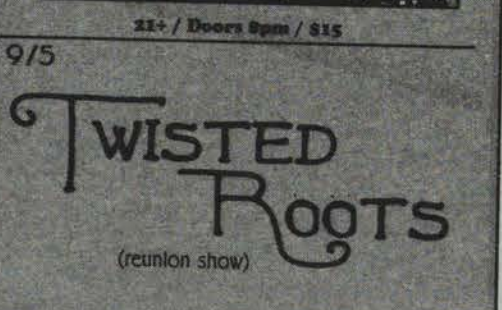
8/15
21+ / Doors 8pm / 97



8/22
21+ / Doors 8pm / 815



9/4
21+ / Doors 8pm / 820



9/5
21+ / Doors 8pm / 97

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Gillian Welch and David Rawlings State Theater, Portland July 2, 2003

The fly on the wall at Nashville's Woodland Studios knew more than I did before Gillian Welch and David Rawlings played the State Theater on July 2. Ryan Adams recorded *Heartbreaker* in Woodland Studios' Room A, with Ms. Welch and Mr. Rawlings on bass, banjos, and guitars. After a two set, two encore Wednesday night show, *Heartbreaker* sounds like a collaboration, and Ms. Welch and Mr. Rawlings a one-bill Louisiana Hayride.

Time (the Revelator) and *Heartbreaker* are the two great albums of the last five years. Mr. Rawlings and Ms. Welch appeared to thunderous applause—clearly it's Saturday night here in Portland, she said—but after the opening "Look at Miss Ohio," sultry and blue, all was not well in the airless State Theater. Half the crowd sat and heckled the half that stood through the first half dozen songs. But music is for dancing, even if no one did, and the hecklers—all of them old—forgot that.

Ms. Welch and Mr. Rawlings, comfortable and easy craftsmen, played on, every bit the old time circuit musicians they admire. "Elvis Presley Blues" swaggered sad, a gentle distillation of Peter Guralnick's fine biographies. "I Want to Sing that Rock and Roll" was electric, and by "My Morphine" the sweltering heat made it all a midsummer night in rural Tennessee, dim lights on stage and all of us there but the crickets. She is the older sister a southern girl looks up to, bony and long in a black tank top and cowboy boots, and Mr. Rawlings the teenager who grew his hair out and fell in love with her.

The first set included a new song with a nice line—"throw me a rope on the rolling tide"—and ended with a fast "Red Clay

Halo." Four songs into the second set Ms. Welch plugged Prince's Hot Chicken Shack in Nashville. "One Monkey," she said, was inspired in line waiting for an absent Willie Nelson—"better to be stood up by Willie than to never have a date," Mr. Rawlings laughed—though an offhand story about fried chicken is worth more to Maine culture than any song.

Through all of it Mr. Rawlings soloed like an exhibitionist. The reserve in his studio work was out the window, and the audience cheered like Anthrax true believers. While Ms. Welch strummed "Time (the Revelator)" bent almost in half, and Mr. Rawlings tore along, I thought I caught a smile between them. A sly wink at all this excess, though when Mr. Rawlings took the microphone for a raw and bright cover of Neil Young's "Time Fades Away," I was thrilled.

Indeed, if the personal relationship between Ms. Welch and Mr. Rawlings is something of a mystery, its beginnings are not. Before their encore Ms. Welch struggled with a neck brace and harmonica, and Mr. Rawlings tenderly adjusted her microphone. There is a natural affection. In "Caleb Meyer" ("a good killing song") and gospels ("By The Mark," "I'll Fly Away"), in a punchy "My First Lover" and heartstick "Annabelle," they were dancehall king and queen, a sure bet on the Midnight Jamboree.

But they could not miss the crowd's ill will, even if it was not for them. At the end of the second set Ms. Welch sang an old song slow for travelers. For melancholy it was the highlight of the evening, a beautiful half broken lament for a boy turned 21. "Stay out of the great northeast where they'll kick you where you lie." And the joke was on us, uneasy with the heat and the invitation of these entertainers, that we have a good time and shake our shoes, and try to feel at home.

—Nathan Kosub

Soul Journey Gillian Welch & David Rawlings (Acony Records)

If all of *Soul Journey* sounded like the album closer "Wrecking Ball," a stagger of lyrics and electric guitar, Gillian Welch and David Rawlings might be touring with a band. But it's nine tracks too late on a ten track disc, and their *American Stars 'N' Bars* is still just a record away.

In his best photographs, Neil Young is a rambler, sometimes ruined and sometimes grinning, tired and attired in ramshackle clothes. *Soul Journey* is ugly pastels and badly named, but in black and white inside the sleeve, Ms. Welch and Mr. Rawlings look good. She wears a cowboy hat and a loose ponytail beneath it, so what would she play on a turntable in RCA Studio B if not "Saddle Up the Palomino?" *Time (the Revelator)* is a great American

record, and *Soul Journey*, very deliberately, is not. But when it should sound like a campfire and borrowed instruments, an off-the-cuff collective effort, Ms. Welch kicks the musicians out of the room and goes it alone for a track or two, until "Wrecking Ball" sounds crowded by comparison.

Too much is easy melodies.



("Wayside/Back In Time") and pretty songs (the traditional "Make Me A Pallet On Your Floor") when everyone's itching for sandpaper. Greg Leisz played pedal and lap steel on *Strangers Almanac* and Hawaiian guitar in *Punch-Drunk Love*. Jim Boquist is a Son Volt man.

Surely Ms. Welch and Mr. Rawlings had Crazy Horse in mind, so why don't they see it through?

Perhaps she's too much of the blues, a little lost in too much noise. But she and Mr. Rawlings can do better than stand still. Someone may tell you *Soul Journey* is an album to listen to when you're not doing much of anything. But it isn't a very good album at all.

—Nathan Kosub

New Pornographers Middle East, Cambridge, MA July 10, 2003

Some phrases just seem to contradict themselves, like "jumbo shrimp" and "gay Republican" and "Canadian supergroup." But that last one is not a joke—The New Pornographers are a powerful pop fivesome out of Vancouver, and downstairs at the Middle East on a cool recent Cambridge Thursday, they kicked some serious keister.

The New Porns were supposed to be a lark and a side project, but their first album *Mass Romantic* garnered so much good press and rabid underground fandom that the project moved from the side to the center. Carl Newman may write songs for a band called Zumpano, and Neko Case may sing country noir on her solo records, but it's their work with the New Pornographers that is making a big noise here in the lower forty-eight.

The band took the stage without fanfare and went right into the title track from their second album, *Electric Version*. Newman, a wiry redhead with a slight lisp, took point and led the band through the rapidly chugging and changing chords. At the keys, Blaine Thurrier smeared warbly organ hooks over the top of the band's sound, like frosting.

On record, the New Pornographers are so damn catchy

and peppy that it's easy to overlook how rockin' they are. This was not possible at the Middle East, where drummer Kurt Dahle really got to unleash some rumbling thunder, and Newman's guitar was cranked to eleven. If listening to *Mass Romantic* at home is like riding a rollercoaster, hearing the same tunes live is like riding a rollercoaster through a thunderstorm. Pure sonic caffeine.



Carl Newman writes the lion's share of the New Porn tunes, cramming more hooks and chord changes into 2.5 minutes than anybody has managed since Elvis Costello circa 1978. Like the bespectacled one, Newman likes to pithily write around his subjects instead of being direct. "The Laws Have Changed" is all about the 2000 presidential election, but you may not notice it at first because the chorus runs "Introducing for the first time / Pharoah on the

microphone!" Newman's choruses tend to be as inventive lyrically as they are musically; who else uses phrases like "streaming out of the magnets" and "we're facing / the end of all the medicine we're taking"?

But, irresistible as Newman's tunes are, Neko Case was rightfully the star of the show at the Middle East. On her own records, Case mines the lower regions of her vocal range. With the New Pornographers she belts and wails at the utmost height of her register, flattening everything fortunate enough to be in her path. On the chorus to "Letter From An Occupant"—a single, hurtling song containing five hooks!—she sounds like a jetliner streaking right over your head. Here's hoping alt-country doesn't take over Case's entire career.

The in crowd at the Middle East so delighted the band with its enthusiasm that members of the crowd were invited to pogo onstage. When the band called for requests and someone shouted "Heart!!!!" the New Porns launched into an impromptu but convincing verse of "Barracuda." And just for the power-pop diehards in the room, the band tore through a blistering version of Sweet's nugget "Action."

Two encores later, the crowd staggered happily into the street, envying Canada. Universal health care, low crime rate, sensible foreign policy, and bands like The New Pornographers? Why do we live here again?

—Jason Wilkins

The Allman Brothers Band Tweeter Center, Mansfield, MA July 13, 2003

Over ten years ago, The Allman Brothers Band settled into a groove during which they played an annual run of shows at the Beacon Theater in New York City in the spring, followed by a regular summer tour of sheds and pavilions across the United States and Canada. The intimacy of the Beacon shows allowed the group to gauge the audience response by road-testing tunes, arrangements and experiments. In so doing, the band could determine what works best in the larger venues.

And while this approach suggests something of a scientific method, based on the lengthy satisfying set the group played at the Tweeter July 13th, it certainly doesn't preclude surprises. How else but startling can you describe a group with as much history as the Allmans, opening their set with "Layla," a tune as much or more archetypal than their own best known songs? Young guitarist Derek Trucks garnered the first of many rounds of well-deserved applause for his poignant playing on the coda, accompanied with equal taste by Gregg Allman on piano. And if the latter arrangement sounds unusual, it's not much more so than the jaunty means by which Allman now sings "Ain't Wastin' Time No More": less wistful than resolute, Gregg's throaty singing, was replete with the authority and soul he displayed all evening (even if some of it was drowned out by the crowd singalong).

Gregg, and to a slightly lesser extent guitarist/songwriter Warren Haynes, were effusive in their gratitude for the knowledgeable appreciation of the near-capacity crowd at the open-air shed on this gorgeous

full-moonlit night. The audience response to the drums and percussion segment near set's end was a fully justified ovation, but the display put on by Jaimoe, Butch Trucks and Marc Quinones, was simply their turn to exhibit, with just the right amount of restraint, their own technical expertise combined with a unity that still seems to be solidifying among this lineup of Allman Brothers, now stable for two years running. The guitar call and response enacted between Trucks and Haynes at the close of

much of the on-stage interaction of the current lineup. And it's not just his extended solo interludes such as the ghostly version of "Good Morning Little Schoolgirl" or even the coarse, gritty intensity with which he played his solo section of "Dreams." If it's true that the precocious Trucks' embodies the spirit of adventure of this group—the hallmark of the best music ABB has always made—then it's Haynes' grasp of the roots of their music in traditional blues as well as English hard rock, and his seasoned crafts-



"Woman Across the River" is as full a display of their chemistry as the tandem guitar riffing of "Every Hungry Woman." And the sight of Allman playing acoustic guitar to "Melissa," with Haynes directly to his left, ushering along an understated electric lead, equal parts country and blues (remember, he once played for country outlaw David Allen Coe), is yet another sign of the camaraderie underlying this group's musical and personal relationships.

It's quite clear that Warren directs

manship, that has helped restored the balance of the band. Warren has matured greatly over the last couple years and most significantly in the increasing intricacy of his guitar work. It's no coincidence that he's worked with Trucks most during that time, but that's not to diminish Haynes' own influence on Trucks, the intensity of whose playing has increased dramatically since working with Warren. The nephew of Butch nevertheless refuses to take the predictable means on his own solos: he began

his spotlight on "Dreams" in a middle-eastern mode before nailing the original fiery slide climax not once but twice.

The set progressed in such a way as to demonstrate the power of the current Allman Brothers in a variety of ways. Compact renditions of familiar songs such as "Midnight Rider" gave way to exploratory versions of brand-new songs such as "Desdemona," from the splendid studio CD *Hittin' The Note*, the breezy Latino jazz of the middle-section of that tune reappears in the band's new signature tune "Instrumental Illness," this take transcending the studio recording and most previous live versions. And to hear Oteil Burbridge then let loose the rumbling bass intro to "Whipping Post" with twice the authority he displayed last year (and with at least as much additional clarity in the overall sound for the pavilion), is as clear an indication of the continuing evolution of The Allman Brothers Band as you could possibly hear: just as the old and new personnel coexist and prosper, so does the new and old material contrast to equally impressive effect.

—Doug Collette

Weird Al Yankovic
State Theatre
July 16, 2003

What do an accordion and a shower of bubbles have in common? Well, if you're talking about July 16th at the State Theatre in Portland, the answer would be Weird Al Yankovic.

The opening act, a comedian (TBA) never showed up. About 8p.m. Weird Al's manager came out onto the stage to announce that Al was going to make his show longer to fill up the time. All the fans cheered! Most of whom were young kids and teenagers. That wasn't to say that the house was lacking in older folks. Many of the 1,500 seats were taken by adults who had probably been Weird Al fans since "My Bologna" in the late '70s.

Energy and giving it your all—those are the two things that strike you when attending one of his shows. It's a mixture of seeing a comedian, a musician and an actor. All gorgeously wrapped up in a two-hour package. The band is tight. They masterfully go from playing one musical style parody to another. The background music sets the stage for Al's high-jinks. Thirteen or 14 costume changes (there are so many you lose track), including a large white suit like David Byrne of Talking Heads to the gangsta look of Eminem to the large fat character complete with double chins and buckles that break to go along with his parody of Michael Jackson's song "Bad." He mingled with the audience drawing them into the show. Unfortunately, on his way back up the steps to the stage, Al fell straight on his face. Undeterred, he carried on for the

remainder of the show. Later on his face and arms bandaged. "It's going to hurt tomorrow," smiled Al.

The set list spanned the length of his career with this tour being the Poodle Hat tour supporting his new album, *Poodle Hat*. Songs on this album include a parody of the "NSYNC's "My Way" changed to reflect current day culture to "Ebay." "I bid on Shatner's old toupee./They had it on

Ebay" crooned Al just as sweetly as the original song. Intertwined into the set were various videos of Al interviewing such people as



Avril Lavine, Celine Dionne, and Justin Timberlake all of whose lyrics he worked his magic on. His funny and at times downright silly questions

were posed with pre-recorded interviews which entertained the audience while Al had time to change into his various costumes. Television appearances on the *Simpson's*, *King of the Hill* and *Conan O'Brien* were also used to buy him that little bit of extra time to change. What struck me was the smiles that seemed to be stuck upon everyone's faces. Laughter was rampant and contagious. Yankovic has a very limber body. He jumped around wildly as a white strobe light made him look like a man from outer space. Pizza boxes, trash cans, mandolins and Mexican hats were but a few of the props that helped set the stage for the music.

The big ending was "The Saga Begins," which is set to Don McLean's classic "American Pie." "Don McLean's family was in the audience so there was that added pressure," says Al humbly. The band then broke into "Yoda." (The Kinks' "Lola" redone.) They all wore brown Jedi robes while the crowd rose to their feet to applaud, whistle and yell their approval.

Always thinking of his fans, he took time to meet with various members of his fan club directly after the show inside the State Theatre. Then he headed outside with his bandmates to sign autographs and talk with 50 or so fans who waited outside in the alley beside the theatre. Al is a superb performer with a real heart. I guess that's why he's been around for all these years and hopefully for many more.

— review and photos:
Jennifer Kearns

CDReviews

Srays
Janes Addiction
(Capitol Records)

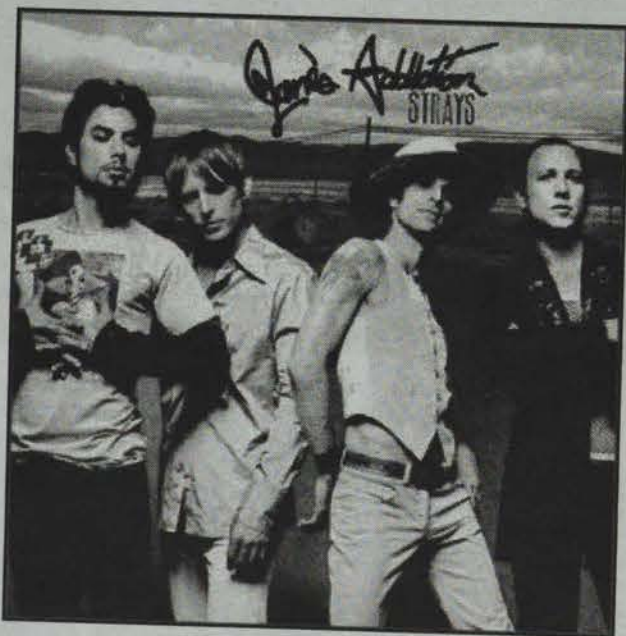
Jane's Addiction comes screaming back with *Srays*, their first full-length release since 1990. The record features original members Perry Farrell, Dave Navarro, and Stephen Perkins along with new bassist, Chris Chaney, who's played with notables Rob Zombie and Alanis Morissette. Though their newest record isn't quite as varied or groundbreaking as some of their past albums have been, long time Jane's fans will not be disappointed by the band's latest work. With the help of legendary producer, Bob Ezrin, whose credits include Pink Floyd's *The Wall* and KISS' *Destroyer*, the band has recorded their hardest-hitting and tightest material yet. Sure, Jane's still maintains some of the lyrical eccentricity and weirdness made famous by such previous albums as *Ritual de lo Habitual*. But *Srays* is the closest the band has ever come to recording a straight up rock 'n' roll record.

Drenched in reverb guitar and pound-

ing drums, the record is thundering from start to finish. We have Jane's Addiction at its peak, sounding more intensely concentrated and focused than ever. Says Farrell

of the timing of the band's reformation, "I think musicians have a biological clock, like baby makers. You know in your tummy when your music needs to come out, when it would be critical to get together and make your best music.

We just felt it was time to get serious and pop out more records. Knowing that when the music mattered most in my life, it would be with these guys."



Like usual, the band doesn't shy away from critiquing contemporary culture and politics. Several songs serve as commentary on the materialism and consumptive

nature of American life. "Hypersonic," bemoans our collective reliance on fossil fuels, the destruction of our natural resources, and the U.S. government's Napoleonic thirst to discover more land to use up. Jane's has also never been afraid of taking a feminist stance in its

songs and continues to do this with tracks like "Wrong Girl," which Farrell says is about "getting into a fight with an oversized lunk and watching a kickass babe

take over the battlefield and finish the guy off."

The best song on the album happens to be the first single, "Just Because." It encapsulates the feel of the entire album with its frenetic energy and call for generosity toward others rather than selfishness. This call for kindness toward others and musical intensity may be reflective of the band's collective maturity and focus. After all, the band members are now all married with children. Their perspectives, they admit themselves, have changed. But don't let the altruistic message of Farrell's lyrics or the band's growth fool you. Jane's Addiction has always been a band that works hard at uncovering something new and making original, impassioned music that rocks. They do this again with *Srays*, creating an album that does just that. Rocks.

— Catherine Berce

Thrills&SpillswithWill

Reviews by Will Reisman

Killed by The Lights
Knockout Drops

It's fairly clear by the end of the first song on the Knockout Drops full-length debut album *Killed by the Lights* what direction their music is going in. After hearing *Killed by the Lights* one would swear they had just heard an exact rendition of the heavy, brooding, rock that bands such as Tom Petty and the Heartbreakers and the Who perfected in the 70s. The band refuses to yield throughout their 13 song collection, continuing to pay tribute to the legends of rock 'n' roll with their solid, albeit at times, generic music.

The trio of vocalist Christopher Campion, guitarist Tom Licamelli, and bassist Phil Mastrangelo (drummer Vinny Cimino is now on tour, as well) are all well above average in what they do, however they seem to be certain specialty or forte that helps push them above and beyond the throngs of numerous radio rock bands such as Marchbox 20 or the Goo Goo Dolls.



The Knockout Drops have obviously studied classic rock 101, and their album is a glaring example of that. The CD is replete with love ballad ("Wrong Side of Love"), anti-societal rip rock ("Only Man in the Universe") and introspective, coming of age sob story, ("Killed by the Lights"). *Killed by the Lights* sounds like the Knockout Drops photocopied *Who's Next* and faxed it to their record label. There is nothing wrong with mimicking one of rock's pinnacle records, but at times the group seems too preoccupied with trying to produce the "classic" classic rock album.

That aside, the band still creates solid, if not spectacular music. Campion's vocals contort from deep haunting lyrics to high-pitched Tom Petty-like shrills. His songwriting skills are compelling as witnessed by solid lyrical tracks such as "Bill's Gay 90s," a song about the alienation and stigma of being a homosexual, and the painful, mournful love angst song, "Wrong Side of Love." Licamelli's guitar playing is above par, ranging from slow and bluesy on "Rage like the Sun," to fast and upbeat as highlighted in "Wasted." Mastrangelo does a solid job keeping the beat and tempo with his bass playing skills.

The talent is clearly evident in the Knockout Drops, their songs are catchy, well produced and very polished. However, while it is nice to pay tribute to the legends who helped put rock 'n' roll where it is today, it's also equally important for the band to create their own identity. When the Knockout Drops start sounding like the Knockout Drops, and not some 70s rock dinosaur, the door is open for them to easily succeed and stand out.

self titled
Paul Mollomo

Recently, the prestigious title of singer/songwriter has been slightly marred. Packaged pop acts such as Michelle Branch and John Mayer have been awarded this designation when in actuality they are little more than the lighter side of MTV, something to counteract all the hip-hop and rap that is being played on the station. Those acts are closer to Bryan Adams than Cat Stevens or Joni Mitchell. The sincerity and lyrical integrity of the latest pop projects have waned far from the course set in the early '70s by the legendary singer/songwriter movement.

While Paul Mollomo may not be in the class of James Taylor, he certainly aspires to do so. His songs are simple, light, and fairly one dimensional, but he sings them with an honesty and soulfulness that is usually absent in mainstream music. Armed with simply his acoustic guitar and a backing female vocalist, Mollomo's songs tell tales of innocence and whimsical love stories, nothing too serious, but nothing fake or contrived.

"Santa Fe," the opening song on his latest self-titled CD is an optimistic travelling song about escaping his home in Maine and visiting all corners of the country in search of greener pastures. "Holly" the ninth cut on the album, is one of the few songs in which Mollomo's music, and not his voice, is the focal point of the track. Like, "Santa Fe," "Holly" has a light, airy feel to it, a song about young love, an eager outlook to the future.

Mollomo's best offering on the album, "Best Intentions," is a classic song about the act of pursuing and wooing your love. The guitar on the song is excellent, a very moody, sharp sound, in contrast to his usual soft strumming.

PAUL MOLLOMO



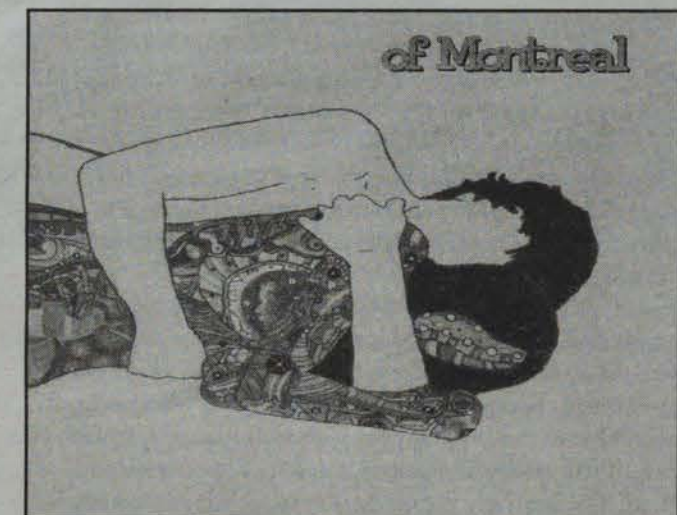
The music supports Mollomo's delivery perfectly as he softly promises his lover that he's "playing for you." The album does tend to bog down at times with Mollomo's overly melodramatic lyrics. At times the lines become too sappy for even the most ardent singer/songwriter fans. Songs such as "Into the Green," and "Til We Find Love" straddle very close to Barry Manilow type cheesiness (sample lyric from "Til We Find Love": It's a decided tale/ that love will prevail...yikes). However, for the most part Mollomo doesn't waste too much time on these weak songs, quickly moving back to his strong suit, which is telling soft, sanguine tales.

Paul Mollomo may not ever attain the level of a James Taylor or Cat Stevens, but his sincere lyrics and soft acoustic sound make him much more worthy than what mainstream music has to offer. FMI: www.pavsongs.com

Aldhils Arboretum
Of Montreal

Of Montreal's lead singer and ringleader, Kevin Barnes, has always been weird. Known for his penchant for 20 minute long piano solos and love of children's illustrations, Barnes reaches even higher stages of eeriness when collaborating with the backing members of the equally strange group Elephant 6, for Of Montreal's sixth album titled *Aldhils Arboretum*. However, in a time when creativity and spontaneity are at a dearth in the musical community, peculiarity should be cause for celebration.

Of Montreal's musical style harkens back to the late '60s trip rock movement, highlighted by band's like *Sgt. Pepper* era Beatles and early Syd Barret Pink Floyd. Accordions, organs, and sitar-like guitar dominate the sound and energy of the band, making up for a noise that would seem appropriate for five buddies who just ate a sheet of acid.



While the music may be on par with the aforementioned bands, the lyrics are another story. Barnes' tribute to loneliness, "Pancakes for One," doesn't exactly follow conventional guidelines to express that sorrow, "Pancakes for one/ It's always so depressing." Not exactly "Yesterday" but the point is driven across. Barnes' also details the simple joys of life in his composition, "An Ode to the Nocturnal Muse," a track about his affection for sleeping, "I love to sleep/ I love my bed." Again, not groundbreakingly deep and meaningful, but it's quite clear that Barnes' aim is not to inspire the listener with his words.

"Pancakes" and "Ode" are actually two of Barnes' most coherent songs, as "Kid Without Claws," and "Death Dance of Omipapas and Sons for You," the last two songs on the album, make about as much sense as frogs falling from the sky. Regardless, the music is intelligent and original and the meaningless lyrics make for some fun.

Of Montreal will never break new barriers with their lyrical composition, but with so many bands whining today about alienation and the travails of being famous, it's pretty nice to hear someone sing about how much they like their pillow.

Will Reisman grew up on the mean streets of Bar Harbor, Maine, more commonly known in the hood as "Bar Harlem." He overcame many obstacles to graduate from the prestigious S.I. Newhouse School of Public Communications at Syracuse University. He is now currently a bus boy making eight dollars an hour.

CDReviews by murdoch

Let It Go Rachel Griffin

Comparisons are hard to draw. Let's see, female vocalists who play piano: Sarah McLachlan? No. Tori Amos? Umm. no. Alicia Keys? Well, maybe a little. Especially the third song, "Alone." But other than that, and really just that one song (and that's a stretch), this is a remarkably original sound. Rachel Griffin has one of those voices—talking about singing



voice here—that is not stunningly identifiable like a Norah Jones or Joni Mitchell, but has a similar naturalness. She can whip it around and put it through its paces and barely break a sweat. The mark of an artist, she makes it look easy. And, a nice treat, that same naturalness is inherent in her writing.

Rachel sings to her piano ("Completely Complete" "When you go away, nothing feels the same anymore. / When you go away, life is just a bore."), laments how easy it is "To Get Lost," scats a bit (admirably) on "Do You Want Me To...." suffers a bout of mild schizophrenia on "Anxiety," and another kind of potential breakdown on "Pajamas." In short, Griffin covers ground, both lyrically and compositionally. She plays with tempo within a single song, strings melodies together, weaves instruments in and out and throughout a piece. Textures, emotions, harmonies—all a carefully crafted art and game of pick-up-sticks.

Griffin has the knack for finding a melodic or harmonic groove and working it. The term hook is grossly overused so let's call it exploitation of a memorable melody, playing with an inspired theme. And maybe that's why the term hook isn't applicable to this music—even with its fun quality, its lack of heft, it still manages to convey a depth of inspiration and heart. At a relatively young age Rachel Griffin has achieved something rare. She's found a voice that's all her own. A taste is highly suggested! www.rachelgriffin.com

Between Lives Alfred Lund and Heather Pierson

What can one say about this other than that it feels good? How long before this turns up on NPR's *Hearts of Space*? The thing is, this isn't one of those lame home recordings or techie experiments that overuse string patches in endless single-chord or, wow!, two-chord progressions. There's genuine soul here. Yes, progressions tend toward the simple—you're not going to need a deep understanding of harmonic theory to jam along with this recording (if that's your thing), but you may find your soul a dote more elevated than prior to

absorbing this.

You see, Lund really is a virtuoso drummer, favoring hide percussion instruments and things like gallon syrup jugs, and Pierson is, well, truly a virtuoso keyboard player. Put the two together and mix it, literally, with Jud Caswell's able guidance and you've got something that transcends definitions like new age or world music.

It's hard to cite characteristics within any one of these pieces that makes for something to latch onto—you don't walk away from this and say the fourth cut is the one with the.... It's more a question of primal response, of gut instinct, and beyond that, of movement and ultimately, dance.

This could very easily be an amateurish attempt at something that should be all about subtlety and balance. Fortunately Lund and Pierson have found that delicate mix and have created a work that is stirring and memorable.

Mastering the Art of French Kissing Euphoria's Id

If your point of reference stretches back as far as the sixties then this is one helluva nostalgic trip.

Jay Snyder, producer of *Mastering the Art of French Kissing* played organ in the southern Maine, British invasion-inspired rock band, Euphoria's Id. The band had much local success and flirted with national visibility when they opened for groups like Herman's Hermits or backed up Chubby Checker.

One cannot take a critic's approach when reviewing a CD like this, though. There are 19 songs here, most recorded almost 40 years ago on equipment that has since been rendered ancient history. The songs are mostly cute by today's standards—imagine the Monkees, or The Dave Clark Five doing "Morning Dew," "Hey Joe" (though this uptempo version could make a cool punk number), "Louie."

But great artistry is not the point here, it's about recalling something—a time, a place, people, feelings—that meant something to Snyder and his band members and anyone who might remember the Id or might want to relive some of that era.

Snyder's extensive liner notes which border on indecipherable because so much is packed into only a few pages, are as important, if not more so, than the music itself. The text is certainly inseparable from the music. The notes describe the Id's lifespan from the time before the band was formed right up to what everyone eventually went on to do many years later. Those who remember the band will know that the Id's

guitarist and lead vocalist was Jimmy Drown who just passed away this past winter. And for whom, in part, this CD serves as a tribute.

It's a touching look back. Find out more at: www.GoldenRetrieverRecords.com

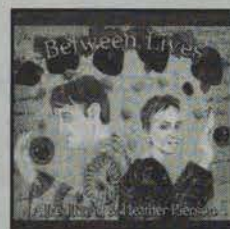
Scene & Heard Barbara Truex

Scene & Heard, Barbara Truex's recent offering, is subtitled *Music For American Theatre 1999-2002*. It jumps around through excerpts from the music of four stage productions. To comment on the music alone is to tell only half the story, or less, because this is a backdrop for theatre. It involves the action onstage which, one assumes, enhances or feeds off the music and vice versa. A legitimate question is how is this music used. Does it underlie dialogue? Is it incidental music between scenes? Is it used to fill non-speaking "action" scenes? Is it intro/outro stuff? Of course these questions arise only with the knowledge that this has anything to do with theatre in the first place. If we didn't know and were only to hear this as so-called absolute music how would we respond?

I, for one, would respond favorably. It's relaxing. It's melodic. It's creative, well organized, fun. We can't escape the knowledge that it corresponds to something theatrical but in spite of that it can stand alone. The music holds its own.

It is interesting that the tracks jump around like they do. The first cut is from a production called *Repossession*, which is followed by another from *Off The Map*. We don't see anything from *Repossession* again until the sixth cut. This kind of seemingly random mixing and marching is the way the entire CD is arranged, presumably for sonic continuity, certainly not because of any flow in the action—a conscious break from whatever's going on onstage.

All instrumental parts—primarily acoustic, traditional instruments and some "vocalizing"—are performed by Truex with Peter Blackstone and Tom Faux filling in on a couple of accordion tracks. Some of the music is highly cinematic like "Jeannie's Minor Toast" or experimental like the pointillistic sound collage "Storms" from *The Calling* or the slightly unnerving, but intriguing chants from *Through the Veil*. Probably the most accessible is the music from the *Off The Map* production, which sounds like the introductions and instrumental sections of classic folk songs. I can't help but wish I knew what was the live action was up to. I'll just have to wait for the video.



By Doug Collette

Everything Must Go Steely Dan (Warner Reprise)

In response to the question: "What's so great about Steely Dan?" You could hand your inquisitor a copy of their new album. *Everything Must Go* is chock full of all this band's virtues, minus a little variety that would make little or no substantial difference to the end result. Even as the disc echoes Steely Dan's definitive work such as *Aja*, there is no sense of any conscious effort to duplicate it, but rather a seemingly effortless creative process.

In its comparatively brief playing time of 42+ minutes (how old school are these guys?—no 60-70 minute opus for them!) Donald Fagen and Walter Becker take a cool detached approach to death, the dilemma of intimacy and the inevitability of Armageddon, all themes which are dolled up in stories, vivid with contemporary detail, in "The Last Mall," "Lunch with Gina" and "Godwhacker." If their last album, *Two by Nature*, was a testament to their natural command of a personal style that not even a 20-year plus hiatus could hamper, this new album, coming just three years later, will only serve to confirm that impression.

Rendered in sonically perfect production (so much so that an audiophile might use the CD to test stereo equipment) the subdued nonchalantly funky manner with which most of these nine tracks operate,

might come across a bit too monochromatic for some listeners. The uniformity of the music here may also have more than a little to do with working with the same lineup of musicians on virtually all tracks, yet there's no denying the understated relish with which the bass and guitar ascend in tandem on "Green Book"—such inspiration only comes with a mutual level of comfort among the musicians and the material at hand. In much the same way, the breezy atmosphere of cuts such as "Blues Beach"



and the title song never become merely pleasant: the horns invariably kick in before that happens, never failing, by their deliberately wry inclusion, to add a melodramatic air to the proceedings.

Becker and Fagen's originals on this CD range from the almost, but not quite, confessional called "Things I Miss the Most" to the jailbait lust of "Pixelen." There's a sense of vulnerability here not so readily accessible since perhaps *Katy Lied* (from which they might've borrowed the sharp uptempo shuffle of "Black Friday" to inject a tad more energy into these proceedings). These two masterminds are much too aware of the passage of time to be rightfully considered stuck in the past: as Walter intones the lyrics to "Slang of Ages" in the detached monotone of Col. Bruce Hampton, you get the very real sense that he and Donald are all too aware that the changing face of fashion will render

them obsolete again before the times turn in their favor one more time.

In this endless stream of pop cultural sensory overflow, Steely Dan suggest you might be wise to simply relax and enjoy as much as you are able. Look what that approach has done for Donald Fagen and Walter Becker.

About Time Steve Winwood (Wincraft)

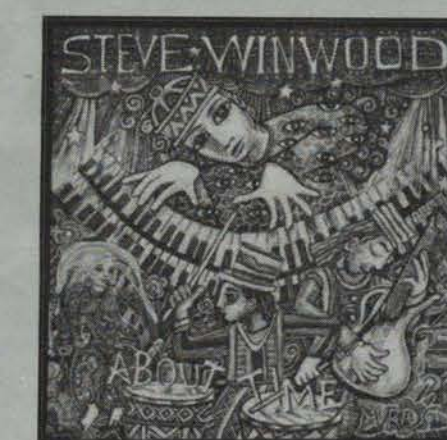
Whether engaging in fruitful progressive projects such as Traffic, or compromising himself for commercial purposes as on *Roll With It*, Steve Winwood has achieved the recognition he sought. One can only hope his return to the roots simplicity of *About Time* will follow suit.

About Time comes across as a huge whirl of sound, centered on Steve Winwood's Hammond organ. He is augmented by a band that includes Jose Neto on guitar and Wilfredo Reyes Jr. on drums, but the trio is accentuated by percussion on all eleven tracks. The new CD is mixed in such a way that the album surrounds you with those instruments as well as Winwood's voice, one of the most distinctive rock has ever known, and you can easily and gladly immerse yourself in it.

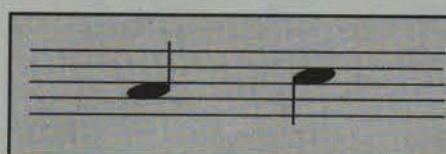
Which is a good thing, because lyrical the songs themselves don't hold up under close scrutiny. (Of course Winwood's rarely if ever had words to sing that were as evocative as the sound of his own singing.) The initial impression you get as you begin listening to *About Time* is that of an artist who would've benefited by at least one other objective opinion in the studio; perhaps to suggest tightening up the arrangements, allowing some to expand and others

to contract. The presence of Karl Denson, provides instrumental input along those lines, as his contributions on saxophone ("Different Light") and flute ("Phoenix Rising") are judiciously placed throughout this 69 minute CD, adding just the right spice in just the right amount.

As seductive as the sound of the album is, its loose Latin sway insinuates itself to such a point that it's impossible to miss the expertise with which Winwood has put the album together. While the pop of the con-



gas and timbales doesn't change appreciably until they joust with the organ on "Walking On," the album imperceptibly gains intensity as it progresses, beginning with the electric workout guitarist Neto adds to "Now That You're Alive." The edge in Winwood's voice on "Bully" introduces his soulful wail, while the snappy exchange of acoustic guitar in "Horizon" is another smart placement of texture to alter the momentum of the album. An eleven minute exercise in fairly taut instrumental drama, "Silvio (Who Is She?)" concludes the album with authority. However, a third of the way into this album, you might not think Winwood and Co. were capable of a fire so hot.



Quarter Notes

— Doug Collette

Alegia/Wayne Shorter (Verve): Why expect anything less than the cryptic in music from a musician as enigmatic as Shorter has come to be? As Shorter plays more regularly—this is his second release in as many years!—perhaps the patterns in what he's doing will become more apparent, but in the meantime, it remains a pleasure, if a bit daunting, to discern what he's doing with strings and exotic composition here.

Evolution Revolution/Headhunters (Basin Street Records): The chemistry is still there between Mike Clark, Paul Jackson and Bill Summers, but with the instrumental tracks all too abbreviated to generate momentum and vocal cuts that appear all too often to pass for interludes in the syncopated surroundings, this CD lacks real style.

Land of the Giants/Mcoy Tyner, Bobby Hutcherson, Charnett Mofett, Eric Harland (Telarc): This is truly a supersession even if, by strict definition, only Tyner and Hutcherson are bonafide jazz stars. But because the young rhythm section rises to the level of play of their elder statesmen—displaying an intensity and imagination that boosts the performance of everyone involved—they deserve equal credit (hence the equal billing) for the stellar performances included here.

Emphasizer/Garage a Trois (Tone Cool/Artemis): Though this band began ostensibly as the brainchild of Galactic drummer Stanton Moore, this, their first full-length recording, sounds like nothing so much as the Charlie Hunter album the 8-string guitar whiz never recorded with the band he worked with two years ago. It's a mix of percolating percussion and gentle melodicism in the midst of which ambient sounds and the atonal honks of saxman Skerik, widen the dynamic range. There's an undeniable sense of joy in this music that makes it truly infectious.

Bounce/Terence Blanchard (Blue Note): Rare it is to hear guitar arranged as part of what's essentially a traditional acoustic jazz format, but leave it to freethinking Blanchard to take the route less traveled. The title of this label debut couldn't be more appropriate since, through a soft but nevertheless insistent swirl of instruments, there's a buoyant lift to all the playing.

Up All Night/The John Scofield Band (Verve): The venerable guitarist hasn't repeated himself since he became immersed in the jam band scene by working with MMW and his new album presents more diversity within the groove-laden bottom he and his band prefer. The presence of a horn section lends just enough traditional atmosphere to the mix, in direct proportion to the sampling by Scofield and second guitarist Avi Bornick, that lend the CD its ultra contemporary feel. And although he doesn't hog the spotlight

by any means—John is remarkably humble as a musician in that sense—his distinctive guitar work, a seamless marriage of blues touch and jazz tone, grabs your attention whenever he plays. (And the quieter moments such as "I'm Listening" stand out in greater relief.)

TimeAgain/David Sanborn (Verve): A fixture on the contemporary jazz scene for upwards of twenty years now, Sanborn relishes an old school approach on his new album, mixing a handful of originals with some familiar but diverse tunes from Stevie Wonder and Joni Mitchell as well as the warhorse "Tequila." The rhythm section, including Steve Gadd and Christian McBride, purrs like a well-tuned sports car throughout the album, especially during the warm exchanges between vibist Mike Mainieri and guitarist extraordinaire Russell Malone. For his part, the leader/saxophonist seems content to simply set the table 'til near the CD's end when some extended workouts remind you he can do more than just r&b comping.

Into the Blue/Jacky Terrasson-Emmanuel Pahud (EMI Classics/Blue Note): It's difficult if not impossible to tell where the formal classical arrangements on this cd leave off and the open-ended improvisation begins and no doubt that's the point. Terrasson's piano, acoustic and electric, interacts with Pahud's flutes in the most playful way possible and even then, the duo are still capable of creating a mood that is the definition of restful.

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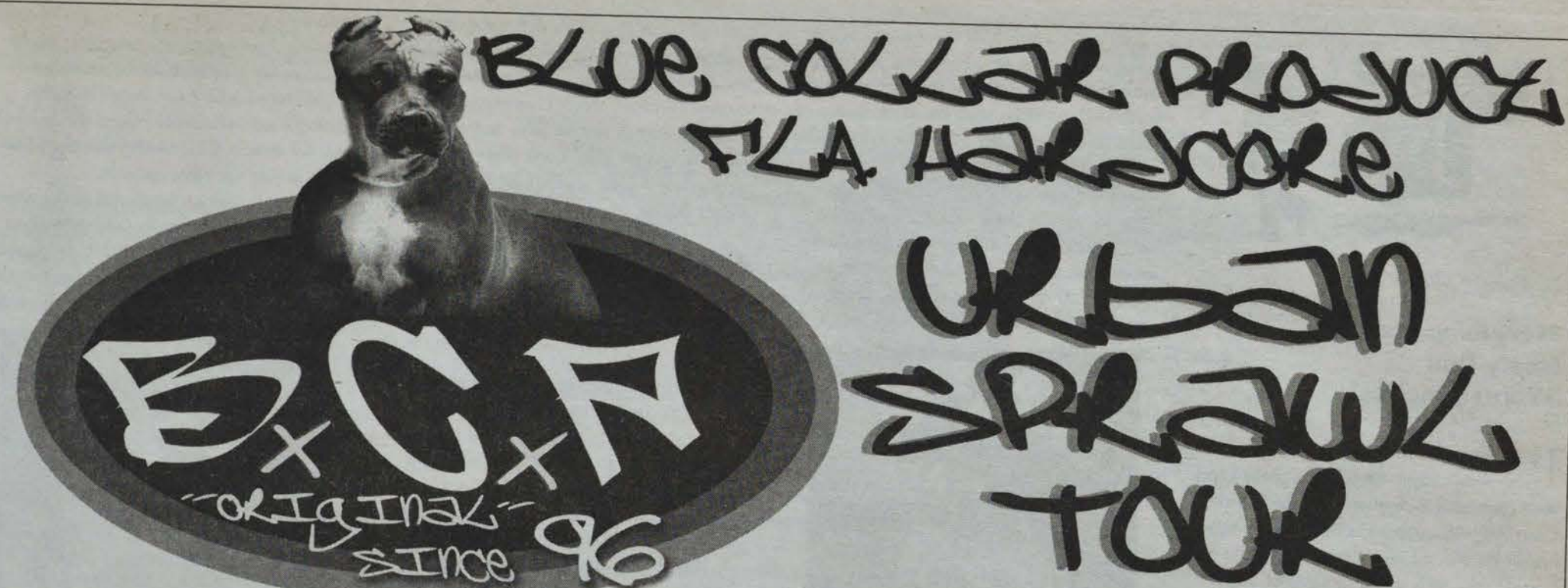
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THE WMHB TOP 30 LIST

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	ME FIRST AND THE GIMME GIMMES	Take A Break
2	LONEHAWK	Lonehawk
3	LIBERATION: SONGS TO BENEFIT PETA	VARIOUS ARTISTS
4	GUSTER	Keep It Together
5	SAM ROBERTS	We Were Born In A Flame
6	STARLIGHT MINTS	Built On Squares
7	FOUNTAINS OF WAYNE	Welcome Interstate Managers
8	POWERMAN 5000	Transform
9	VERBENA	La Musica Negra
10	RADIOHEAD	Hail To The Thief
11	PLANET SMASHERS	Mighty
12	DIFFUSER	Making The Grade
13	LESS THAN JAKE	Anthem
14	CAESARS	39 Minutes Of Bliss (In An Otherwise Meaningless World)
15	DROPKICK MURPHYS	Blackout
16	LIZZIE WEST	Holy Road: Freedom Songs
17	O.A.R.	In Between Now And Then
18	ALKALINE TRIO	Good Mourning
19	JACK JOHNSON	On And On
20	LIZ PHAIR	Liz Phair
21	MEST	Mest
22	ROONEY	Rooney
23	BETTY BLOWTORCH	Last Call: Memorial Rarities Collection
24	MUCK AND THE MIRE	New England Invasion [EP]
25	LEFTOVER SALMON/CRACKER	O Cracker, Where Art Thou?
26	VENETTA RED	Between The Never And The Now
27	PORCH GHOULS	Bluff City Ruckus
28	SUPER FURRY ANIMALS	Phantom Power
29	GOOD RIDDANCE	Bound By Ties Of Blood And Affection
30	MANIC HISPANIC	Mijo Goes To Jr. College

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

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2 Entombed	2 Ochlocracy
3 As I Lay Dying	3 Sleepwalk
4 Kreator	4 Boomslang
5 Type O Negative	5 Thought Out Thought
6 Nuclear Assault	6 Ransom
7 Nevermore	7 Endicide
8 Korn	8 "I"
9 Superjoint Ritual	9 Redesign
10 Metallica	10 Push
11 Black Dahlia Murder	11 Loki
12 Scarlet	12 Cynical
13 Clutch	13 Jackhammer
14 Nothingface	14 Sed
15 Soul Less	15 Unscarred
16 Hate	16 Paperbag
17 Endo	17 Soul Octain Burner
18 Sick Of It All	18 Escape Wheel
19 Skindred	19 Kainig Army
20 Chimaira	20 Now Transmission

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

#	ARTIST	Recording
1	EDDIE PALMIERI	Ritmo Caliente
2	TED NASH	Still Evolved
3	FRANCOIS CARRIER TRIO	ALL' ALBA
4	WILLIAM PARKER VIOLIN TRIO	Scrapbook
5	KEVIN NORTON	The Dream Catcher
6	JAVON JACKSON	Easy Does It
7	RH FACTOR	Hard Groove
8	KEITH JARRETT/GARY PEACOCK/JACK DEJOHNETTE	Up For It
9	CARLA BLEY	Looking For America
10	RUSSELL GUNN	Ethnomusicology Volume 3

THE WERU TOP 10 NEW WORLD LIST

#	ARTIST	Recording
1	AFRICAN GROOVE	VARIOUS ARTISTS
2	NATACHA ATLAS	Something Dangerous
3	CULTURE	World Peace
4	YERBA BUENA	President Alien
5	TRAVELER '03: A SIX DEGREES COLLECTION	VARIOUS ARTISTS
6	FRENCH CARIBBEAN	VARIOUS ARTISTS
7	ANTHONY B	Street Knowledge
8	DJ CHEB I SABBAH	As Far As: A DJ Mix
9	MALI LOLO: STARS OF MALI	VARIOUS ARTISTS
10	SIDESTEPER	3AM (In Beats We Trust)

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James P. Noname

FAN MAIL

Note: All names have been changed to protect the correspondents' anonymity, except for James P. Noname's, that's 100 percent authentic.

Dear James P.

Reading the excerpt from *The Masterpiece* as realized by you, I couldn't help but find myself moved to tears. You see, I myself have long fostered a somewhat untoward affinity for all things orange. I have never known anyone to so effectively capture the destructive nature of my malady while simultaneously portraying it with such sympathy. Yours is a literary genius and depth of understanding greater than Shakespeare's and Jung's combined. Much thanks, Anonymous.

Dear Anonymous,

Reading your letter, I couldn't help but find myself agreeing with you. My brilliance is truly staggering and you're right to acknowledge it. Fortunately, my immense, almost god-like talent is balanced by my pervasive humility. In fact, I start each morning by looking in the mirror and saying, "Hello, beautiful, how are you today? Fine, thanks for asking. Hey, no problem. So did you catch *Dawson's Creek* last night? No, I was busy. Wow, you're the most humble guy in the world. Thanks, I know."

What I like most about *Dawson's Creek* is that it's so true to life. I mean, people really speak like that. And that Katie Holmes is a real talent. She's going places. You can tell her I said that too. And tell her I said she was pretty. And then ask her if she likes me. But don't make me sound like I like her too much, just say it like I mentioned her in passing or something, like it was no big deal.

In any case, I appreciate your kind remarks. Many are still trying to digest the profundity and subtle weaving of complex human neuroses throughout that brief excerpt from *The Masterpiece* because, as I'm sure you know, the best writing is meant to confuse and confound. That you were able

to comprehend it so quickly is surely a testament to your supreme intelligence, or a sign of inept writing. I'll assume it's the former as we've already established mine as an immense talent.

Thanks again o' anonymous yet aesthetically astute reader, James P. Noname. P.S. Orange, huh? Weird.

Dear James P. Noname,

I find you to have a very interesting energy. Do you believe in reincarnation? If so, where were you during the Middle Ages? I had a pet donkey that had a similar aura as you. Unfortunately it (you) died of the Black Death. But so did my father, it was kind of going around.

Peace, Merrill.

Dear Merrill,

The Middle Ages? I went through this "thing" where I bought a big red sports car and began chasing girls half my age, which was difficult because I'm ageless...took a pretty complex mathematical theorem to figure it out. Math's not my thing, so I had Al (Einstein) help me with it. Al was all about the pootie-tang.

I'm sorry about your donkey, but I can assure you that it wasn't me as I am and have always simply been. And actually, it wasn't even the Black Death. At that time God and I were experimenting with what color would make the best Death; if I'm not mistaken, the donkey got the Fuchsia Death with a lovely Lavender overlay. The NAACP has been all over us since we decided to go with Black.

Sincerely, James P. Noname. P.S. What do you think about Orange Death?

You can receive equally touching correspondence from Mr. Noname by sending fan mail of your own to JamesPNoname@yahoo.com.

have fun and make a few bucks, we don't have attitudes, were not R&R wanna be's, we just like to laugh and have a good time. Were a well established band in our 13th year on the bar scene, we have excellent equipment, lights, box van, everything on wheels for easy load ins and load outs, were just looking for the missing link to hold up the bottom end on BASS. We play Classic Rock, a bunch of the new Modern Rock, etc. WE ARE BOOKED SOLID AND WE NEED THE RIGHT BASS PLAYER ASAP. If your looking to join a band and want to have fun and leave all the bullshit behind, give us a call...Russ 749-1949, email: a2zrock@hotmail.com, check out our website www.a2zrock.com (8/03 - 2x)

COMPOSER/MULTI-INSTRUMENTALIST SEEKS ECLECTICALLY MINDED LYRICIST/VOCALIST AND OTHERS for an all original, global rock/fusion project on the lines of: Allman, Betts, Beck, Derringer, Frapp, Harrison, Hendrix, Hillage, Howe, McLaughlin, Bill Nelson, Santana, Schofield, Summers & Zappa. I steal regularly from the above, write, play guitars and can double on bass, drums & keys, etc. If you like at least a few of the above then let's jam! Call James @ 207-780-2112 or e-mail: audio.logic@att.net (8/03 - 2x)

DRUMMER LOOKING FOR OTHERS to do totally different project. Mostly based on improvisation. Sensitive but powerful. Would prefer mature players. Call 642-3810 (7/03 - 2x)

DRUMMER WHO CAN PLAY LOOKING FOR OTHERS to jam with. I'll try any style of music. Now I play metal, rock, pop. I'm all about the jam and seeing where it goes. Please call me if 1) Your clean and sober, 2) You want to consider jamming consistently and 3) You live close to Buxton/Hollis. Call John H. 207-415-0304 (7/03 - 2x)

HEAVY METAL GUITARIST in Rockland area seeks other players to write, compose, play out or just bang around loud song ideas with. If you like playing loud, powerful and fast - contact Carl (207) 594-1885 or email sharx000@hotmail.com (7/03 - 2x)

KEYBOARDS wanted for all-original Goth/Celt/Metal Band. We are a new project with quality material in the making and a rehearsal space in Westbrook. Our sound varies from heavy and dark to haunting and beautiful. We seek a team player who can add mood and complexity to the music and fill out the sound.

Other instruments considered. If interested, call Rowan at 207-856-9992, email atrjbishop@maine.rr.com (7/03 - 2x)

LOOKING FOR A FEW PUNKS who want to start something in the vein of a mix between fugazi, pistols, transplants, distillers, darkbuster, social distortion, pixies, rancid, ramones etc etc If you want to start, or already have a gig going and want to get on and destroy with raw aggression...drop a line or call...introprep@yahoo.com or 772-4507 (8/03 - 2x)

ORIGINAL METAL BAND LOOKING FOR GUITAR PLAYER. Must be original, Reliable and available to practice 2 nights per week in Lewiston/Sabatrus. Must have equipment and available to play occasional weekends in and out of state. Must be serious. Call Rick @ 576-1368 or Tom @ 375-7233 to set up an audition (8/03 - 2x)

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WANTED

JOKES JOKES JOKES! Sick 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 zlestack@macmail.com (7/03 - 2x)



"I was gratified to be able to answer promptly. I said I don't know." -Mark Twain

HALLOWELL

The Wisdom Weasel

ANECDOTES TO STEAL AND USE

Last Tango in Presque Isle

by Dan Bookham

To my mind, when it comes to writing there is nothing quite so satisfying as cashing in on someone else's hard work. Of course, there is unlimited pleasure to be found in sitting down at the computer squeezing every ounce of inspiration out of one's brain in order to produce a thought provoking manuscript, provided that you do it in January. When Maine's brief summer arrives it ill behooves a young man to sit indoors, pasty, sweaty and chewing on a pencil while searching for ideas. To that end, I am heartily grateful to former FACE movie critics and Portland filmmakers Efram Potelle and Kyle Rankin for winning HBO's *Project Greenlight* and allowing me to 'phone in' this month's piece.

Thanks to Kyle & Efram flying the flag for the Pine Tree State on America's hottest TV channel (I understand that they have changed the HOLLYWOOD sign to read HALLOWELL) Maine is now the cool State in the movie industry. Because of our fiddlehead eatin', fir tree huggin', filmmakin' compatriots, anyone with a "04..." zip code is gold dust in Lala-Land.

As a result, I have been able to piggyback on Kyle & Efram's groundwork and have scored a book contract that enables me to capitalize on my latent talent for retaining movie trivia, all the while reclining on a sun lounger sipping green monkeys. Instead of missing summer weaving comedic scenarios, all I have to do this month is lie around drinking and yelling nuggets of cinematic ephemera into a tape recorder. So while Shane Kinney sits hunched at his desk desperately casting around for another part of society to offend and James P. Noname forces down more acid just to make deadline, I get to regurgitate the galleys from the soon-to-be-published *Reel Random Shit: Movie Trivia You Don't Give A Crap About*.

I am not too crazy about the title or the fact that I don't get a credit anywhere in the book, but my agent has assured me that Spencer Gifts have pre-ordered 2000 copies so I suppose that I should do my part to promote it by offering up some excerpts in the pages of FACE. What follows are a few selected factoids offered gratis to you so that you can amaze your friends and hopefully whet your appetite to buy the book.

• Do you ever wonder why you never see a full body shot of Elliot Gould on screen? Ever since the success of *MASH*, Gould has insisted on wearing thong sandals everywhere he goes and refuses to change his shoes even to get into costume. Any footage of Gould's feet is either a 'foot double' or a computer generated image added in postproduction.

• *Terminator 4* will star Arnold Schwarzenegger.

• Angelina Jolie's close relationship with her brother has made movie fans queasy ever since their lingering kiss at the 2001 Oscars. What is less well known is that in exchange for her 'Billy Bob Forever' tattoo, Jolie made then husband Billy Bob Thornton have her brother's face tattooed on the tip of his penis in order to inspire her in intimate moments.

• *Inspector Gadget II* star French Stewart has changed his first name to Freedom.

• It is common knowledge that George Clooney has a pet Vietnamese pot bellied pig. What is less well known is that on alternate Wednesdays Clooney dresses as an Eighteenth Century Bavarian swineherd and parades his pig up and down Mullholland Drive pretending to speak only German.

• The remake of *The Italian Job* is a sin against nature.

• Kathy Bates and Macaulay Caulkin briefly dated after the break-up of his marriage in 2002. Young Macaulay was so besotted with his mature lover he had Bates' face tattooed on his back. When he flexed his shoulders, she smiled. Alas, their romance fizzled and an embarrassed Caulkin has since had his tattoo altered to resemble Camryn Manheim.

• The Eminem part in *8 Mile* was originally written for Rick Schroeder.

• Before starting any movie project, Sir Sean Connery requires all of the cast and crew to join him in the ancient Scottish tradition of "The Fourth of Balls." Claiming that he is following in the footsteps of his Highland warrior forebears on the eve of battle, Connery makes everyone dress in kilts and eat a quarter pound of Aberdeen Angus testicles. He is of course lying, and a sick bastard.

• Whenever Tim Robbins argues with his partner Susan Sarandon, he goes out and votes Republican just to spite her.

• Director Alfred Hitchcock was famous for making brief appearances in all of his movies. In later years after falling on hard times, Hitchcock took to directing TV commercials and continued with his impromptu cameos. Mr. Clean, the 'Where's the Beef' lady, and Alf in the 10-10-220 commercials: all Hitchcock.

• *Dude, Where's My Car* star Ashton Kutcher is so stupid he once accidentally took Jonathan Demme on a date instead of Demi Moore.

• Look closely at the battle scene against the Huns in the movie *Gladiator*. Although the fight between the Roman soldiers and the Germanic tribesmen looks incredibly authentic, it was actually staged by the studio approximately 1000 years after it took place. The battle is obviously faked as Roman leader Russell Crowe is actually Australian, nobody really dies, and it is shot on film, which was not invented when the skirmish was supposed to have taken place.

• As a tribute to first president George Washington, Gary Bussey took his earnings from the *Buddy Holly Story* and had his prominent front teeth re-made out of wood.

Thanks to Kyle & Efram flying the flag for the Pine Tree State on America's hottest TV channel... Maine is now the cool State in the movie industry.

• Following the example of the 20th anniversary re-release of *ET: The Extraterrestrial* in which the FBI agents' shotguns were digitally replaced with radios to better reflect contemporary sensibilities, the 20th anniversary re-release of *Last Tango in Paris* substitutes olive oil for butter in order to promote better cardiac health.

Dan Bookham is a writer and broadcaster living in Camden. If he ever really writes a book, it's going to be a Tom Clancy style war blockbuster so that he can retire fat, happy, and wearing a US Navy ball cap he is patently unentitled to. He is enjoying watching *Project Greenlight*, if only to figure out if Efram is wearing mascara.

"War is a series of catastrophes that results in a victory." -Georges Clemenceau

PLANT LIFE

by Sarne

Something's not right here...

American taxpayers, through the NIH and the FDA, support research testing to develop needed prescription drugs, then the companies claim sole proprietorship, and charge prices nobody can afford.

My mother's breast cancer drug, which costs \$34 a treatment in Canada, with her back \$240 each time.

While the drug companies, claiming poverty, are making eight times as much as the rest of the Fortune 500.

It's enough to make you sick. But I can't afford to get sick.

WHAT WOULD JESUS DO?

by Pete Tyler

If some guy came up to you and started speaking to you about God's love and that you are a sinner, what would your reaction be? Polite dismissal? Would you even acknowledge his existence? Then he explains he is the Son of God and He is here to deliver mankind from evil. Yeah, and I'm Mungo Jerry from the planet J-Lo.

Think about it. If Jesus were alive today and trying to get His message of love across to the people, how would He do it? Would He have to hang with P. Diddy and Ashton Kutcher's new "rat pack"? Would He have to put out a CD on Eminem's label with 50 Cent featured on the single? This is the 21st century. He couldn't just walk around and speak to people. He'd be locked up for a long time.

Why am I thinking about this? Because I was driving to work at six in the morning,

hoping to hear the Black Eyed Peas "Where is the Love" or something, but all that was on, was some guy singing about wanting to meet Jesus. He was worried about what to say to Him. I figured the last person Jesus wanted to meet was a Christian rock singer warbling about his inability to communicate clearly with omnipotent beings.

So that got me thinking, which is



Illustration by Simon Adams
simon@simonadams.com

What would Jesus need? Back in the day a toga and some sandals would do. Today that would get Him picked up under the Patriot Act for possible crimes against the fashion sensibility of John Ashcroft.

painful at six am. Would Jesus like Christian rock? Hell, would He even like most Christians? He might pop up as a Fundamentalist Muslim, and really put a kink in Bush's Iraqi nightmare. But for argument's sake, let's say He's New Testament Jesus. Sweet Jesus. My sweet Lord. How the hell, in this day and age, would He get any press?

What would Jesus need? Back in the day a toga and some sandals would do. Today that would get Him picked up under the Patriot Act for possible crimes against the fashion sensibility of John Ashcroft. He'd need a lawyer, and not some Joe Bornstein-type guy. A real Johnny Cochran-type, not Johnny himself, cause Jesus ain't got no money. Maybe He could get that ACLU guy, William Kunstler, if he's still alive. If not Jesus could do a number on him and bring him back.

He's taking away the focus on his ministry: The Pat Robertson Presidential Election Ministries. Musical guest Amy Grant would dedicate her song to Jesus, and then apologize for the ensuing laughter. On *Last Call with Carson Daly*, Jesus would feel uncomfortable when Carmen Electra talks about her love of the "camel toe" look.

By now the right wing Republican types would want to talk to Him. Arnold Schwarzenegger, Charlton Heston, George Bush sr. and jr., and Rush Limbaugh would need to get Him on board. The talk would run the gamut from prayer in public schools to Roe v. Wade. They would call Him "Hay-sues" as not to look like they're not down with minorities. Arnie would want a picture with his arm around Jesus, just in case He's the next governor of California. Condoleezza Rice

would simply love to anoint His body with oils. Bush would like to know if it's okay with God to drill in the Alaskan Wildlife Refuge.

The funny thing would be the complete lack of religious leaders beating down the door to meet the second coming of Christ. Television evangelists would be hiding and wiring their holdings to anonymous Swiss bank accounts now that the jig is up. The Pope, CEO of the richest business in the world wouldn't be in any rush to explain all that cash to anyone. Neither would the Reverend Sun Yung Moon, or Taliban clerics. Neither the Palestinians nor the Israeli's would enjoy explaining all that silliness going on in the Middle East. Nor would Northern Ireland.

Now the people, the regular ordinary everyday folk that barely make it every week, would start to wonder why their religious leader isn't talking to Him. In fact, where are they? Now it's time to answer the Big Man, be accountable for doing things in His name. Hell, now a lot of people would start getting scared. Rich and powerful people with a lot, and I mean a lot, to lose. When you get rich and powerful people scared, they start to plot.

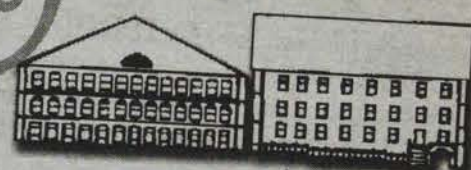
They killed Martin Luther King, because he wanted people to love each other regardless of the color of their skin. Jesus got nailed to a cross the first time two thousand years ago for pretty much the same thing. What would they do this time? They couldn't let Him live, and expose themselves as power hungry frauds. That would not be good business. No sir, Jesus would not be good for American flag sales in Wal-Mart. Peace is not good for business.

So once again they'd kill him, and He'd die willingly for all our sins. That's the kind of guy He is. An optimist to the end. That's when all the religious leaders would come out of hiding, claiming Him as one of their own. It was one of "those" guys who killed Him. Flag sales would quickly get back on track. C'est la vie.

Now I really wish the Black Eyed Peas was on the radio. "Father, father, please help us, we need guidance from above, people got me, got me questioning, where is the love?"

Pete Tyler can be contacted via email at tylertp@juno.com

face & Tavern



PRESENT: The
face
MONTH

This is a first! A boatload of right answers and not a wrong one in the bunch! Yes, that little cutie is (was) Brian Warner, or as we know him now, Marilyn Manson. Mark Morris from Westbrook was our most articulate answerer, eloquently informing us: "It's Marilyn Manson." Righty O!



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.



"Because things are the way they are, things will not stay the way they are." —Bertolt Brecht



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"Communism doesn't work because people like to own stuff." —Frank Zappa

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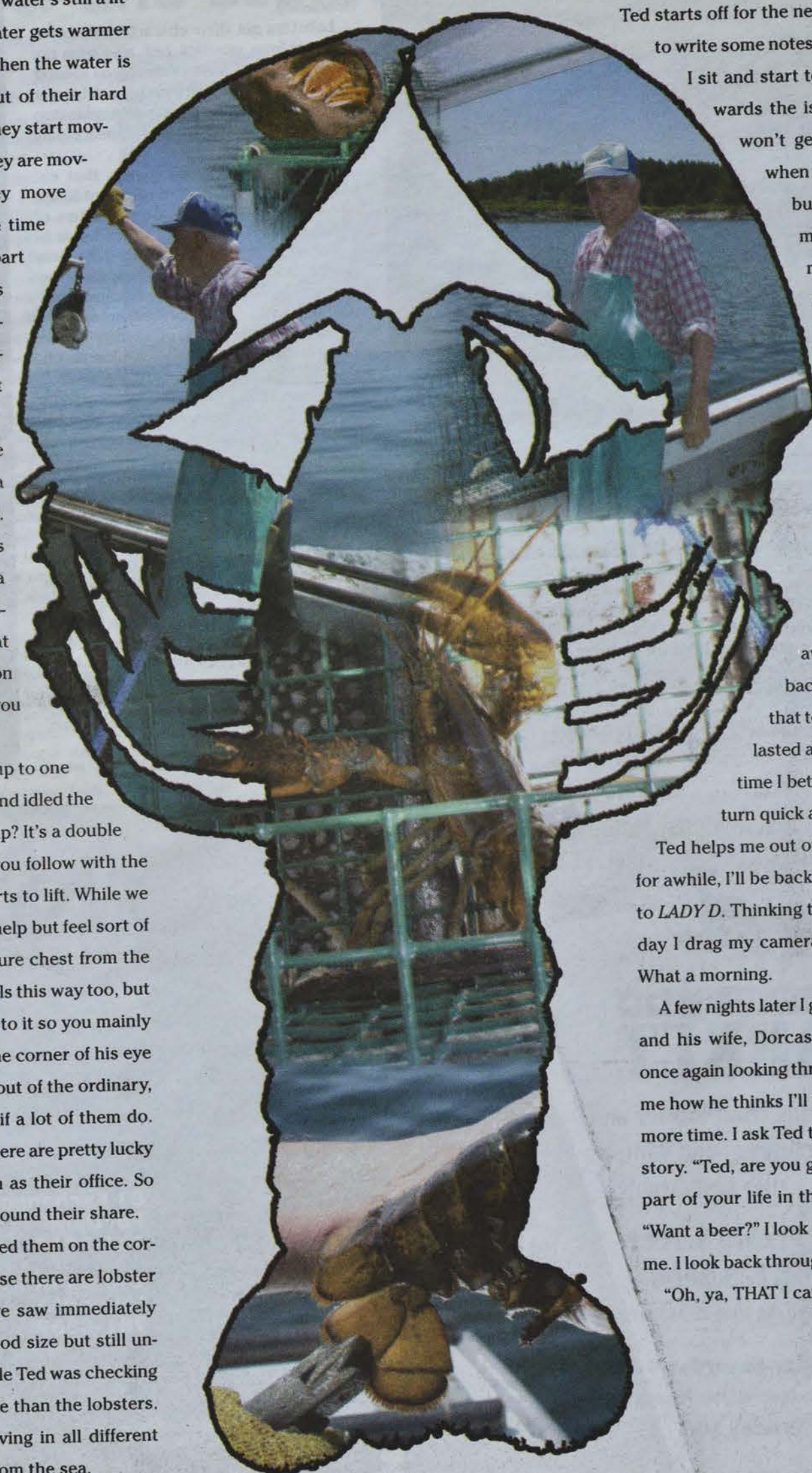
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ter so you gotta remember that and the water's still a little cold. Lobsters come in when the water gets warmer to start feeding, more than they can when the water is colder. Then they grow and break out of their hard shell and keep their soft-shell. Then they start moving around. The water is warmer so they are moving around and growing. When they move around and seek out food that's the time they find the traps. Like the southern part of the coast which is where the water is warmer, the catch would be a little better, and a little slower when you proceed downeast where the water hasn't warmed up enough yet."

"What does it cost to get a license for lobster fishing?" I asked. "Well, a lobster license today cost me, \$248.50. Back when I started in the mid-sixties it was ten bucks. You get a boat and a couple of traps and you were set. Today I have a CLASS 2 license that means I can bring one other person on board that can help, like you. Today you are a sternman."

While we were talking Ted pulled up to one of his traps we were going to check, and idled the boat. Ted yells, "You want to pull it up? It's a double one so I'll pull the first one up and you follow with the second one." I yell okay and Ted starts to lift. While we were pulling up the traps I couldn't help but feel sort of like I was about to look into a treasure chest from the sea. I think about asking Ted if he feels this way too, but I know he'll say no, that you get use to it so you mainly look for the lobsters. But, I bet, in the corner of his eye he looks for something. Something out of the ordinary, that should not be there. I wonder if a lot of them do. Maybe not, but the lobstermen out here are pretty lucky in the first place to have the ocean as their office. So with that kind of luck I bet they've found their share.

The traps came up and we propped them on the corner of the boat. Ted's smiling because there are lobster sthere. One of the first lobsters we saw immediately looked like it was a good one. A good size but still under the maximum size allowed. While Ted was checking the rest, I looked in and found more than the lobsters. I saw starfish and hermit crabs living in all different kinds of shells. Perfect treasures from the sea.



We bait the traps and throw them back in the water. Ted starts off for the next trap and I realize that I need to write some notes and look for my pen and paper.

I sit and start to write while Ted's cruising towards the island. I figured if I wrote fast I won't get sick. I was just about done when Ted was pulling up to his next buoy, when I looked up. What a mistake that was. I panicked so much this morning about something that was so ridiculous instead of remembering the fact that you should never read or write on a moving boat when you are not use to it. That was it, I had to get off, right now. Which I think I yelled that while doubling over, but I'm not sure. I do remember Ted telling me that it would be fine and he would bring me in right away. Which he did, all the way back I felt like I failed and I mentioned that to Ted. He said "You didn't fail, you lasted about an hour, that was good, next time I bet you last two hours." Next time? I turn quick and look for the beach.

Ted helps me out of his skiff and yells, "Go lay down for awhile, I'll be back later," and he turns to head back to LADY D. Thinking that's the best thing I've heard all day I drag my camera and backpack and head home. What a morning.

A few nights later I get to finish my interview with Ted and his wife, Dorcas. Sitting outside on their porch, once again looking through the binoculars, Ted is telling me how he thinks I'll be able to handle it going out one more time. I ask Ted the last question that I had for the story. "Ted, are you glad lobster fishing has been a big part of your life in the last 36 years?" "Oh ya" he says. "Want a beer?" I look over at Ted and see him smiling at me. I look back through the binoculars and answer him: "Oh, ya, THAT I can handle."





A Lobster of a Different Color

by Diane Cowan of the Lobster Conservatory

Most lobsters are colored a mottled dark greenish brown. In rare cases, a lobster of a different color (colormorph) appears. Exotic lobsters in shades of blue, white, yellow, black, and red have been reported from time to time since the earliest lobster harvests. Perhaps the most unusual colormorphs are the "calico" lobsters appearing as marbled black and orange/yellow; or "half-and-half" lobsters with a line straight down their backs where two colors meet.

Calicos and half-and-halves are hatched

that way and they stay that way (until cooked!) because the basic color pattern in lobster shells is inherited just like the color of hair in humans and other mammals.

However, some of the blue, brown, green, red, and black tones can be genetic or they can have other causes. In some instances lighter/darker shades can be influenced by diet, sunlight, and bottom type. For example, if you put a blue lobster in a holding system and its color becomes normal over a period of time, that lobster is undoubtedly not an "igenetic blue." It

was probably blue as a result of a dietary deficiency.

Lobsters get their characteristic color, not only from genetics, but, also from the foods they eat. A natural-colored lobster fed a diet of squid will turn blue. A lobster deprived of all prey that eat phytoplankton (floating plantlike critters) appears pale blue.

Lobsters need to eat things that eat plants to get a carotenoid (pigment found in carrots) called astaxanthin (relative of pigment found in carrots), which binds to a protein in the lobster's shell. If lobsters do not get carotenoids from their diet, they can not bind the pigment because only plants can manufacture carotenoids.

The protein to which astaxanthin binds in natural-colored lobsters is blue in lobster shells and green in lobster eggs. When the astaxanthin is not in the diet, would-be natural colored lobsters appear blue because the blue pigment in the protein expresses itself.

So, then, why do lobsters turn red when you cook them? Because the carotenoid is allowed to express itself. Heat breaks up protein bonds. When you cook a lobster the bond between the protein and the carotenoid breaks down and the red color becomes visible.

How, then, do you explain live red lobsters? A live red lobster is red because its genetically based protein-astaxanthin complex is red—not because it has free astaxanthin!

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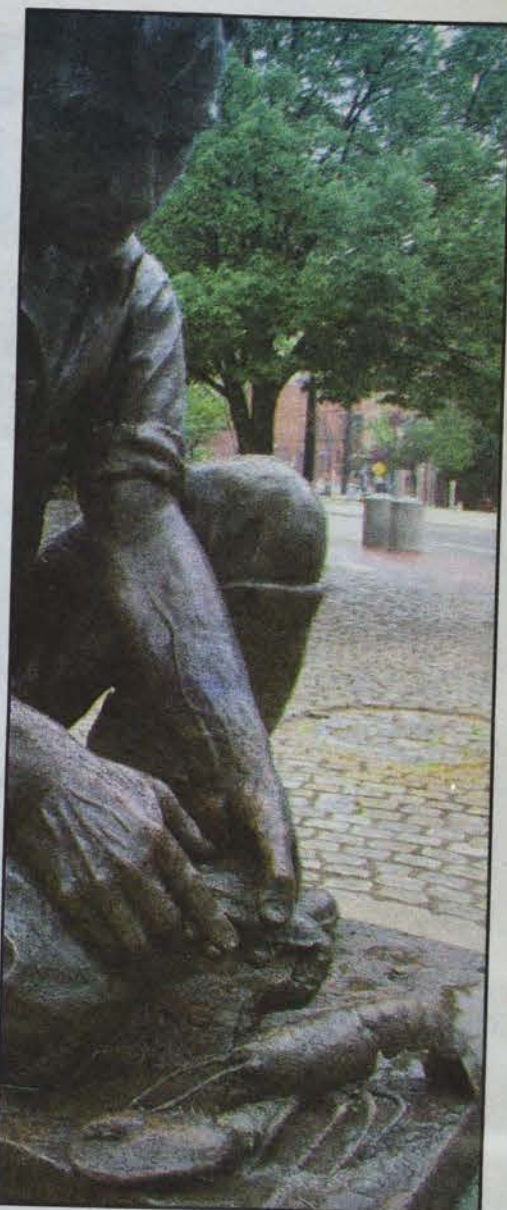


PHOTO JOSH McDUGALL

Maine Lobster and Seafood

By Steven E. Cope

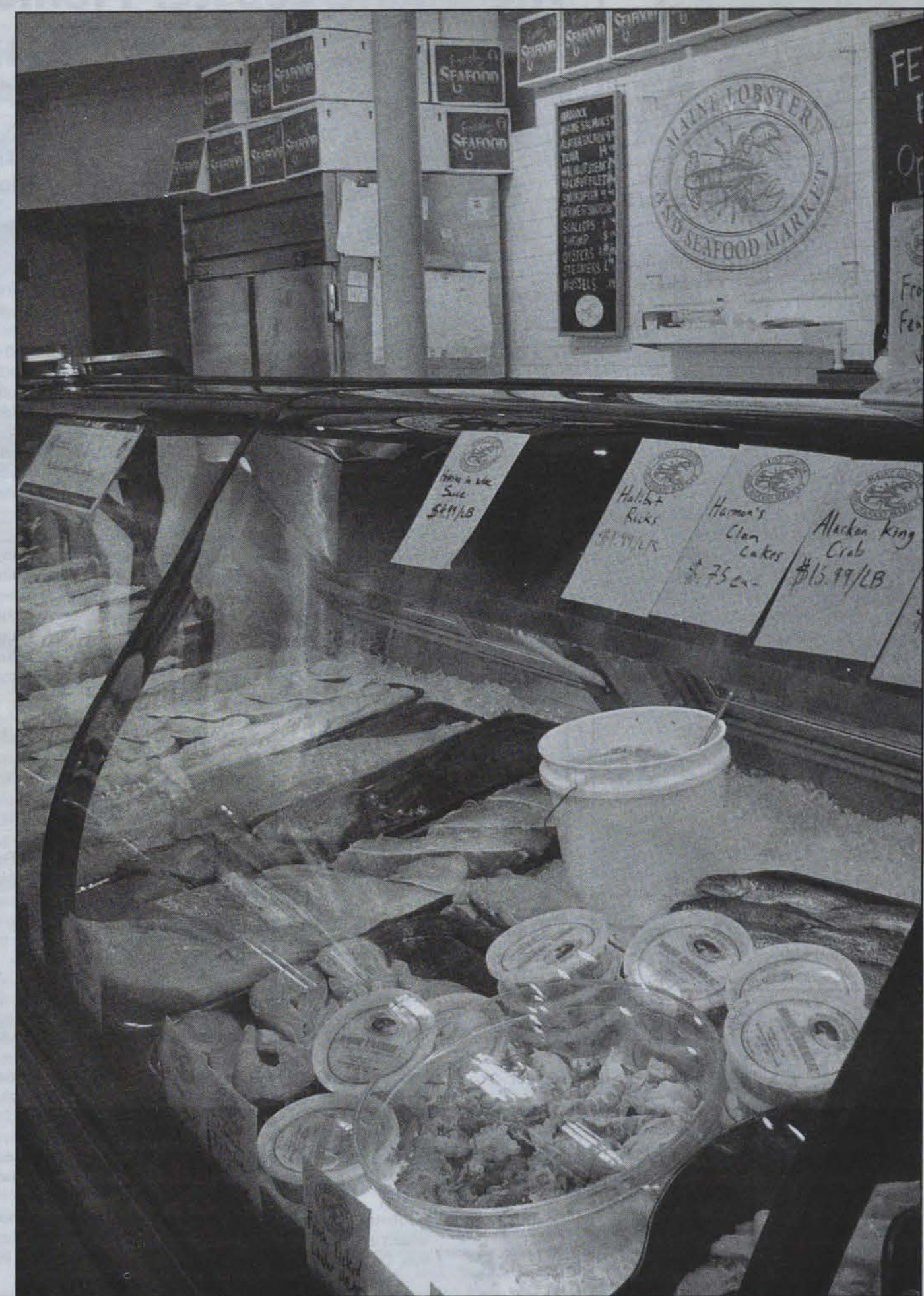
Maine Lobster and Seafood Market and Café, located at the Portland Public Market, offers the best of casual seafood dining with the freshest fish and seafood available for sale at its retail fish market. If you haven't been to Maine Lobster and Seafood or the Portland Public Market for awhile, you are missing a wonderful opportunity.

While the Portland Public Market has featured a fish market since it opened, Maine Lobster and Seafood opened in 2002 and Steve and Bobbi Cope became the proprietors in April 2003. Steve and Bobbi are lifelong residents of Portland. In 1979, Steve returned to Maine after attending college and law school out of state and went into private practice with his father, Gerald, forming the firm Cope and Cope. Steve and Bobbi were married in 1983 and have lived in Deering Center since. After raising their son, Adam, Bobbi embarked on an art career with public and private shows in greater Portland as well as numerous commissions.

When the opportunity to own a seafood restaurant presented itself, Steve and Bobbi Cope jumped at the chance. Bobbi is spending considerable time at the Market in both the front of the house and the back office. Steve intends to keep his "day job" but has become involved in the food service aspects as an outlet for his interest in gourmet cooking. "The vast majority of lawyers lament that they would rather be doing something other than practicing law, if only they could think of something they could do. I may not be the most qualified restaurateur, but I am willing to give it a try," said Steve. Both Steve, Bobbi, and their son, Adam, can be found most days at the Market for at least some time and are happy to be called on with any special requests or suggestions.

As the name suggests, Maine Lobster and Seafood Market and Café has two operations, which are mutually supportive. The first is the full-service fish market, which boasts the freshest, and highest quality seafood and shellfish available in Southern Maine. Supervised by General Manager Zach Richardson, the shellfish tanks are stocked daily with local lobster in all sizes, live Dungeness crabs and steamer clams, at the best advertised prices in the area. The fresh-fish case is fully stocked with special and seasonal selections such as wild Alaskan salmon, Ahi (sushi-grade) tuna, steelhead, North Atlantic swordfish and halibut, and soft-shell crabs as well as species which discerning shoppers expect to find on a regular basis, such as haddock, farm-raised salmon and sole. Maine Lobster and Seafood also has its own fresh-picked lobster meat, local hand-picked crabmeat, Maine mussels, fresh and cooked shrimp, amazing Winterpoint oysters, and sea scallops. Under the guidance of the new proprietors, the fish market has prepared items for sale as well, including crab, lobster and salmon cakes, and marinated herring. This fall, the fish market is planning to offer their own gravlax (salt/sugar cured salmon with cognac and dill infusion) and other cured and prepared items for main meals as well as entertaining. Maine Lobster and Seafood Market also cooks lobsters to order for take-out and ships lobster, crabs, steamers, mussels and seafood for overnight delivery anywhere in the continental U.S. Orders can be placed at the market, by phone: (207) 228-2008, or on the internet (www.buymainelobster.us).

Maine Lobster and Seafood Café is a full-service restaurant emphasizing lobster and other seafood specialties in a relaxed, casual setting. The restaurant has seating in three areas, each with a distinctive difference: the lower level for quick and easy meals, an upstairs lounge with a full bar for more intimate dining and socializing, as well as the large outdoor patio with umbrella tables. The restaurant is open for breakfast, lunch, and dinner from 9am to 9:00pm Monday through Saturday and 10am to 5pm on Sunday when all day brunch is available. The restaurant features an array of appetizers, seafood chowders and stews, boiled lobster and other lobster dishes including the traditional Maine lobster roll and shore dinner, signature fish and chips, steaks and chicken. The restaurant continues to offer its regular menu and is developing a dinner menu with specials and prepared



A plethora of seafood chilling on ice at Maine Lobster and Seafood. PHOTO CHARLOTTE SMITH

items. One of the features of the restaurant unique to Southern Maine is the availability of having any item in the fish market prepared to order to be enjoyed in the restaurant. Steve and Bobbi are developing a series of standard preparations, sauté's, pan-blackened rubs and char-grilled sauces and

marinades to appeal to a wide variety of tastes and show off the quality seafood available. The restaurant also offers live jazz on Friday evenings and other live entertainment throughout the year. The restaurant is available for private functions and off-premises catering.

"The vast majority of lawyers lament that they would rather be doing something other than practicing law, if only they could think of something they could do. I may not be the most qualified restaurateur, but I am willing to give it a try."

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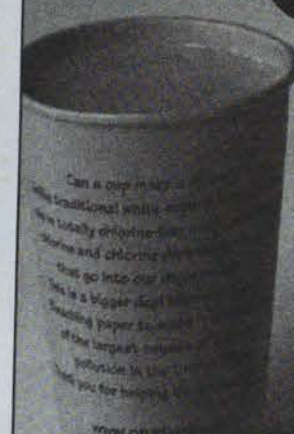
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All Things Lobster From The Maine Lobster Promotion Council



How To Eat A Maine Lobster

1. Twist off the large claws.

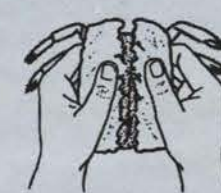
2. Crack each claw and knuckle with a nut-cracker, pliers, knife, or rock. Remove the meat.

3. Separate the tail from the body and break off the tail flippers. There's a morsel of meat in each flipper, too!

4. Insert fork and push the tail meat out in one piece. Remove and discard the black vein which runs the entire length of the tail meat.

5. Separate the shell of the body from the underside by pulling them apart and discard the green substance called the tomalley.

6. Open the body by cracking it apart in the middle, with the small walking legs on either side. Lobster meat lies in the four pockets, or joints, where the small walking legs are attached. The walking legs also contain excellent meat that can be removed by biting down on the leg and squeezing the meat out with your teeth.



How To Cook A Maine Lobster

The two most common ways to cook lobsters are steaming and boiling.

Steaming Lobster

Pour 2 inches of seawater into a pot large enough to comfortably hold the lobsters. Some cooks also place a steaming rack large enough to hold the lobsters above the water, in the bottom. Bring water to a rolling boil over high heat. Place lobsters in the pot, cover tightly, return to a boil as quickly as possible and start counting the time. Steam a lobster for 13 minutes per pound, for the first pound. Add 3 minutes per pound for each additional pound thereafter. For example, a 2-pound lobster should steam for 16 minutes and a 1 1/2-pound lobster should steam for 14 1/2 minutes.

Boiling Lobster

The number of lobsters to be boiled determines the minimum kettle size. The water should fill the pot one-half to not more than two-thirds full. Bring water to a rolling boil over high heat. Place lobsters head first into the pot, completely submerging them. Cover the pot tightly and return to a boil as quickly as possible. When water boils, begin counting the time. Regulate the heat to prevent water from boiling over, but be sure to keep the liquid boiling throughout the cooking time. Boil a lobster for 10 minutes per pound, for the first pound. Add 3 minutes per pound for each additional pound thereafter. For example, a 2-pound lobster should boil for 13 minutes and a 1 1/2-pound lobster should boil for 11 1/2 minutes. *Note: These times are for hard shell lobsters; if cooking new shell lobsters, reduce boiling or steaming time by three minutes. When the antennae pull out easily, the lobsters are done.*

From: *Cooking Maine Lobster, there's more than one way...*
Maine Lobster Promotion Council. 1997. 54pp.

Maine Lobsters: Lesser-Known Facts

Nutrition:	Lobster is very low in fat, calories and cholesterol.
Names:	Hen (female). Cock (male).
Where Found:	In the Atlantic Ocean, in the cold coastal waters of the Gulf of Maine.
Habitat:	Lobsters often live in burrows or crevices. Small lobsters live mainly in shallow water where there is a small rock or cobble bottom. Adolescent lobsters live where there are larger boulders. Reproductive adult lobsters usually inhabit deeper water.
Appearance:	Besides the normal greenish colored lobsters, there are also rare blue, yellow, red, and white ones. Except the white ones (which remain white) they all turn red when cooked.
Gestation:	A lobster egg is the size of the head of a pin. A one-pound female lobster usually has between 8,000 to 12,000 eggs which are attached to the underside of her tail. She carries the eggs for about a year until they are released as larvae. Only about a tenth of a percent of those eggs will live past six weeks.
Growth:	Lobsters grow by molting. They molt or shed their outgrown hard shells to become new-shell lobsters, about 25 times in the first five years of life. No one has yet found a way to determine the exact age of a lobster because it sheds its shell so often. It takes four to seven years for a lobster to grow to legal size. Lobsters have a life span of about 15 years, although some live to be as old as 50 years or more.
Diet:	Lobsters catch mainly fresh food which includes crabs, clams, mussels, starfish, sea urchins, and sometimes other lobsters. Lobsters "smell" their food by using four small antennae on the front of their heads and tiny sensing hairs that cover their bodies.
Digestion:	The teeth of a lobster are in its stomach. The stomach is located a very short distance from the mouth, and the food is actually chewed in the stomach between three grinding surfaces that look like molar teeth, called the gastric mill.
Storage:	Live lobsters are held in saltwater storage until they are sold.

The Daily Grind

She says I snore

by Martin James

My dear wife claims that I snore throughout the night and have done so every night of our marriage. She claims that she has lost more hours of sleep in those years than the number of hamburgers McDonald's has sold. And just as McDonald's stopped posting that number at their restaurants years ago, she has stopped counting her hours of lost sleep, she says.

This woman, most dear to me of any person in the world, tells her friends and co-workers of her life-sapping loss of sleep and her nightly misery. She balances these expressions of frustration by telling people that her husband is a dear, sweet man who would give her the shirt off his back—although he'd have her iron it for him. Her proclamation of love is sincere: "My dear husband has many wonderful qualities that I'd surely not find in any other man, even if I searched for decades." I overhear her say this while on the phone with a friend and get the sense that she is implying that she has indeed been searching for decades.

Recently, a co-worker called my wife to say she'd been missed at work that day. "My eyes were so red from lack of sleep, and my head was pounding so hard, that I knew I'd be useless to all of you in the office." She paused to allow this friend to explain that she should get rid of me, or at the very least, relegate me to the bed in the basement. My wife replied, "I couldn't do that, Betty. You know that he has so many good qualities—I do love him so, even though he has cost me so much sleep over the decades." A pause to listen to another plea—you've got to do something to save your health, or keep peace in the neighborhood, her friend probably said.

My wife told her friend, "It's true that he snores so loudly that the neighbors complain, but he is such a loving husband." That's like saying, sure, Hitler was an egomaniacal mass murderer, but he always looked good in a uniform.

After decades of having her friends look at me as though my snoring is a plot to very slowly murder my wife by sleep deprivation, I decided to challenge her claims. "Tape me at night, my dear," I told her. "Record my alleged snoring. Document this nocturnal noise, for I don't believe I snore at all."

She wasn't ready for this challenge, mostly because it's not in my gentle nature to be blunt and confrontational. She smiled that smile of hers, used when she thinks she knows what I'm thinking. "Here come your true colors, my dear. You're not as gentle and non-confrontational as you pretend," she said.

"Actually, I've thought about buying a small tape recorder and leaving it running, but I'm afraid it would run out of batteries before you started to snore," she said with pride in her quick comeback.



ILLUSTRATION ART TODAY

"Don't use batteries—plug it into the wall," I said.

"Then you'd see the cord and know I was planning to tape your snoring, and you'd stay awake all night," she said.

"Hire an electrician to install an outlet under the bed; I'd never know you had a tape recorder running, and I'd fall into a silent sleep unaware of your plot."

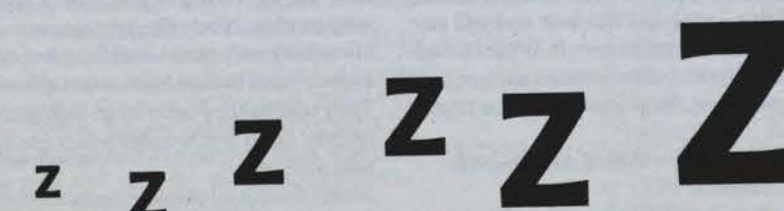
"My dear husband, you'd surely hear even the quietest of tape recorders and unplug it after I fell asleep, thus unethically foiling my plan to save our precious marriage," said my devious spouse.

"Here is a blank check. Go to the FBI or the CIA and ask them to sell you their best high-tech, voice activated stealth tape recorder. Place it under the bed and wait for me to produce these alleged sleep-robbing roars," I said with bold finality. "Otherwise, I must conclude that I do not snore, that you know that and have been using this claim just to wake me up in the middle of the night."

"Ah ha!" My wife nearly shouted in her exuberance. "There's my proof—I wake you up whenever I can't sleep because you are snorting like a herd of angry bulls! Why else would I wake you up every night?"

I smiled that smile I rarely wear. "Because you love me, my dear loving wife. And I love you, too."

Martin James is a semi-retired music teacher who admits to a certain confusion with modern life, but copes with a combination of cynicism and satire. He lives with his wife and three cats, all of whom baffle him much of the time.



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Released in March 2002, "Kaleidoscope" has been enjoying great success with "No Greater Love" and "Savior Song" both reaching the top 5 on Radio and Records' Christian AC airplay chart.

Rachael's passion for God, life, and her music resonates through everything she does, and she's long said that the true excitement of her journey is looking forward to what He has in store.

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music seen

If It's Wednesday, This Must Be the
State Theatre: Six Shows in Seven Days...

by Ainsel Ponti

The following are a half-dozen music reviews from a madcap week in the life. I've since napped and am ready for more...

**Saturday July 12th • Tracy Chapman
@ Merrill Auditorium**

Tracy Chapman will always rank high on my list of incredible singers and certainly a strong songwriter. In the post Joni Mitchell/Pre-Ani DiFranco era, Chapman was on a short list of female singer-songwriters who emerged in the late 80's and her debut self-titled album in a timeless classic. With that said, I didn't love her show at Merrill. I did love when she sang "House of the Rising Sun" and "Baby Can I Hold You," but other than that I was frankly bored. The backing band created an almost soft-rock sound, and the bluesy rock'n'roll version of "Gimme One Reason" was great, but we heard it last time she was here a few years back. I almost wish she had ditched the band and had done a solo acoustic gig instead. Lastly, I thought it ironic that when she was signing "Talkin' Bout a Revolution" with lyric "poor people are going to rise up and get what's theirs" that the tickets had been more than forty bucks for this show. I know, not her fault, but still. The opening act Joseph Arthur was excellent.

Monday July 14th • Cher @ The Civic Center

The first time I saw Cher back in April, I was dazzled beyond belief. I LOVED the show. I should have left well enough alone but caved the night of this return trip of her "I swear, I am really retiring from touring" show. I needed to recreate the magic. Luck was with me and I actually scored a pair of tickets for ten bucks on the sidewalk. In fact, lots of people were selling tickets. I thought it odd but was thankful just the same. But I didn't love this show. There's nothin' like the first time, plain and simple. My seat was kinda lousy and well, it was the EXACT show as last time. What did I expect? A Cher Storytellers theater in the round acoustic gig? To her credit, she was again divine and magnificent and god, I hope she continues to do film. I did, however, love the fact that she allowed a guy with a sign that said something to the effect of "Cher, won't you give a silly little fag a hug for his birthday" actually up on stage with her. He was in orbit and she told us it was the first time in 139 shows that anyone had been allowed on stage with her.

**Tuesday July 15th • Lisa Marie Presley
@ Hampton Beach Casino Ballroom**

A friend had an extra ticket so I went. Hampton Beach is just over an hour from Portland and I actually like the venue. It's smack dab in the middle of the Hampton Beach "strip" which is kind of like Old Orchard Beach just a lot bigger. The show was quite sold out and we were packed in there tight. The crowd was an interesting mix of older Elvis fans and young late teen/early 20's for the most part. I admit, I was curious about Lisa Marie. What was the deal with her? I had to know. Well as it turns out, I left early. It was lousy. Ok...she was lousy. I wanted nothing more than to love this show. I was open to it, ready for it; curious and excited. But the sound was, in a word, bad, and she just didn't sound good live. I wish her the best and will say that most people seemed to love it. What I loved was the arcade down below with an ancient fortune-telling machine. That was worth the trip.

**Wednesday July 16th • Weird Al Yankovic
@ The State Theatre**

By now, after 3 nights of mediocrity, I was desperate for a good show. In 8th grade (um, 1982ish I think) my friends and I did an act in our

junior high cabaret to Al's parody of Michael Jackson's "Beat It." Al's was "Eat It" and I still remember almost every word.

"Have a banana, have a whole bunch, it doesn't matter what you had for lunch, just Eat it...eat it, eat it eat it." Twenty years later, I have to admit I love the guy. His show was sold-out, or damn near it, and he was, to use an 80's word, awesome. What a fun, goofy performer. He and his band amused us all with the likes of "Amish Paradise," "Fat" and a personal favorite "Smells like Nirvana" as well as the new Eminem parody to "Lose Yourself" which Al calls "Couch Potato." Weird Al also had some very funny originals mixed into the live set. In between songs while he changed costumes (he wore the fat suit for the song Fat and it was a riot) we were treated to clips of ALTV in which we saw Al "interview" celebs like Justin Timberlake, Celine Dion and Avril Lavigne. Of course these were other people's interviews spliced in with Al's questions, but it was absolutely hysterical. Four stars to this show.

**Thursday July 17th • Tom Tom Club
@ Monument Square**

Twenty-two years ago, The Tom Tom Club was born. Tina Weymouth and Chris Frantz, half of Talking Heads, have been a part of this underground cult status band ever since. I fondly remember the song "Man with the 4-way Flip" from my senior year of high school and let's not forget the quintessential Tom Tom Club hit "Guns of Love," which about 40 other artists have sampled, including Mariah Carey on her ridiculous song "Fantasy." So to see The Tom Tom Club live after all this time, and for free, at Monument Square, as part of the Fleet Back Alive at Five Series was an unexpected thrill and a half. They have also worked in a fabulous cover of "You Sexy Thing." Their band has had several line-up changes over the year, but Weymouth and Frantz, husband and wife, have been there since day one. With singer Mystic Bowie and several others, their sound was booming, hypnotic and cause for dancing.

**Saturday July 19th • David Gray
@ The Cumberland County Civic Center**

When I heard he was playing the Civic Center, my gut reaction was to skip it altogether. Who was I kidding though, I knew I'd cave in and want to go and his most recent record, "A New Day at Midnight," has worked its way under my skin. I am happy to report that the show was both poignant and entertaining. I'd guess the house was perhaps 2/3 of the way full, which means probably 4,000 people and still there was a level of intimacy achieved. Gray played for two hours and earned extra credit by doing the Randy Newman song "Baltimore" as a tribute to Nina Simone, as it was one of her signature songs. Gray also made several references to our Maine moose. Backed by an able band, particularly the drummer, he delivered a three-encore twenty something song set. Personal favorites were "Twilight," "My oh My," "This Year's Love" and the show, ending final encore "Please Forgive Me," which contains one of my favorite lyrics ever written: "Feels like lightning running through my veins every time I look at you." British opening-act Turin Brakes also deserves serious credit. They told us they were huge in England. I for one believe them and wonder when the same will be said of here.

Ainsel Ponti is a volunteer freelance writer for Casco Bay Weekly. You can find her at any given screening of Tomb Raider 2. That's of course when the Red Sox aren't on e-mail her at ainselponti@yahoo.com

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 Forest Ave., 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.
Crooker 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.
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Headliners 35 Wharf St., Portland. 773-1570.
The Igwana 52 Wharf St., Portland. 871-5886.
The Industry 50 Wharf St., Portland. 879-0865.
Jonathan's Restaurant 32 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. 934-2024.
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.
RiRa 72 Commercial St., Portland. 761-4446.
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.
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Starbird Recital 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 31

Alehouse
Les Wheeler and the JV All-Stars (9:30pm/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+)
Bull Feeney's
Emilia Dahlin (down) (8pm/21+)
Bull Moose Music (Scarborough)
Bubba Sparxxx (4pm)
Deering Oaks Park (Portland)
Judy Pancost (Kids music/12:30pm)
Fort Allen Park (Portland East end)
Chandler's Band Concert (7:15pm)
Free Street Taverna
Lotus (trance/funk/9:30pm/21+)
Headliners
DJ Baby J (9pm/21+)
McGillcuddy's (Brunswick)
Ken Grimley and Dave Dodge (acoustic)
Monument Square (Portland)
Moe (5pm)
Moose Crossing Steakhouse
David Wells Quartet (7:30-9:30pm)
Old Port Tavern
Karaoke w/ DJ Mike C (9:30pm/21+)
Pat's Pizza (Windham)
Chris Hawley
Pier Patio (Old Orchard)
The Grumps (9pm/21+)
Port Hole Restaurant
Desperate Avikadoz (rock/8-11pm)
Rick's Cafe (Naples)
Jason Spooner Trio (9:30pm)
The Station
DJ Cougar/Karaoke (9:30pm/21+)
Three Dollar Dewey's
Marc Miller (6-10pm)
Una
DJ Jack MF (9:30pm/21+)

Friday 1

Alehouse
Brother Sister and the Smokin' Section Horns (9:30pm/21+)
Amigo's
Chris Hawley
Bottomz Up
Stream (9pm/21+)
The Breakaway
Jenny Woodman (9:30pm/21+)
Bridgeway Restaurant
Bobby Laine (Piano/6pm)
Brian Boru
Pneuma (9pm)
Geno's
Rock City Crime Wave/
Quasimod/Tombstone Territory (9pm/21+)
Headliners
DJ Seanne (9pm/21+)
Jones Landing
The Hit Men (7pm)
The Mercury
12inch Zombies-Laree Love/Moshe/
Nicotine w/ Richard Sin (9pm/21+)
Old Port Tavern
Blind Sight (rock/9pm/21+)
Port Hole Restaurant
Mike Taylor Band (rock/9pm-midnight)
Post Office Park (Portland)
Mitch Alden (acoustic/noon-1pm)
RiRa
Now is Now (10pm/21+)
Sisters

DJ (9pm/21+)
Space
Rebecca Martin (9pm)
The Station
Dance DJs (9:30pm/21+)
Una
DJ Mike Said (9:30pm/21+)
WMPG (90.9/104.1FM)
Garciafest 2003

Saturday 2

The Alehouse
Emptyhead/New Rising Sun (9pm/21+)
Bottomz Up
DJ (9pm/21+)
Bridgeway Restaurant
Bobby Laine (Piano/6-10pm)
Bull Feeney's
Desperate Avikadoz (up) (9:30pm)
Bull Moose Music (Scarborough)
Mighty Sam McClain/The Coming Grass
Cathedral of Immaculate Conception
Blue Lobster (7:30pm)
Free Street Taverna
Stream (reggae/9:30pm/21+)
Geno's
Craving/Sort (9pm/21+)
Headliners
DJ Baby J (9pm/21+)
Marla's (York)
The Grumps (9pm)
Old Port Tavern
Blind Sight (rock/9pm/21+)
Port Hole Restaurant
Potato Pickers (folk/2:30-6pm)
Mike Taylor Band (rock/9pm)
RiRa
The Barry Arvin Young Band (10pm/21+)
Sisters
Top 40's DJ (8:30pm/21+)

Sunday 3

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)
Bull Moose Music (Scarborough)
Rocktopus/Paranoid Social Club
David's Restaurant
Jenny Woodman Acoustic Duo (6pm)
Free Street Taverna
Open Mic w/ Tyler of Sly Chi (9pm/21+)
Gritty McDuff's
Chris Hawley
Jones Landing
Zion Train (reggae/1pm)
Old Port Tavern
Karaoke w/ DJ Mike C. (9:30pm/21+)
RiRa
Sly Chi (11am)
The Station
DJ Cougar/Karaoke (9:30pm)
Three Dollar Dewey's
Katie Webber (4-8pm)

Monday 4

Alehouse
Swamp Donkey (9pm/21+)
The Big Easy
Ryan McCalmon (10pm/21+)
Bottomz Up
Karaoke (9pm/21+)
Free Street Taverna

listening posts

Hip Hop Open Mic w/ Boon Doox (9:30pm)
Old Port Tavern
Karaoke w/ DJ Sid (9:30pm/21+)
St. Lawrence Arts & Community Center
Slaid Cleaves (8pm)
The Station
DJ Cougar/Karaoke (9:30pm)

Tuesday 5

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)
Deering Oaks Park (Portland)
The Piners (folk/7pm)
Free Street Taverna
Riddim & Roots (reggae/9:30pm/21+)
Geno's
Primordial Undermind/St37/
The Ponys (9pm/21+)
The Mercury
The Lesson w/ Moshe/DJ Mota/
Kid Ray (10pm/21+)
Old Port Tavern
Karaoke w/ DJ Sid (9:30/21+)
Three Dollar Dewey's
Semler Trio (6-10pm)
Una
DJ Marcus Cain (9:30pm/21+)

Wednesday 6

The Alehouse
A Band Beyond Description
(jam band/9:30pm/21+)
Barbara's Kitchen
Spiral Music Productions (jazz/8pm)
The Big Easy
Zion Train (reggae/10pm/21+)
Breakaway
The Maine Songwriters Showcase (8pm/21+)
Free Street Taverna
The Chadbourne Brothers (9:30pm/21+)
Old Port Tavern
Karaoke w/ DJ Mike C. (9:30/21+)
Port Hole Restaurant
Blue Willow Trio (jazz/8-11pm)
Ri Ra
Mike O'Brien (Irish/6pm)
Space
Tapia (folk/8pm)
Three Dollar Dewey's
Summer McKane (6-10pm)
Top of East
Dave Briggs Jazz Duo (7pm/21+)
Western Prom Park (Portland)
Dan Merrill (7:30pm)

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: listings@maine.cc.com. Listings must be in by the Thursday prior to publication.

Movies

Be sure to check out Movie Times & Local Theater Info on our website cascobayweekly.com/cbw2003/movies

At The Movies on Exchange

Winged Migration

The movie is Rated G and is 98 minutes long. I rate it with five out of five stars for being a simple, unpretentious movie about nothing more than the beauty of nature.

by Andy Keene

Earthbound, watching the birds fly across the sky, we undertook this film. We had to go higher, nearer the birds, within striking distance of the stars. How could we manage it? Man has dreamt of birds since the beginning of time. How to imagine being among the first to transform this dream into reality?

These are the words of Jacques Perrin, director of *Winged Migration* (the maker of nature documentaries like *Microcosmos*, and a well-known actor in such European films as *Z* and *Cinema Paradiso*). He describes the two levels on which his movie can be enjoyed and appreciated: first, as a montage of awe inspiring images of migrating birds; but also as a technical achievement. When I first saw the trailer for this movie, I was wondering how these images could have possibly been captured on film. The camera was up with the birds, gliding along next to them. My best guess was that tiny cameras were attached to one bird in a flock, sending a video picture to recorders on the ground or in a plane. But the images are too high-quality to be video. Turns out the crew used a variety of light-weight aircrafts—gliders, remote-controlled airplanes, helicopters, balloons, and some vehicles designed specifically for use in this movie—to film the birds without disturbing them. The birds don't seem to even acknowledge the presence of the camera. In one shot, the camera films a pelican that is so close that its wings brush against the lens!

The technical feat aside, *Winged Migration* is quite an experience. It is a movie in which to lose yourself—to feel rather than watch. Watching it in a theater, I felt like I was flying alongside the birds with the clouds miles below my feet. Good thing it wasn't shot in 3-D, or else it may have been too much! This is not a typical nature documentary. It isn't a lecture, packed with information that we feel obligated to remember for the test afterwards. There are tidbits of data and sparse narration by the director, but mostly, the images are left to speak for themselves. We are meant to witness the journey that migrating birds from every continent undertake twice every year.

The movie, of course, does not have a "plot," but it is structured and edited together in a way that suggests that it is the story of nature—or life and death. We follow a certain flock of birds as they fly for thousands of miles, and before they make it home, birds are shot and killed by hunters or torn apart by hungry crabs on a beach. I was surprised how devastated I felt when the peaceful, lulling music accompanying an image of a bird in flight was interrupted by a gunshot. The injured bird went limp and plummeted to the ground below. But I didn't hate the hunters, I just felt like they didn't understand what these birds had been through.

I enjoyed *Winged Migration* in a packed theater with a diverse audience of young children and elderly couples and every age in between. We all gasped, laughed, and enjoyed silence together for the entire length of the movie. I rate it five out of five stars. It is a thoroughly original movie—a remarkable document that allows us to see and feel nature from nature's own perspective, freed from being earthbound observers.



Johnny English (Rowan Atkinson) is a new kind of spy.

now playing

Whale Rider

Rated PG-13 for brief language and a momentary drug reference, this movie runs 101 minutes. I rate it with four out of five stars. It is an involving portrait of an appealing character in a very unique and fascinating place and time.

by Andy Keene

Whale Rider is a movie that, like *Star Wars*, *The Matrix*, and *Spiderman*, tells the story of the birth of a hero. Though the lead character, twelve-year-old Pai, is not the kind of hero that battles evil empires, homicidal machines, or muggers. This movie takes the form of an exotic coming-of-age story rather than an action-packed adventure. Pai fights to become the chief of her village and, more important to her, she fights to earn the love of her grandfather, Koro.

The movie is set in a small coastal community in New Zealand, a setting where the modern world meets the 1,000-year-old customs of the Maori people. In every generation, a male heir is born to the chief of the village until Porourangi (played by the recognizable Maori actor Cliff Curtis, from *Three Kings* and *Bringing Out the Dead*), suffers a tragedy when his wife dies giving birth to twins—a boy and a girl. The boy, the natural heir, dies as well, but the girl survives. The girl, Pai, is raised by her grandparents, Koro and Flowers, when Porourangi leaves New Zealand to become an artist in Europe.

Koro is disappointed that there is no male heir, but he grows to love his granddaughter. He refuses to accept that she shows the strength and intensity of a natural leader, though Pai may be the only one in the village to share Koro's mystical connection to the world around them. In a misguided effort to recruit a new chief for the community, Koro trains the firstborn boys of the village to chant prayers and fight with taiaha fighting sticks. Pai is not invited to train with the boys. But other villagers recognize her potential and eagerness to learn, and they encourage and teach her.

The last act of the movie is devoted to Pai's final test, as a herd of whales is stranded on the beach, and the community tries to rescue them. Whales are heavily symbolic to the Maoris, and when the first attempts to save them fail, Koro is nearly catatonic, convinced that the end of his people is near. The sequence is suspenseful and mystical, like a vivid but hard-to-explain dream.

Pai is an intense little girl, and young Keisha Castle-Hughes does an impressive job of creating her character. She is required to be sympathetic and enigmatic, expressive but focused. The power of the movie is completely dependant on her performance, and she succeeds. The other actors, especially Rawiri Paratene as Koro, are also moving and convincing in their roles. As Paratene plays him, he is a flawed, stubborn man who loves his granddaughter but does not understand, for almost the entire length of the movie, why she persists in defying him.

Niki Caro, the writer and director of *Whale Rider*, has succeeded in creating a movie that is original and inspiring. The movie subtly introduces information about a particular people's customs and mythology, so that it is all part of the story and doesn't feel like anthropology lesson. The modern Maori culture is the texture that sets this retelling of the age-old hero story apart from the others and makes *Whale Rider* a unique and stimulating experience.

Father Knows Best, Son Knows Better

Johnny English

This film is rated PG for brief nudity and crude humor. It runs for 88 minutes.

by Tom Keene

While *Johnny English* certainly falls far short of being a great comedy, it's definitely one of the funnier films of the summer. Of course, the fact that this has been a summer devoid of both rain and cinematic humor helps make this dry spy spoof funny by comparison.

Johnny English has three things in its favor: Rowan Atkinson as English, John Malkovich the villainous Pascal Sauvage, and Ben Miller as Bough, the assistant every spy needs to cover trails of stupidity for the boss.

Atkinson may be an acquired taste, but the effort is worthwhile. His goofiness is a step above subtle—never as broadly offensive as Mike Myers of *Austin Powers* infamy, but not even close to the timeless Inspector Clouseau created by Peter Sellers in the *Pink Panther* series.

Malkovich demonstrates that Kevin Costner is no longer the worst dialectician in Hollywood—his French accent surpasses Costner's ridiculous attempt to sound English as Robin Hood as few years back. But Malkovich is actually quite funny in *Johnny English*, bringing greed and audacity to new heights. Finally, we come to Ben Miller, a TV actor and writer who simply fits perfectly with Atkinson's physical humor, quietly fixing the numerous mistakes of his boss.

The plot is simple and silly. All of England's spies are blown up at a funeral, and the Crown Jewels are stolen. Johnny English, a desk jockey at M-1 who worships the spy corps, is the last hope to keep Britain free and to return the Crown Jewels.

That's about it—the rest is a series of near-miss attempts at comedy, lifted by several truly wonderful bits. My favorite involves a funeral in a cemetery, interrupted by English, who is convinced that the Crown Jewels are in the coffin. There's also a visit to a sushi bar which employs Atkinson's rubbery face to register the sensation of eating a repulsive bit of seafood.

And when English accidentally injects himself with a muscle-relaxing drug, his slurred speech and diminished poise make dancing with a beautiful woman risky—but he makes the hilarious attempt anyway.

Johnny English is terribly uneven and desperately foolish, but when it's funny, it's very, very funny. I rate it with three out of five stars; some scenes are painfully dumb, but there's enough fine comedy to make it worth spending a couple hours in an air-conditioned theatre.

by Andy Keene

What is there to recommend about a comedy adventure that isn't funny or exciting? Unfortunately for *Johnny English*, absolutely nothing. The movie made me laugh exactly two times in its entire 88 minute running time.

The plot involves Rowan Atkinson, as the super-suave, but bumbling British secret agent title character, trying to stop John Malkovich (armed with a silly French accent) from declaring himself King of England and then turning the country into the world's prison. But in a comedy like this, the plot is simply an excuse to string together a series of jokes, gags, and comedic set pieces. Oddly, though, *Johnny English* has none of these. It's all schtick, no actual comedy. Just an idiotic persona and a catchy title song.

The *Austin Powers* series, another James Bond send-up, didn't even rely strictly on schtick. Those movies integrated throwaway and recurring gags and surprising comic invention with the idiotic persona, and ended up being entertaining and funny. Even the James Bond films themselves are heavier on the jokes and gags than *English* (at least since the Roger Moore years), and funnier, too.

I'm not very familiar with *Black Adder* and *Mr. Bean*, so maybe Rowan Atkinson's brand of comedy is lost on me, but I don't think that's it. I have nothing against toilet humor, or absurd humor, or stupid humor, as long as it's funny. I just think that *Johnny English* is a bad movie.

Young Actors Institute

by Lee Bellavance

What happens when you take a group of young teens who are studying acting and mix energy, enthusiasm and encouragement with education? That recipe was offered to the public for sampling when the Young Actors Institute Showcase was held July 18 at Wilkinson Park in South Portland.

The resulting banquet highlighted many of the skills of the theatrical trade, such as movement, tempo, duration, shape and gesture, in poems, songs and skits to create a variety of dramatic effects. One interesting exercise featured a dinner scene acted in several styles ranging from soap opera to science fiction. Another offering, titled "Larval Masks," forced the group to rely in mime and movement to convey a message. Also effective were the Shakespearean bits where the troupe of seven young actors took turns doing scenes from *Henry V* and *Macbeth*, exploring the possibilities of a variety of styles ranging from almost overwrought to very understated.

All clad in sophisticated black, the young actors included Alexandra Brinkman-Young, Caitlin Huber, Kate Michaud, Katie Rand, Heather Scamman, Elisabeth Scott, Shana Tinkle and Robert Wilcox.

The intensive, 60-hour training program, held over a three-week period, was led by Miranda Hope, an actress (most recently seen as Lady Macbeth) and teacher with an MFA from Columbia University. Sponsored by the Stage at Spring Point, the Young Actors Institute was created to fill the void in youth-oriented Shakespearean drama education left when MSDI (known for their Deering Oaks Park productions) suspended their operations.

According to 14-year old participant Brinkman-Young, one of the program's most popular features was a number of workshops with the institute's faculty of specialists: acting for film with Louis Frederick, classical acting with Andrew Harris, stage combat with Richard Hedderman, improvisation with David Lagraffe, African drumming with Michael Wingfield and mask and mime with Amanda Houteri.

Tinkle, a veteran of the theatre for youth scene, was hesitant to participate at first. But the selective nature of the program appealed to her. At the end, she said, "I loved it! I really enjoyed all the guest teachers. And Miranda is so passionate! We did lots of different things and that made it unique."

And, as the delightfully delicious July 18th recital proved, these young actors-in-training learned their lessons well.

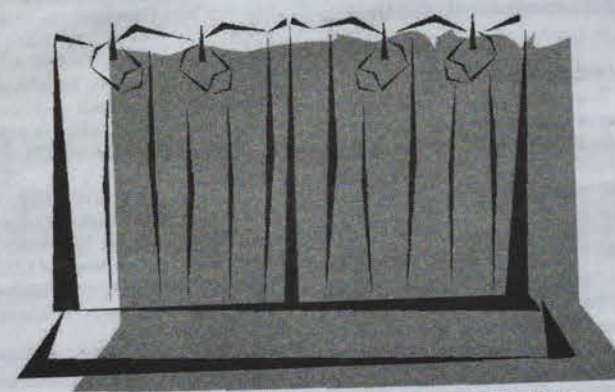


PHOTO ART TODAY

stage door

DANCE
THEATER/COMEDY

"Hair" the American tribal love-rock musical, presented by Peace & Love Productions, 2pm, Saturdays and Sundays, through August 10 (contains nudity and strong language), Namaste Field, Acton. 490-1210 or peaceandlove@webtv.net.

"Hedwig and the Angry Inch" rock musical presented by Glitterati Productions, Fridays and Saturdays 8:30pm, Sundays 7pm, through August 3, St. Lawrence Arts and Community Center, 76 Congress St., Portland. 874-3530.

"Only We Who Guard the Mystery Shall Be Unhappy" presented by the Winter Harbor Theater Company, 7pm, July 30 and 31, St. Lawrence Arts and Community Center, 76 Congress St., Portland. www.stlawrencearts.org.

"Puss and Boots", a much-loved story from our rich heritage of European folklore, by the Perry Alley Theatre, 2pm, August 6, Freeport Community Library, Meeting Room. "Triple Espresso" music, magic & mayhem abound when Hugh Butternut, Bobby Bean & Buzz Maxwell reunite at the Triple Espresso coffeehouse and reenact their ill-fated forays into show business, through August 31, Portland Stage Co., 25A Forest Ave., Portland. 774-0465 or www.portlandstage.com.

AUDITIONS

Portland Community Chorus fall concert "Hymns for America" auditions will be held, August 19, 20 and 26 by appointment only. 892-9437 before August 18.



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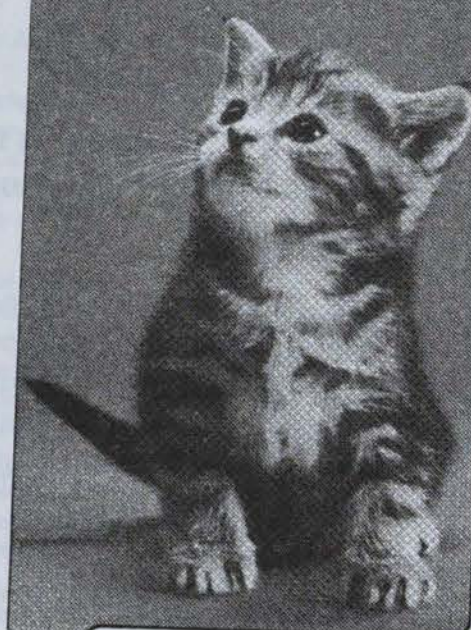
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listings

Because of space constraints, due to our joint distribution with Face Magazine, Casco Bay Weekly will only be including NEW ongoing listings in the first issue of each month. Please visit us online at www.cascobayweekly.com for a complete list of ongoing events. Our full listings will appear again in print in next week's issue!

HAPPENINGS

Thursday, July 31
 Dennis Kucich for President dessert potluck and gathering, 6:30-8pm, 115 Middle Jam Rd., Standish, 892-6652 or lu@lubbauer.com.

Eda Cifer co-founder of Yugoslavian Avant-Garde Movement, will speak, 7:30pm, Casco Bay Books, 151 Middle St., Portland, 541-3842 or markhigh@cascobaybooks.com.
The Essentials of College Planning—an interactive workshop that outlines the four steps in the college process, 10am-1pm, Portland Career Center, 1-800-281-3703.
Food Science, 2:30pm, Maine Discovery Museum, 74 Main St., Bangor, 262-7200 or www.mainediscoverymuseum.org.
Garcia Fest, 26 hours of continuous music by the Grateful Dead, 10pm through midnight, Friday, August 1, WMPG 90.9/104.1FM, 780-4151.
Live Poets Society, Geno's, 13 Brown St., Portland, 772-7891.

Songs and Stories with Laura Moriarty who will be reading from the Center of Everything, 7:30pm, Space, 538 Congress St., Portland.

Street Level Swing, WBACH/RTCA Concert on the Green, 7pm, Temple St., Kennebunkport, 967-9120 or www.rivertreecenter.org.
Traditional French Song with Michael Parent, 11:30am, and Moose Mania, explore the moose's world, 2pm, Children's Museum of Maine, 142 Free St., Portland, 828-1234, ext. 221.

Friday, Aug 1

Explore Famous Artists—learn about American artist, Jackson Pollock and his "action" painting, 1-3pm, Children's Museum of Maine, 142 Free St., Portland, 828-1234, ext. 221.
Garcia Fest Cookout, 2pm-dusk, Luther Bonney Lawn, USM, Portland, 780-4151.

A live remote with WJBQ 97.9, Bull Moose Music, 456 Payne Rd., Scarborough.
"The Wounds" (1996 film), 3pm, "Cinema and History in the Balkans," lecture, 8pm, Luther Bonney Auditorium, Portland, 780-4086.

Saturday Aug 2

Beach to Beacon 10K Roadrace, fifty places are being reserved for people running or walking to support Greater Portland Big Brothers Big Sisters, 773-KIDS or www.greaterportlandbbs.org.

Bird Banding Demonstration, band, weigh, measure and identify the sex and age of numerous birds, 8-11am, 20 Gilsland Farm Rd., Falmouth, 781-2330, ext. 215.

"Cabaret Balkan" (1998 film), 1pm; "Predictions of Fire" (1995 film), 3pm; "From Communism to Globalism," lecture, 6:30pm, Luther Bonney Auditorium, Portland, 780-4086.
Eckankar 2003 Regional Seminar, 9am-9pm, Governor Baxter School for the Deaf, Mackworth Island, Falmouth, 771-0281 or www.eckankar.org.

Feely Walk, Squish and Squash as you make your way barefoot along a path made of ordinary materials for an extraordinary experience, 11am-1pm, Children's Museum of Maine, 142 Free St., Portland, 828-1234, ext. 221.

A live remote with WCLZ 98.9, Bull Moose Music, 456 Payne Rd., Scarborough.
Mosaic Workshop offered by People's Regional Opportunity Program and SPIRAL Arts, 9am-noon, PKOP, Community room, 510 Cumberland Ave., Portland.

Old Fellows & Rebekahs, will hold a Memorial Service (51st year), 1pm, Cathedral of the Pines, 75 Cathedral Entrance, Rindge, NH, (603) 899-3300.

Saving Birds, join author-educator Pete Salmansohn and Judy Walker, who will explain how bird banding leads to data that helps scientists understand how and where birds live and their habits, for the whole family, 10am-noon, 20 Gilsland

Farm Rd., Falmouth, 781-2330, ext. 215.
Starfish Club, 10-11am, Maine Maritime Museum, 243 Washington St., Bath, 443-1316, ext. 327 or www.mainemarine-museum.org.

Sunday, Aug 3

Art Adventures, Clown Faces—create crazy clown faces you can change, 2:30-3:30pm, Children's Museum of Maine, 142 Free St., Portland, 828-1234, ext. 221.

Beltop Jazz Ensemble kicks off the Sunday Concert Series, rain or shine, bring a chair, 2-3:30pm, O'Donal's Nurseries, 6 County Rd., (route 22 & 114), Gorham, 839-4262.

Booksigning by Fly, author of *Peeps*, and live music, 8pm, Casco Bay Books, 151 Middle St., Portland, 541-3842 or info@cascobaybooks.com.
Eckankar 2003 Regional Seminar, Religion of the Light and Sound, 9am-noon, Governor Baxter School for the Deaf, Mackworth Island, Falmouth, 771-0281 or www.eckankar.org.
Farm Field Day, 9:30am-3:30pm, Maine Organic Farmers & Gardeners Association, Common Ground Education Center, Unity, 568-4142 or www.mofga.org.

Monday, Aug 4

Compass Reading—get your bearings before you go out into the woods, 2pm, Children's Museum of Maine, 142 Free St., Portland, 828-1234, ext. 221.

Astronomy and Astrology, free school, 181 Brackett Street, Portland, 761-0114 or peoplefreospace@riseup.net.
Look Good? Feel Better, sessions for women with appearance-related side effects from cancer treatment, 1-3pm, Sun-Bridge Nursing Home, Clipper Dr., Wolfeboro, NH, (603) 569-1988.

Movies in the Park, "Rocky", at dusk, Congress Square, Portland, 772-6828 or www.portlandmaine.com.
"Winged Migration" award-nominated documentary, 7pm, The Movies, Exchange St., Portland.

Tuesday, Aug 5

Starting Your Own Business—everything you need to know, 6-9pm, Score Offices, 100 Middle St., Portland, 772-1147 or score@score55.org.
Symphony of Sounds, learn about the important role that sound plays in the animal world and make a "hanger banger" to take home, 2pm, Children's Museum of Maine, 142 Free St., Portland, 828-1234, ext. 221.

Wednesday, Aug 6

Arts lecture by Dr. Michael Culver from The Onquiquit Museum of American Art, 7pm, River Tree Center for the Arts, 354 Western Ave., Kennebunk, 967-9120 or www.rivertreecenter.org.
Big Messy Art, create your very own attractive trash bag, 2-4pm, Children's Museum of Maine, 142 Free St., Portland, 828-1234, ext. 221.

BJ Hickman Magic Show—as part of the weekday kids series, noon-1pm, Post Office Park, Portland, 772-6828 or www.portlandmaine.com.
Brown Bag Lecture Series with Lois Lowry, author of *The Silent Boy*, noon-1pm, Portland Public Library, 5 Monument Square, Portland, 871-1710 or www.portlandlibrary.com.
Kathy Kelly, nominated for the Nobel Peace Prize, will speak of her recent travel to Iraq, 7pm, St. Lawrence Arts & Community Center, 78 Congress St., Portland.

Merry Meeting Community Band, 7-8:30pm, Brunswick Mall (downtown Maine St. Park), Brunswick, 725-8797.
The National Havurah Summer Institute 2003 will hold a meeting, 9:30am, Cathedral of the Pines, Rindge, NH, (603) 899-3300.

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World Renowned Artist Commissioned by NASA to Capture the International Space Station in Art

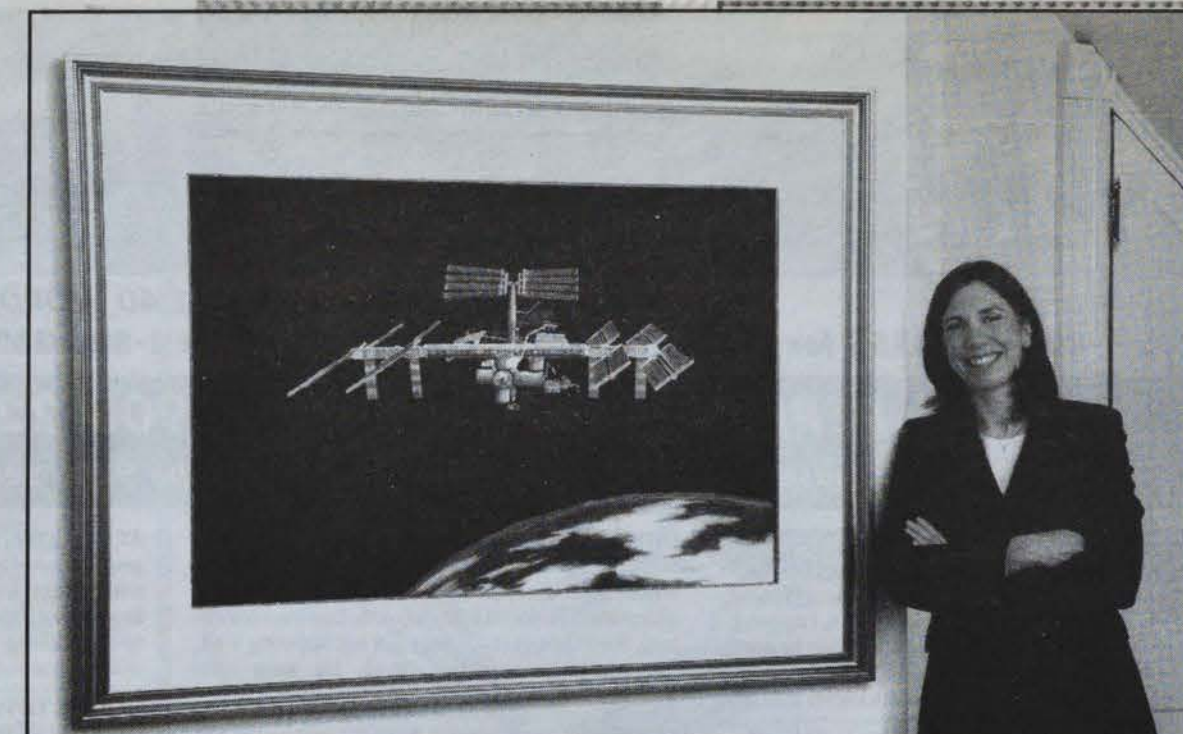
Renowned American artist and Maine resident Barbara Ernst Prey was recently commissioned by The NASA Art Program to do a painting of the International Space Station. In this endeavor, she joins an elite group of American artists who have been invited by NASA to document space history including Norman Rockwell and Robert Rauschenberg. Dr. H. Lester Cooke, former National Gallery of Art Curator who guided the NASA Arts Program comments, "future generations will realize that we have not only the scientists and engineers capable of shaping the destiny of our age, but artists worthy to keep them company."

Prey, a gifted artist with an international reputation for her watercolors, is widely respected for the way in which she captures natural light to transform familiar scenes into unique and truly meaningful compositions. To learn more about the massive space structure, Prey visited NASA and viewed a shuttle launch at Cape Canaveral, scrutinized photos of the International Space Station floating high in space, assembled a scale model of the world-famous craft,

and studied stars and atmosphere.

The result was a detailed rendering of the impressive celestial laboratory, high above the blue and white marbled earth, looking peaceful from 17,000 miles above. After close to a year's work, Prey will turn the painting over to NASA representatives for the flight to Cape Canaveral, Florida to hang at the Kennedy Space Center. "It was an incredible experience and honor to be selected by NASA to document space history," said Prey.

The New York Times featured Prey and her NASA com-



Barbara Ernst Prey stands by her work that has recently been commissioned by NASA

mission in the Public Lives section, which highlights individuals of note. Prey has paintings hanging in the White House, the U.S. Embassies in Prague and Oslo, and in private, corporate and museums collections worldwide. She is an active participant in Tuesday's Children, a Long Island-based relief program for children who lost a parent on 9/11. This year she celebrates 25 Years of Painting Maine at her annual show at Blue Water Fine Arts in Port Clyde August 2-18th. For more information: www.bluewaterfinearts.com.

visual arts

OPENING/CLOSING RECEPTIONS

Thursday, July 31

Greenhut Galleries, 146 Middle St., Portland, "By Land and Sea," by Sarah Knock, 12 year Greenhut artist, opening reception, 5pm-7pm, 772-2693.

Friday, August 1

The Artist Studio, 536 Congress St., Portland. Works by over twenty artists consisting of visual and performance art, opening reception 5-8pm, 879-0315 or jeannetwomey@yahoo.com.

Aucocisco Gallery, 615A Congress St., Portland. Works by George Daniell & Johanna Moore, opening reception, 775-2227 or art@aucocisco.com.

Aucocisco (at The Eastland Park Hotel), 157 High St., Portland, Hours: Wed-Sat noon-5pm. Maine modernist: watercolors by Terry Hilt, opening reception, 775-2227 or art@aucocisco.com.

Du'e, 81 Market St., Portland. Works by Ian Factor and Stephen Lanzalotta, artists reception, 5-9pm, 879-1869, 773-7730 or www.due-gallery.com.

The Hay Gallery, 594 Congress St., Portland, 773-2513 or haygallery@earthlink.net.
 *Gallery 1—"Reductive Landscapes", by Chris Calivas, artist reception, 5pm-8pm.

*Gallery 3, "More Views from the Peninsula", by Don Ogier, artists reception, 5-8pm.
The Stein Gallery, 195 Middle St., Portland.

"Amphoras" by Barry Entner, artist reception, 5-7pm, 772-9072, info@steinglass.com or www.steinglass.com.

Tuesday, August 5

Uffa Restaurant, 190 State St., Longfellow Square, Portland. Color photographs of Maine Scenes by Martin Shuer, opening reception 6-8:30pm.

Wednesday, August 6

Blue Water Fine Arts, Main St., Port Clyde. "25 years of painting Maine," by Barbara Ernst Prey, artist reception 6-8pm, 372-8470 or www.bluewaterfinearts.com.

GALLERIES

Aucocisco Gallery, 615A Congress Street, Portland. Hours: Wed-Sat noon-5pm. George Works by Daniell and Johanna Moore, through August 30, 874-2060 or art@aucocisco.com.

Aucocisco (at The Eastland Park Hotel), 157 High St., Portland, Hours: Wed-Sat noon-5pm. Works by Marilyn Blinkhorne, Maine modernist: watercolors by Terry Hilt, and other works by Dozier Bell, Steven Burt, Michael Lewis and Jessica Gandolf through August 31, 775-2227 or art@aucocisco.com.

Blue Water Fine Arts, Main St., Port Clyde. "25 years of painting Maine," by Barbara Ernst Prey, August 2-18, 372-8470 or www.bluewaterfinearts.com.

C.W. White Gallery, 656 Congress St., Portland, recent paintings by Sheila Geoffroy, July 30-September 6, 871-7282 or info@cw-white-gallery.com.

Caponigro Arts, 73 Cross Rd., Cushing. Hours: Wed-Thurs 10am-4pm or by appointment. Exhibit by John Paul Caponigro, through August 10, 354-0578 or www.johnpaulcaponigro.com.

Du'e, 81 Market St., Portland. Works by Ian Factor and Stephen Lanzalotta, ongoing, 879-1869, 773-7730 or www.duegallery.com.

Exagull Gallery, Main St., Stonington. "Belgian Pictures 1996-1997," by contemporary Belgian artist Vincent Delrez, August 2-September 2, 367-5508.

Elan Fine Arts, 8 Elm St., Rockland. Hours: Mon-Sat 10am-6pm. Sun 1-5pm. Group show through August 17, 596-9933 or www.elanfinearts.com.

Gallery at the Clown, 123 Middle St., Portland, "Life Fragments-Expression in Process," works by Philadelphia painter, Tremain Smith and Maine Sculptor, Susan Wood, August 5-30, 756-

7399 or www.the-clown.com.

Greenhut Galleries, 146 Middle St., Portland, 772-2693.
 "By Land and Sea," by Sarah Knock, 12 year Greenhut artist, July 31-August 30.

"Way Points II" by Eric Hopkins, through August 12.
Harpwell Art & Craft Guild Gallery, 123 Harpswell Neck. Hours: Sat-Sun 10am-5pm. Work of six guild members, 833-6081 or 833-6544.

The Hay Gallery, 594 Congress St., Portland, 773-2513 or haygallery@earthlink.net.
 *Gallery 1—"Reductive Landscapes", by Chris Calivas, through August 31.

*Gallery 3, "More Views from the Peninsula", by Don Ogier, through August 31.
Jameson Gallery, 305 Commercial St., Portland, 772-5522 or www.jamesongallery.com.

"Abstractions, dimensions and impressions" by Denis Boudreau, through August 2.

"Places...Apart," by Brita Holmquist, August 5-30.
June Fitzpatrick Gallery, 112 High St., Portland, Hours: noon-5pm, Tues-Fri, "Relative Moments-Moments in Time", black and white Photographs by Melonie Bennett and Judy Ellis Glickman, August 1-30.

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, through August 30, 879-5742 x283.

Space Gallery, 538 Congress St., Portland. Original paintings and mixed media by Dorette Amell, 828-5600.

Spindleworks Gallery 7 Lincoln St., Brunswick. Hours: Mon-Fri 8am-4pm. Works by Betty Pinette, Al Tyrol, Elle Chaples and Dale Hafford, through August, 725-8820.

The Stein Gallery, 195 Middle St., Portland, 772-9072, info@steinglass.com or www.steinglass.com.
 "Elegant art deco forms" by George Bucquet, through August 24.

"Amphoras" by Barry Entner, through September 28.

GALLERY TALKS

"Art As An Agenda", by Lynn Coburn, noon, August 1, Portland Museum of Art, 7 Congress Square, Portland, 775-6148.
Gallery talks by John Paul Caponigro, 2pm, August 2, 3, 9 and 10, Caponigro Arts, 73 Cross Rd., Cushing, 354-0578 or www.johnpaulcaponigro.com.

MUSEUMS

Portland Harbor Museum, Fort Rd., South Portland. "A Day in the Life of Portland Harbor, ongoing, 733-6337 or director@portlandharbormuseum.org.

OTHER VENUES

Greg Mort's Open Studio, Fieldstone Castle, Port Clyde. "Collected Light," 10am-5pm, August 2-3, 372-8658 or www.gregmort.com.

Katabdin Restaurant, 106 High St., Portland. Hours: Tues-Sat after 5pm. Paintings and drawings by local artist Thomas Cook, 774-1740.

Uffa Restaurant, 190 State St., Longfellow Square, Portland. Color photographs of Maine Scenes by Martin Shuer, through September 30.

CALL FOR ARTISTS

The Freeport Merchants Association is looking for a few more artists to round out a talented roster of 75 participants from throughout New England at the 5th Annual Fall in the Village Art Festival, September 6, L.L. Bean Discovery Park, 865-1212.

Union of Maine Visual Artists meeting, all are welcome, potluck/brown bag dinner, 6:30pm, open slide presentations, 7:30pm, August 7, Falmouth Memorial Library, Russel Room, 871-9474 or uratlives@aol.com.

meeting place

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Female Seeking Male

27-YEAR-OLD, HONEST, ATTRACTIVE, easygoing Female, mother of one. Enjoys outdoors, camping, romantic nights, movies at home. Seeking honest, attractive Male with similar interests. Must like children. Start as friends, possible relationship. #85106

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

AVAILABLE REDHEAD! VIVACIOUS, spontaneous SWF, 59, 5'6", 120 lbs, ex-model, great sense of humor, loves animals, theater, travel and sports. Seeking financially secure, sincere, communicative SWFM, 60-70. LTR. All answered. (FL) #85110

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

BODACIOUS, BRUNETTE BEAUTY! Single White Female, 47, 5'5", 250 lbs, seeks hardworking, handsome, faithful, honest, kind, much younger Man, 25-40. Marriage only. (CA) #85095

DANCE WITH ME! DWF, upbeat but laid-back, beautiful smile and dimples, seeks slender Male, 5'3"-6", 30-55, clean-cut, easygoing but energetic, financially secure and knows how to treat a Lady. Call me, let's dance the night away! #85058

DWF, 62, ENJOYS dancing, country music, dining out, cooking, movies, spending time with family, staying home relaxing. ISO SWM, good-natured, honest, caring. I'm n/s, social drinker, not into head games. #85190

EARTH MOTHER SEEKS sky father. SWF, 32, 5'10", full-figured, pretty, red/blue, mother of one pagan. Enjoys thunderstorms, beaches, travel, amusement parks, time spent with friends, family. Seeking laid-back, open-minded, fun Guy. Friends first, more later. #85177

ENCHANTED SOULFUL LOVE! 37-year-old, 5'4", attractive, N/S DWF. We are spiritually, emotionally and physically fit, centered and spontaneous. We love laughter, joyous living now, magic moments, pets, children. We orbit to each other... are ready for it all. Find me now! #85094

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 walking 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). Seek thoughtful, smart but not knowing it all, nationalism-hating Man, 38-65, for long relationship. #85061

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

LIFE'S BEAUTIFUL... MORE so shared. Petite, attractive, energetic SWF, older, wiser, 62. Desires of cultivating friendship, possible committed relationship. Interests: home, hearth, quiet country living, books, music, theater, gardening, hiking, cross country skiing, Jungian psychology, evolutionary spirituality, nature mysticism. #85098

LOOKING FOR FRIEND this summer. Thoughtful, nice, attractive, full-figured, intelligent, educated, independent, well-rounded, spirit-filled African-American DF, 43, 5'7", childless, enjoys cooking healthy, shopping, moonlit walks, the lake. Seeking honest, secure, humorous Gentleman. Companionship, possible LTR. (LA) #85099

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

SEEKING MALE ELDER who likes reading and rhyme poetry who has lived on a reservation for companionship and trusting friendship. No longer works, no drugs, no smoking. #85107

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, MID-40S, TALL, brown/green, seeks SWM who is younger and taller. Likes movies, dinners, sunset cruises on Casco Bay Lines, all kinds of music, museums, children, international travel. Prefer nonRepublican. #85043

WE KEEP MISSING each other on hiking trails, at theaters, gardens and games. Looking for my friend and soulmate while I skate, paint, read, walk. If you're 45 or older, looking to laugh and love, it might be you. #85189

Male Seeking Female

36-YEAR-OLD, HONEST, EASYGOING SWM, 5'10", medium to average build. Looking for casual dating and meeting new friends for movies, dinner, Sunday brunch, live music, Comedy Connection. #85034

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

ATTRACTIVE, EASYGOING SINGLE dad of one teen, 5'9", 170 lbs, black/brown, athletic build. Likes travel, sports, beaches and life! ISO attractive, petite, feminine Female, 5'4" or under, 30-40, who likes to laugh and enjoys life in general, with similar interests. #850022

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, 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

EASYGOING DWM, 44, 5'10", 180 lbs, N/S, L/D, financially secure, enjoy doing almost anything outdoors (biking, motorcycling, hiking, kayaking, camping, softball, basketball), beaches, movies, music and variety of other things. If this interests you, give me a call! #85038

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

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

NEED A FRIEND. 39-year-old, shy BM, N/S, N/D, looking for a nice Woman who would like to have a nice time. Must be honest, kind and easygoing. Race and age unimportant. #85086

READY TO BUILD an involved relationship. 51-year-old, tall, slender, active, healthy Single dad with grown children (away). Seeking sensual Lady who has achieved knowledge and education through life's experiences, endeavors and hard work. Now it's time for you to come home to a good life. You enjoy the outdoors, folk music. Ready to share intimacy, love, caring and communication. Your children are welcome. #85108

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 yogini soulmate. Other interests: international music, fiddle, cinema, hiking, camping, woods, mountains, plain living, high thinking, reading, beaching, leftist politics and love. #85162

SWM, 40, 6'2", work in construction, looking for a SWF, 28-40, to spend time with. Let's have some fun and get to know each other. Enjoy canoeing, hiking and outdoors. Friendship first and let's see where it takes us. #85070

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

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

Alternatives

M Seeking M

43-YEAR-OLD SWM, 5'11", 185 lbs, looking to connect with Guys, 20s to early 40s, for friendship, possible LTR. Enjoy long walks, music, the water, lots of cool stuff. If you relate, perhaps we could chill over nice cup of ice coffee. #85102

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 SEEKING SINCERE GM with similar interests: dinners, walks, movies, camping, boating, perhaps sharing a house. Possible long-term. Let's talk over coffee. I'm a N/S, social drinker, not into bar scene, early 50s, N/Drugs. Interested? Call with number and best time. #85001

GM, 54, 5'8", 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 BIM take a load off your mind. You be pleasant, very healthy, disease-free and ready to have a great time. Please call now. #85074

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 GWM 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, hardworking, 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

F Seeking F

ATTRACTIVE REAL LESBIAN, 39 years old, interested in dating, romance and spending time with the right Woman, possible LTR. Passions consist of: the ocean, Acadia National Park, dining in and out, movies, walks, talks and long drives exploring. #85103

free will astrology

Week of July 31 • ©2003 Rob Breznys

LEO (July 23-Aug. 22): The force of gravity can't be seen, heard, or touched, and almost no one can explain it. There wasn't even a word for it until the seventeenth century, when Isaac Newton identified it and gave it a name, borrowing the Latin term *gravitas*, meaning "heaviness" or "seriousness." I predict that you'll enjoy a similar breakthrough in the next month, Leo. You will finally recognize an essential energy or power or beauty that has forever been a secret to you, even though it has always been all around you.

VIRGO (Aug. 23-Sept. 22): Largely because of humans, animal and plant species are dying off at a record rate. The earth is in the midst of the greatest mass extinction since the disappearance of the dinosaurs 65 million years ago. If the trend continues, a quarter of the mammals will be gone in 30 years, and half of all species will be exterminated by 2100. Most people aren't consciously aware of the ongoing annihilation, yet we all feel it in our bones and know it in our souls. As a result, we carry a huge load of unacknowledged grief. If you wonder why you sometimes feel down or anxious even though your life is going well, this secret tragedy may be the cause. Now is an excellent time to tune in to the sadness, Virgo, and recognize that it's not caused by your personal failure.

LIBRA (Sept. 23-Oct. 22): The legislatures of most American states have devoted a lot of time to choosing their power symbols. Pennsylvania, for instance, has made the chocolate chip cookie its Official State Cookie. The bolt tie is the Official State Neckwear of Arizona; the more is the Official State Mushroom of Minnesota; the Tule duck decoy is the Official Artifact of Nevada; and "Red or green?" is the official state question of New Mexico. According to my astrological analysis, Libra, you're in a phase when you should make similar designations for your own personal empire. What is your official cookie, neckwear, mushroom, artifact, and question? Don't stop there. Add at least 20 more categories.

SCORPIO (Oct. 23-Nov. 21): In a study of modern democracy, a British political scientist has concluded that lying is necessary and justifiable. "Politics should be regarded as less like an exercise in producing truthful statements and more like a poker game," said Glen Newey. "And there is an expectation by a poker player that you try to deceive them as part of the game." Personally, I find this attitude distasteful. My policy is to never be dishonest if I can help it. But then I have the luxury to live like that. As a self-employed poet, I don't have to hash out compromises with ideological adversaries or hang out in moral gray areas in order to serve a greater good. But your path may be different, Scorpio. In August, you might have to lie a little as you fight for a noble cause.

SAGITTARIUS (Nov. 22-Dec. 21): I've tried a wide variety of meditative practices from many traditions. I've calmed myself through rhythmic breathing, watched bemusely as the nonstop cavalcade of images passed determined unconditional love; taken rigorous inventories to determine whether the integrity of my actions matches my high ideals. And that's just a few. But in 25 years, I've never heard of a meditation that asks me to go into a public place, take my attention completely off myself, and observe people with precise and compassionate objectivity. Luckily, you're in a perfect phase to pioneer this radical new mode. It'll energize you enormously.

CAPRICORN (Dec. 22-Jan. 19): My friend Jane Heaven is an uncanny catalyst. Good things happen for me when she's around; interesting connections and fun challenges pop up. Why? It has to do with her curiosity and willingness to try new things. One night on her radio talk show on KPFA, she goaded me and five other guests not to speak but rather to sing everything we wanted to communicate. For the next two hours we improvised a cappella melodies and rhythms as we carried on our meandering discourse. I came away inspired to write two new songs, which I produced the next day. Now listen to this, Capricorn: Your own personal equivalent of Jane Heaven is either already in your life, waiting for you to ask for more direct help, or else is hovering close by, ready to be summoned.

AQUARIUS (Jan. 20-Feb. 18): On a Star Trek rerun, a female starship captain 370 years in the future was considering a love affair with a nineteenth-century Irish bartender — or rather a hologram of the bartender in a realistic holographic recreation of an Irish village. Though she felt an attraction, she wished several things about the man were different. Since she literally had the power to reprogram him, she did, creating an even more desirable character. But after their fling she felt remorse and sought advice from the ship's non-human doctor. "I've noticed you humans often try to change those you fall in love with," the doc noted. "Why is that?" Let this serve as a teaching story for you, Aquarius. You may feel like redesigning people you love in the coming weeks, but I suggest you change yourself instead.

PISCES (Feb. 19-March 20): Songbirds are disappearing all over the world, in part due to deforestation. If current trends continue, the tunes of Yellow-throated Warblers and Red-eyed Vireos, along with many others, will be gone forever. Meanwhile, crows, starlings, and blue jays are enjoying a population explosion. You'll be hearing a lot more of their shrieks in the coming years. While you may not be able to do anything to prevent this, Pisces, being aware of it could help you avoid an analogous development in your personal life. In August, encourage your inner bird — the part of you that loves to take flight — to be melodious rather than shrill.

ARIES (March 21-April 19): This horoscope is a collaboration between me and Rumi, a Sufi poet who died 730 years ago. "All disquiet springs from a search for quiet," Rumi would like you to know. "And so the best way to cultivate inner peace," I add, "is to learn to love the way everything keeps changing." Rumi continues: "All illnesses spring from scavenging for delicacies." I conclude: "So pluck the simple, inexpensive riches that are right in front of you."

TAURUS (April 20-May 20): A long-distance runner I know prepares for his competitions in a way that seems counterintuitive. For his next race, a 38-mile marathon in August, he has been running five miles a day four times a week. He will never actually practice a 38-mile jaunt in one stretch. This approach has never failed him in preparing for previous races. Like him, Taurus, you will soon be called on to pull off a marathon version of a task you've been doing on a smaller scale. By my astrological reckoning, you'll have all the stamina and savvy you need to succeed.

GEMINI (May 21-June 20): Decide what mental pictures you're sick and tired of looking at, then banish them from the sacred temple of your imagination. Next, browse the fertile depths of your subconscious mind, searching for exciting new mental pictures that you want to install in your awareness full time. For instance, you might want to exorcise a certain fearful scenario that pops up whenever you're under stress, and replace it with a bright, shiny vision of you at the top of your game.

CANCER (June 21-July 22): Many fantastic beasts that are known to Harry Potter and his fellow wizards are invisible to Muggles, the ordinary people. They include the yeti, also known as bigfoot; the clabbert, a tree-dwelling animal that's a cross between a monkey and a frog; and the phoenix, a bird that periodically bursts into flames, dies, then resurrects itself from its ashes. But my favorite magical creature is the billywig, a mosquito-like insect whose sting causes its victims to become giddy and levitate off the ground. Even if you're a Muggle, I predict you will have an experience that resembles a billywig bite in the coming week. An annoying prick will lead to a pleasant floating sensation.

Homework:
Compose an exciting prayer in which you ask for something you're not "supposed" to.
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READERS ARE CAUTIONED that we occasionally run ads that require an initial investment or money in advance. We urge our readers to "do their homework" before responding to any ad, check out the advertisers thoroughly and verify their claims to your total satisfaction. Only then should you proceed at your own risk. We try to screen ads that require you to send money before receiving a product or service. But these efforts are no substitute for your own investigation, and we don't endorse or guarantee any claims made in any of the ads we publish. If you want more information about claims made in ads on subjects such as work at home opportunities, travel or vacation specials, purchasing land or vehicles from government surplus or below wholesale, loans or other credit opportunities (including credit repair), or weight loss and other health products or services, we urge you to contact the Better Business Bureau, Inc., 20 Park Plaza, Suite 820, Boston, MA 02116-4344. Call (617) 426-9000. Or the Office of Consumer Affairs and Business Regulations. To report an ad that is suspected to be a scam please call (888) 495-8501.

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or you can drop by our office from 9am-5pm: 11 Forest Ave., Portland

All ads must be paid for before publication: cash, check or credit card

On August 7, CBW will offer a new service to the Greater Portland community.

We call it **CBW's Simplified Classifieds**, a new kind of ad section that will make sure your yard sale does its job, that you find that roommate, or that you sell the computer you've outgrown. This section is for private, non-commercial ads—a Commercial Classified section will begin in CBW shortly.

We call it **Simplified Classifieds** because there is one size ad, one style and one price. Your ad will run for just \$10 a week, with a 10% discount for each additional week, up to one month.

CBW has a wide distribution in Maine, and strong local readership. We distribute CBW from more than 200 locations, and 98,000 people read our paper every week.

Your ad in Simplified Classified will be seen, you will sell your stuff, you will find what you're looking for. And it will be simple.

Coming Soon: Commercial Classifieds

Yard sale 123 First Street, Portland. Fri-Sun, July 11-13, 9 am-4 pm. We're moving to smaller home. No room for some great stuff.

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quality time

Funny bone

Jokes & Riddles

Is Harry Potter All There Is?

by Alyssa J. Morgenson
12 Years Old

Harry Potter is the hottest book that most kids read today, but is it the only book to read? I personally don't think so.

Harry Potter fans start reading these fantasy stories and they can't put them down. The author, J.K. Rowling's books have been awarded the Hugo Award, the Bram Stoker Award, the Nestle Smarties "Book Prize", the British Book Award "Children's Book of the Year", and numerous state and magazine awards. Ms. Rowling herself has received a special certificate for being a three year winner of the Nestle Smarties Book Prize as well as a special commendation from the Anne Spencer Lindbergh Prize for her contribution to children's fantasy literature. She has also been named Officer of the Order of the British Empire. Ms. Rowling lives in Scotland with her husband and two children.

During the past few years millions of copies have been sold in over 200 countries. For me, I'm just not interested. What does interest me is the type of book that is uplifting. Something I can relate to. For instance, "The Amazing Days of Abby Hayes" by Anne Mazer who is a wonderful author in Children's literature. This series of chapter stories include a ten year old girl named Abby Hayes. Abby loves sports, collects calendars and keeps a diary. Her story is wonderfully entertaining and something I can relate to.

A good book for young gentlemen would be the "Hardy Boys" series, by Franklin W. Dixon. This series is full of mystery novels about two brothers who together solve the mysteries and catch the criminals and bring them to justice. These mysteries have "cliff hanging suspense" and are sure to keep you interested.

After Great Britain's Beer Festival...

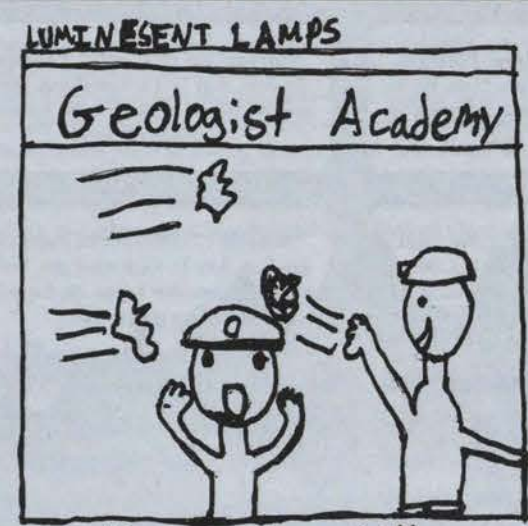
After Great Britain's Beer Festival, all the brewery presidents decided it would be fun to hit a pub in London and go out for a beer. The first sits down and says, "Hey, Señor, I would like the world's best beer, a Corona." The bartender dusts off a bottle from the shelf and gives it to him. The second says, "I'd like the best beer in the world. Give me 'The King of Beers.' One Budweiser please."

The bartender gives him one. Another guy says, "I'd like the only beer made with Rocky Mountain spring water; give me a Coors."

The bartender gives him one. The guy from Guinness sits down as he orders a Coke. The bartender is a bit taken aback, but gives him what he ordered. The other presidents look over at him and ask, "Why aren't you drinking a Guinness?" The Guinness president replies, "Well, if you guys aren't drinking beer, neither will I."



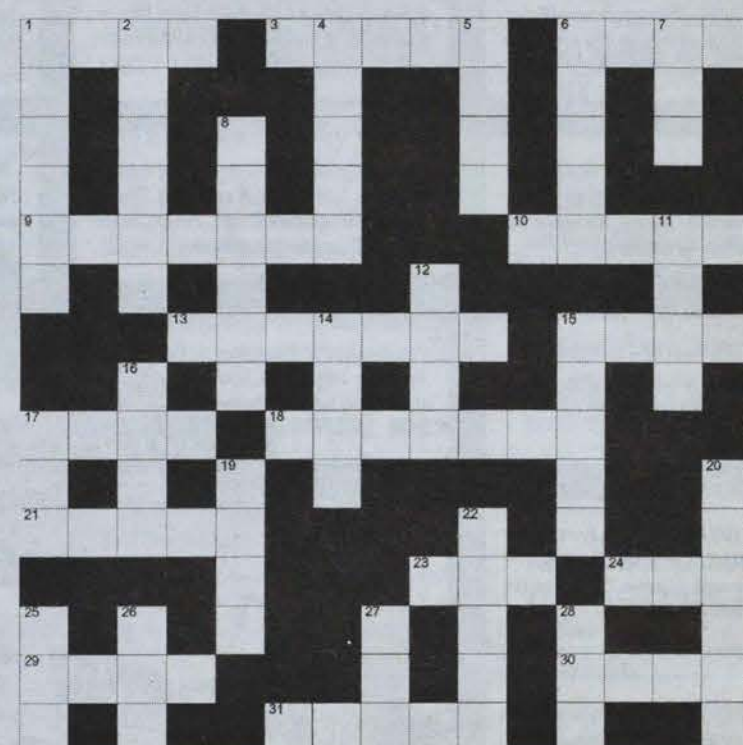
PHOTO ART TODAY



Cartoon by Zach Connerty-Marin of Falmouth

A big part of the way life should be is sharing time with others. Kids discussing what's up at school with their parents, co-workers sharing a joke, chatting with a stranger in the checkout line—that's building community, one moment at a time. Towards that end, we devote a page every issue to humor & puzzlers for all ages. We hope you'll share them with whoever's sitting across from you as you read this—whether it's your son or daughter or the guy at the bus stop.

Fishing



Across

1. Paper Container
3. Am. Lobster has these on 1st four legs
6. Seaworthy
9. Fishing Lure
10. Seaweeds
13. Telegonus father
15. Shetland fishing ground
17. Ocean's smallest fishes
18. Big claw
21. Fishing net
23. Jo's sister
24. Future fish
29. Diving, fish-eating bird
31. Saltiest fish meat

Down

1. Lizard Club
2. Structural material of crustacean shells
4. Ocean greyhound
5. Fish from Dover
6. Line leader
7. Flying Saucer, for example
8. Part of Clamshell; Maris home run partner
11. Seaweed Product
12. Wine sediment
14. Most important commercial clam species
15. Spiny lobster has these over eyes
16. Biblical name
17. Combustible material
19. Fish dam
20. Scallop catcher
22. Small boat with inner fish tank
25. Norse of the hunt
26. Lobster predator
27. Parasite crab in oysters
28. Fishwife's cousin



Answers to last weeks puzzle



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Crossword

Contests

Send your original photography, artwork and writings (articles, poetry, stories, etc.) along with your name, address, telephone number and a simple letter authorizing CBW to publish your submission. Each week, our staff will pick their favorite and we will publish it in our paper with your name! You'll also receive a prize for your efforts. Send your submission to: Director of Operations, Casco Bay Weekly, 11 Forest Ave., Portland, ME 04101 (please include a SASE if you want your submissions returned) or e-mail to: cbw@maine.rr.com.

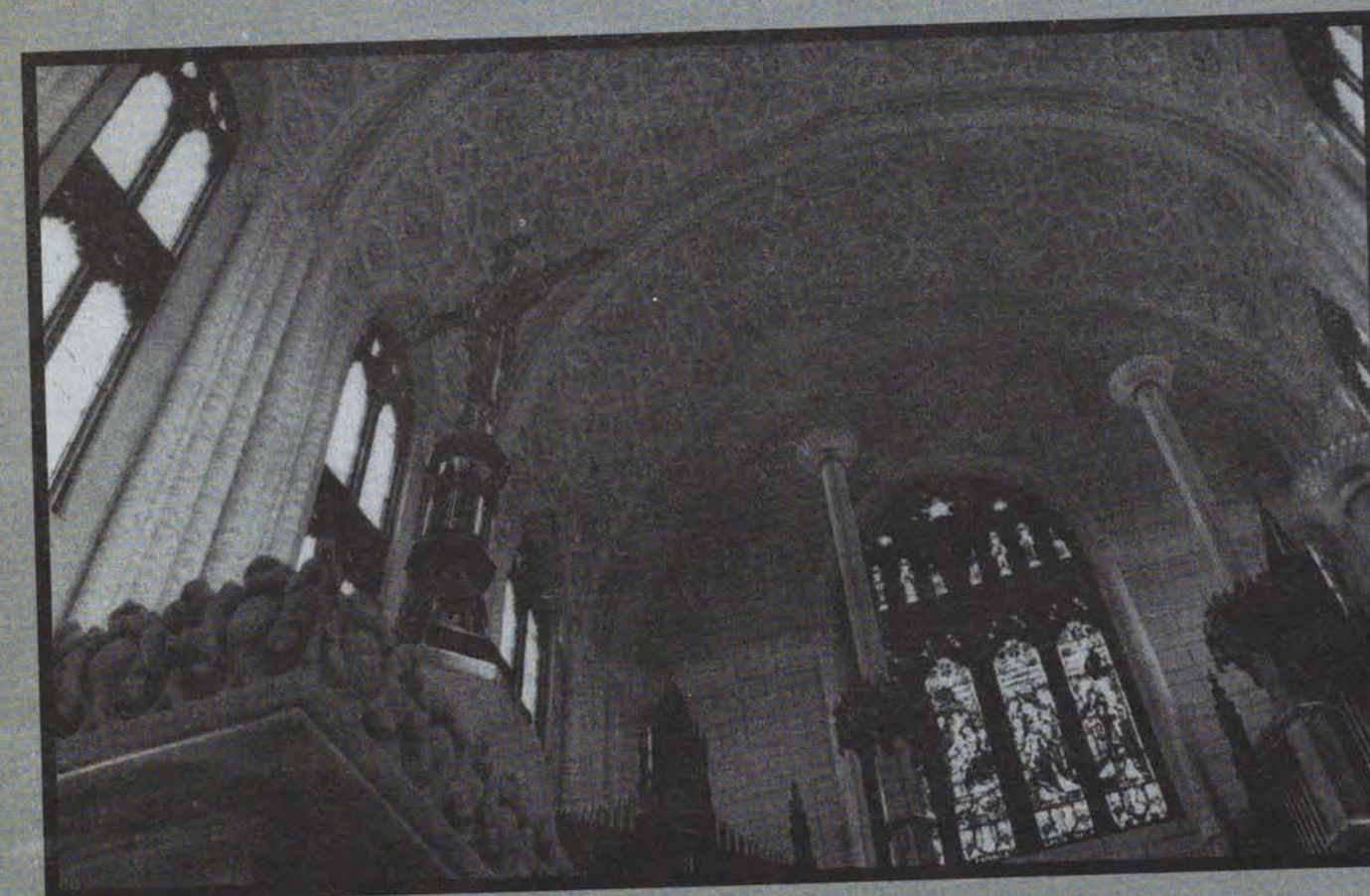


PHOTO BY:

TANYA
FORTIN
OF
LEWISTON

COPPERPLATE PRINT BY:

COURTNEY
EVANS
OF
OLD ORCHARD
BEACH



POETRY:

Against the Wall by Nicole Nelson of Westbrook

Bright lights hit my hand
The scene causally expands

There's no place to go
Everything closes in
Calming crashes echos in blank space
What else has he given you to stay

The movement
Its advancement
Less uniform and more united.
There would be something there
Except we're always going nowhere.

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C-Class



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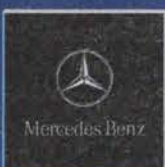
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C-Class

2003 C230 Sports Sedan



#4068 Brilliant Silver, Ash Leather, 6 Speaker Audio System, Rain Sensor, CD Changer, Heated Front Seats, Sun Roof, Blue Glass, Manual Transmission. MSRP: \$32,015.00

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\$0 Refundable Security Deposit
\$595 Acquisition Fee
\$399 First Lease Payment
\$2764.53 Due at Lease Signing (Includes Tax & Title, etc.)

\$399
mo.

*39 mos. lease

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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 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	 '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 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	 '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 #115A Black/Black Leather, Black Soft Top, 22,800 Miles, Command System, Black Birdseye Maple Trim, K4 Value Added Package, K2a: Timeport 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
 '01 SLK 320 Roadster \$36,900 #126A Brilliant Silver/Charcoal, 21,135 Miles Full Load, CD Changer, Full Power Seats, Tele-Aid, Dual Zone Climate Control, Calypso Wood Trim, Automatic Transmission w/Touch Shift, Remainder of Free Scheduled Maintenance. Warranty: StarMark	 '92 Mercedes Benz 300E 4-matic \$11,900 #1426PA Anthracite Grey Grey Leather Heated, Orthopedic Seats, Sunroof, Well-Maintained Local Trade	

Style. Unlike any other

Air Bags Are A Supplemental Restraint System, So Remember Air Bag Safety: Buckle Everyone And Children In Back! Mercedes-Benz 12-month/100,000 miles warranty extendable to 48 months. Roadside Assistance Program, 7 day/500 mile exchange privilege. Ask for details.

OTHER SELECT PRE-OWNED VEHICLES

 '95 C220 Sedan \$12,900 #1044 Moonstone Grey, Parchment Exterior, MB TEX, Sunroof, Power Windows, Power Locks, Service and One Owner.	 '03 Mitsubishi Eclipse G5 \$15,900 #128A Powder Blue/Charcoal Cloth, 12,490 Miles 5 Speed Manual, Glass Moon Roof, CD.	
 '01 Porsche Boxter S \$45,900 (retails for over \$50,000) #125A Cobalt Blue, 10,000 miles, speedster covers, Blue Leather Interior	 '02 Volvo C70 High Pressure Turbo \$31,900 4000 Miles, Black Leather Heated Seats, CD, Keyless Entry, Glass Sunroof, Original Window Sticker \$39,900, Cold Weather package, Premium Audio System	
 '03 Nissan Maxima \$22,500 #130A Dark Grey/Light Grey Cloth Glass Moon Roof CD A/C Cruise	 '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)	