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End of the Line
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FREE

Volume XV #34

casco bay weekly

September 4, 2003

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



What's Cookin'?

For many, cooking is just a daily task to satisfy hunger. But to some it's a passion, an artful hobby that you can make a living at. All throughout Portland there are numerous restaurants made possible through the creative force of the chefs. We will take a look at what makes cooking such a fun activity.

Beginning on page 14.



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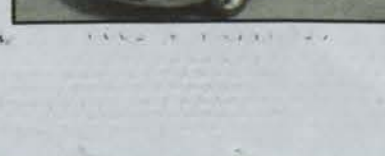
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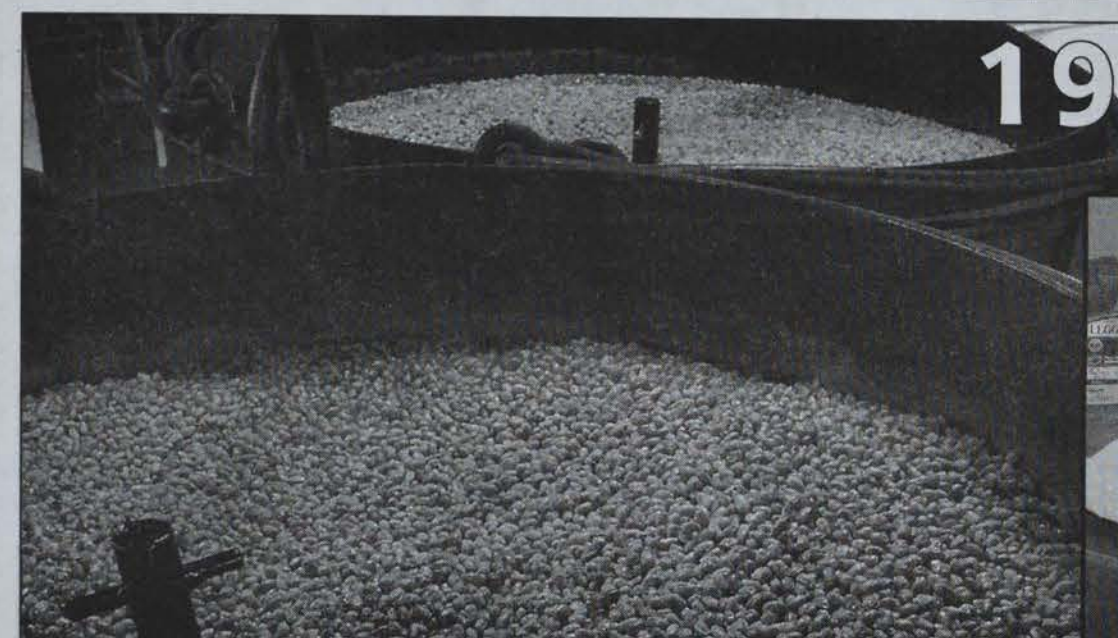
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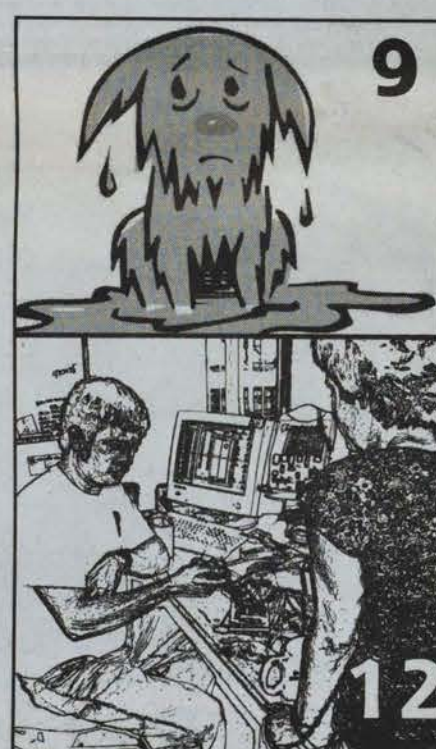
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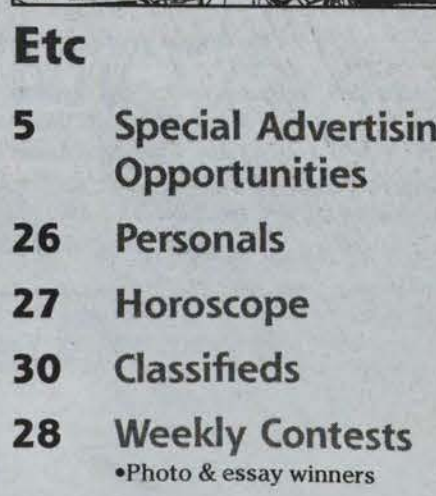
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Cover Photo Charlotte Smith

Special Advertising Opportunities

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

Sept 11 9/11 Issue

Our September 11 issue will focus on those who lost their lives in the 9/11 terrorist attacks through the memories of those left behind. If you lost a friend or relative on that devastating day, CBW would like to help you share their lives with our readers. Please contact us by the end of August for this special issue about "How the lost of 9/11 live on in our hearts." **Deadline for editorial contributions and advertising is September 3.**

Sept 18 Local Artists

One of the great things about Portland is the abundance of artists living in the area and the numerous opportunities to have the public see your work. We will take a look at professional artists whose work you may have seen in one of the many galleries in Portland and local art students with amazing potential in the art community. **Deadline for editorial contributions and advertising is September 10.**

Sept 25 Maine Outdoors

Be it hiking, hunting, camping, or skiing you can be sure your favorite outdoor activity is within a quick drive or brisk walk. That's one of the great parts of our city, and state for that matter. CBW will fill you in on when and where all of your favorite outdoor activities will take place. **Deadline for editorial contributions and advertising is September 17.**

Oct 2 Portland Jazz

Our October 2nd issue will feature the musicians and the venues that make Portland a great place to hear live jazz. If you own a place where jazz is played, or if you're part of a jazz band—or if you just like any of the many varieties of this unique American music style and want your favorite group profiled, let us know. **Deadline for editorial contributions and advertising is September 24.**

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

About This Issue

We have had a delightful time reviewing the stories you have submitted and those that were sought out by our apprentices.

This issue is chock-full of stories about people in our community.

There is a wonderful story of a man that went to the Stone Soup Cooking School program and how it changed his life.

Equally entertaining is the story about B & M Beans and the warm family environment that they have created.

The family of Anthony's Italian Restaurant (my personal favorite—you just have to try their meatballs!) is included in this issue and I think you will find their family-run business to be heart-warming.

All in all, this issue is about the people who serve you breakfast, lunch and dinner every day. They are your neighbors and friends. Most of all, they contribute to this community and help make it a more vibrant and happier place to live.

As a third generation Portlander, born in our own Mercy Hospital, I'm in love with the people of this city. Two generations before me have contributed to making this city what it is today, and I am honored to be a part of this community, and to be able to offer a voice to the State of Maine through the new CBW.

So this is for you, Maine—the 34th issue of CBW. Visit the restaurants and stores that advertise and/or write for CBW and support them, as they too are building this city for future generations.

Take pride in your paper, as it is the only weekly newspaper on the street in the State of Maine that is written by the people for the people.

Roseann Mango-Morgenson
Vice President
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SEPTEMBER 4, 2003

Community notices

Swing "Fore" The Center

The Center for Grieving Children is pleased to announce its 1st Annual Golf Tournament Swing "Fore" The Center to be held on Wednesday, September 10, 2003 at Poland Spring Country Club. Join Tournament Chairman, Ed Rogers, Jr. and many other friends of The Center for a day of golf and an evening of good food, prizes and a Silent Auction.

Foursomes and Corporate Sponsorships are filling up fast, so act now. Foursomes start at \$500 and include a round of golf, gas cart, box lunch and dinner. Registration begins at 11am, shotgun starts at 12 noon and dinner, prizes, drink & Silent Auction all begin at 5pm. For more information or to register please call The Center at (207) 775-5216 or check out our website at www.cgcmaine.org. Poland Spring Country Club is located on Route 26, Poland Spring, Maine. Tickets for dinner and Silent Auction only are available at The Center for \$25 per person.

The Center for Grieving Children's mission is to provide loving support to grieving children, teens, families and the community through peer support, outreach and education. The Center has served thousands of Maine children and adults over its 15 year history through its four major program Bereavement Peer Support, Tender Living Care for families facing life-threatening illness, Community Outreach and Education, and the Multicultural Peer Support Program, providing collaborative programs with Portland Public Schools for children from war-torn countries.

2003 Making Strides Against Breast Cancer Walk

The American Cancer Society has named Kelly Christie of Portland to be the chairperson of the *Making Strides Against Breast Cancer* event to be held at Fort Williams Park in Cape Elizabeth on Sunday, October 19.

Since its inception in 1993, the *Making Strides Against Breast Cancer* event has raised millions of dollars for breast cancer awareness and research. Last year in New England alone, 54,000 walkers raised \$5 million at *Making Strides* walks. Throughout the country, the walks raised more than \$28 million to fund research into breast cancer causes and potential cures and to provide education and patient services. In part because *Making Strides* has brought attention to the importance of early detection, more women are having mammograms, and the five-year survival rate has increased to 97 percent.

Still, invasive breast cancer will strike over 200,000 times this year; approximately 1,000 times here in Maine. Almost 40,000 lives in the U.S. will be lost to this disease; about 200 in this state. The good news is that early detection is indeed saving lives.

With a lot of hard work, we're hoping to raise even more funds and awareness than we did last year. Everyone affected by breast cancer in communities from Kittery to Fort Kent will benefit by monies raised because they will be applied to educational and outreach programs for them, such as Reach to Recovery and Look Good... Feel Better," said Kelly Christie. She explains that the Society's website, www.cancer.org, its Cancer Survivors' Network, and free 800-ACS-2345 are all available 24 hours a day, seven days a week. Breast

cancer questions are the number one reason people call the 800 number.

If you are interested in participating in this event, please call the American Cancer Society at 207-373-3703 or 800-464-3102, press 3, or visit www.cancer.org/stridesonline. Event sponsors include WCLZ, Anthem and Discovery Health Channel.

The American Cancer Society is the nationwide, community-based voluntary health organization dedicated to eliminating cancer as a major health problem by preventing cancer, saving lives and diminishing suffering from cancer through research, education, advocacy and service.

Visit New Zealand Without Leaving Southern Maine

From 7-8:30pm on Tuesday, September 9th at Gilsland Farm Audubon Center in Falmouth, Maine the Audubon will hold a New Zealand travel night featuring slides, video and discussion of the biologically diverse country where *The Lord of the Rings* movies were filmed.

"Anyone who's ever dreamed of visiting New Zealand and experiencing its fascinating animal and plant life should come to this travel night," says Maine Audubon's Fieldtrips and World Tours Director Margi Huber. "With slides, video and stories, we'll recreate the country's green open spaces, rugged mountains, lush forests, gorgeous beaches and spectacular geothermal and volcanic activity."

From February 14 to 29, 2004, the Maine Audubon will be offering an eco-tour of New Zealand. Hosted by Huber and Bob Bittenbender, tour participants will fly into Auckland and on to Dunedin on South Island to visit colonies of albatross and yellow-eyed penguin. The group then heads to Stewart Island, a haven for native wildlife in the podocarp forest where participants will search for birds such as kaka, tu and bellbird.

The group then heads to Queenstown, with the Southern Alps as backdrop, for a day at a New Zealand World Heritage site featuring towering rainforests, pristine seacoast and fiordland crested penguins. Tour-goers will fly over parts of South Island, cruise overnight in Doubtful Sound and board a train to journey through the Southern Alps, over Arthur's Pass and across the Canterbury Plains.

The travel night is free and open to the public. For more information about Maine Audubon programs, trips and events, call (207) 781-2330.

Maine Audubon works to conserve Maine's wildlife and wildlife habitat by engaging people of all ages in education, conservation and action. With a 160-year history of connecting people with nature, Maine Audubon today is affiliated with Audubon's national organization and has seven local chapters in the state. Support for Maine Audubon comes from 8,000 member households and donors, including individuals, foundations and corporations.

Cumberland County Civic Center Trustees Endorse New Arena

The Trustees of the Cumberland County Civic Center voted, 6-0, to endorse the recommendation of a Blue Ribbon Panel to construct a larger arena in the City of Portland. "We are committed to the vision of a new arena for a

new century. The people of Cumberland County and the entire state deserve nothing less," said Civic Center Trustee Chairman Tom Bartell.

The Blue Ribbon Panel was commissioned by the Trustees following a series of public meetings in early 2002 to investigate the need for and viability of a new facility to replace the aging Cumberland County Civic Center. The Trustees' Long Range Planning Committee determined that repairing and renovating the existing Civic Center was not financially viable. In its report to the Trustees, the panel concluded, "If Maine is expected to attract and maintain a talented work force... a high quality performance facility... is key."

Serving on the panel with Civic Center Trustee Tony McDonald was Joe Boulos, Hugh Farrington, Larry Mead, John Menario, Bill Nobert, David Ott and Charlie Roscoe. The panel met for the past 10 months to explore issues on arena size, location and funding. Their recommendations included:

The Region can support a facility to accommodate 5,000 for hockey, 8,500 for specialty ice shows and up to 10,000 for large concerts.

An additional market exists for a 3,500-seat intimate setting concert, which could be accommodated in a new arena through the use of curtains and building design.

The new arena would preferably be located in the City of Portland. Such a new facility would be financed with private and public funds.

While endorsing the recommendation for a new arena, the Civic Center Trustees did not decide on a specific location or funding mechanism. Further consultation with the city and town officials, business and other civic leaders, the Chamber of Commerce and others are planned before more detailed recommendation for the arena can be finalized.

"We recognize this as a ambitious undertaking," said Trustee Tony McDonald, "but running an ever-increasing deficit in an aging and undersized facility is no longer an option. We hope to follow in the footsteps of the visionary community leaders who brought the first Civic Center to Portland 25 years ago," he added.

Maine Friends of Animals

On Thursday, September 18, beginning at 6:00pm, Maine Friends of Animals (MFOA) is holding its first annual dinner and auction. The theme of this year's event is "Wild at Heart," named in tribute to MFOA's wildlife initiatives over the past year. This event will raise money for animals and will be an opportunity for animal activists throughout the state to gather socially!

The event is being held at the Italian Heritage Club, off of outer Congress Street, in Portland. Many wonderful auction items have been donated by "animal friendly" businesses throughout Maine. The event will begin at 6:00pm with a silent auction, cash bar social hour, and music by a local Jazz Quintet.

A full course Italian dinner will follow. Comedians Rob Steen and Robbie Printz will provide entertainment. Steen has been a frequent guest on the Late Show with David Letterman. Headliner, Printz, has appeared on NBC, MTV and Comedy Central. Steen and Printz promise a performance not easily forgotten, especially for animal lovers!

casco bay weekly

GREATER PORTLAND'S JOURNAL OF NEWS, ARTS & HAPPENINGS

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MFOA is an all-volunteer, non-profit organization dedicated to improving the well-being of Maine's animals. MFOA achieves its goals by uniting Maine's animal welfare organizations and individuals to act on issues that affect animals. It is unique in that it creates both short-term and long-term coalitions that work to end animal abuse and cruelty in Maine. In addition, MFOA maintains a resource center, open to the public, housing educational material on animals and animal welfare issues, and conducts animal protection education in the community, schools, agricultural fairs, and public events.

For tickets or more information call the MFOA office at (207) 781-2187.

Eratta:

Crossword Correction

I received a call Thursday from Brad Witham of Portland, with the comment that the "Back To School" crossword puzzle in last week's CBW was incorrect. There were clues for non-existent boxes, and boxes without clues. One of my jobs at CBW is to create the crossword puzzles and another job is to proof-read copy and make corrections when necessary. I have no explanation or excuse for the mistakes in last week's puzzle. It happened this once and I do not expect it to happen again. And I thank Brad Witham for working our weekly crossword puzzles.

Tom Keene, Technical Advisor
Casco Bay Weekly

Readers feedback

Let the Voters Decide

It's fun [ticking] people off. Especially smokers who claim they are slowly being led away from society because of new smoking laws being passed all over the country.

And then, there are those people who claim that no public smoking in bars, restaurant, and other places will hurt Maine business.

[Nonsense]. Similar laws have been passed in California, New York, Florida and other states and the verdict is in: businesses are still open, not hurting and people are still going out to have a good time.

There are people gathering enough signatures on petitions to force the questions on the ballot in November of this year. Maybe this will force apathetic voters who have not voted in years (because they think their vote does not make a difference. It does.) to come out in droves and vote for this question alone?

Makes sense. Let the voters decide the smoking issue. As an example, when I was 17 years old and part of a summer program called A.C.A.P. (Aroostook County Action Program) I had to breathe smoke filled air from 12 out of 25 students all summer. By summer's end I was on serious medication for bronchitis and coughing my brains out. Imagine trying to learn carpentry skills (that's what I chose to learn over cooking class) and not being able to breathe and all the smokers were under age teenagers in 1981, with the exception of one instructor who also smoked. I was not a happy camper and no one cared about my objections. I was ignored; the tonsils did not help either.

All these years nonsmokers have had to put up with smoke on buses (when it was legal), smoky barrooms and restaurants

and people walking down the street, trailing a line of smoke. How rude.

Let's not forget the 50-foot rule about smoking near buildings. Do smokers follow the rule? No way. Ignorant.

And, let's not forget the careless smokers carelessly (like an angry afterthought) throw their finished cigarettes on the ground when the ashtray is right in front of them, on the sidewalk, in the streets from a car/truck on Congress Street, the freeway, Forest Avenue, etc. And, at night you can tell it's a lit cigarette. Did someone say fire? How rude. Ashtrays were made for cigarettes, not Mother Nature.

Let the voters decide on Maine's smoking future or if there will a total ban. Business will survive with the new law or not. Besides, I am sick of breathing second hand smoke and cough and feeling like I smoke cigarettes. Can I get an Amen, sister?

Sincerely,

Ashley Lenartson
Portland

We want your letters!

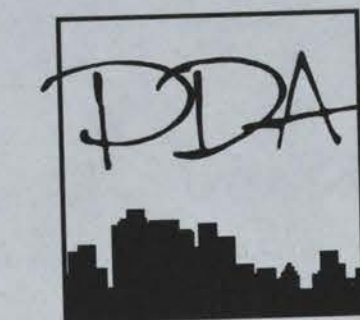
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The Trouble with Tooth Brushing Too Hard, Too Long is Too Much of a Good Thing

by Tina Valek

When the dentist told Tina Valek that her gums were eroding near her back teeth, the news came as a surprise to the 33-year-old. After a lifetime of perfect dental check-ups without a single cavity, Tina thought she was doing all the right things. So what was the problem? She was over brushing—applying too much pressure and brushing longer than necessary.

"You're not doing your teeth and gums any favors by brushing too hard or too long," said Scott Navarro, an oral health advisor for Delta Dental Plans Association. "Over time, improper brushing can damage gums and wear down teeth."

Brushing too vigorously erodes tooth structure and causes gums to recede, leading to sensitive teeth and exposure of the root area. Severely receded gum lines may require gum grafts or other procedures to repair damage caused by long-term over brushing.

What do dentists recommend to avoid toothbrush troubles? Dr. Navarro urges all patients to brush at least twice daily for about three minutes with a soft-bristled toothbrush, especially after meals. Hold the brush at a 45 degree angle to the teeth and use small, gentle circular

American Cancer Society Continues to Stress Importance of Informed Prostate Cancer Decision Making

by Peggy Markson

For men and their loved ones, two of the many issues surrounding prostate cancer are fear and confusion. An estimated 220,900 men in the United States will be diagnosed with prostate cancer this year, 900 right here in Maine. According to the American Cancer Society, uncertainty over testing and treatment can cause some men to ignore the realities of the cancer. And in some cases, men will make rash decisions about their health care without fully understanding all available options. The Society stresses the importance of learning about prostate health and the benefits of informed decision making.

"Facing these decisions can be difficult, and it's even harder for men who try to make them alone," said Kip DeSerres of the American Cancer Society. "The American Cancer Society encourages men to discuss their options with their doctors and families. In some cases, a physician may recommend a period of 'watchful waiting,' using regular checkups to safely monitor the status of the cancer. When treatment is recommended, a patient armed with factual information is much more comfortable with his decision."

The Society's messages on prostate cancer are:

- Get as much information about prostate health as you can.
- Talk with your doctor to determine your personal risk for prostate cancer.
- Understand all available testing and treatment options so you can make an informed decision.
- Contact the American Cancer Society for information about all aspects of prostate cancer 24 hours a day, seven days a week.

Man to Man, the Society's community-based program provides patient education, support to patients and family members, and awareness of prostate cancer to men diagnosed with prostate

cancer. Trained prostate cancer survivors meet one-on-one (in person or by telephone) with newly diagnosed men in many communities.

Nelson Leavitt, an Augusta community leader, businessman and prostate cancer survivor manages the dual role in Central Maine of a Man to Man visitor and coordinator, making visits or phone calls to prostate cancer patients and matching up several other volunteer visitors with other new patients. To learn more about this program or to volunteer, call him at 207-623-5375.

The American Cancer Society estimates more than 28,000 men in the United States will die from this disease this year—about 100 men in Maine. The Society strongly urges universal access to and education about prostate screening options. It recommends both the prostate-specific antigen (PSA) blood test and digital rectal exam (DRE) for men who decide to be tested. Once diagnosed, the prognosis for any prostate cancer patient depends on the extent of the cancer, the course of treatment selected and other individual aspects.

To better understand prostate cancer and how the disease might be prevented, detected and treated, the American Cancer Society pursues an aggressive research program. From 1997 to 1999, the Society awarded approximately \$25.3 million for prostate cancer research. In 2002, it awarded 19 new prostate cancer research grants totaling \$8.1 million. And, as of January 1, 2003, 65 Society grants totaling \$29.2 million were in effect to support prostate cancer research. The American Cancer Society is the largest private, not-for-profit source for cancer research funds in the United States. For more information, call toll-free 1-800-ACS-2345 or visit www.cancer.org.

paw print

Letter From Your Dog

by Nancy Freedman-Smith

This is a letter from your dog—as told to your neighbor.

I have been so lonely lately. Where have you been? I am hungry and it has been dark for a long time. Do you really think it is OK that I can go in and out of the house by myself now because you built a fence? From breakfast until after dark is a bit long to leave an old faithful dog like me, don't you think? I am older now and I have slowed down a bit, sure—but dogs are pack animals you know? Do you honestly think I sleep all day? I am a pack animal with no pack.

Did you know my favorite thing about the fence is that I can go right under it? On hot days, I walk right down to the gully and have a little dip. I really like that. Great way to cool off.

It sure was nice of that lady to pick me up in the car the other day. Love the car! I was dripping wet from my cruise in the gully. Did you know she jumped in front of a car for me? In the car she yelled really loud because I wasn't even wearing ID tags. She really scared me for a minute! Speaking of scary, it was scary going to the pound the other day and if I had tags on maybe that wouldn't have happened. What if I really get lost? There is no one watching where I am walking around after all. Don't you care anymore?

You know there are lots of people who would love a great dog such as myself.

The neighbor said all you need to secure the yard is to bury some chicken wire, but she doesn't want to tell you because you leave me by myself too long, and she thinks that will allow you to leave me even longer. Don't you even feel the slightest bit guilty? I know you have to work, but



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- 21 NORWICH NAVIGATORS
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THE Daily GRIND

End of the Line

by Martin James

They say that computers are here to stay, so we might as well get used to them. Nothing can stem the flood of new technology into our lives, and for the most part, that's not really such a bad thing. But I'll tell you this—I have reached the end of the line, and I am returning to a more simple way of recording my stories.

Actually, this is more my dear wife's doing than mine; she is the one who knows computers. My understanding of them is slight and detached, since I really don't care. I know these machines like I know Tom Hanks—I've seen his movies and would recognize him on the street, but I know absolutely nothing about his personal life and do not intend to find out where he lives, what his favorite food is, or what he does when he's not acting.

Something I did to my three-year-old Compaq computer, without malice aforethought, caused it to execute the hard drive, making the entire machine nothing more than a large, expensive paperweight. Explaining this to my dear wife, a patient and forgiving lady, was painful, for the code by which we have lived our marriage compels me to keep away from all technical and mechanical problems. If the lawn mower stalls and I can't restart it, I wait until my wife returns from her job. If the garbage disposal jams, I have been shown where the circuit breaker is and how to cut off power. Should I hear a funny sound from the refrigerator, the furnace, a toilet or anything larger than an unshelled peanut, I am to leave it alone. Only if smoke emanates from something am I to take immediate action—I am to grab the cats and leave. (The rules are unambiguous here. I am not to leave without the cats.)

Those are the ground rules. So when my computer began to make odd sounds and produce unusual messages on the screen, my understanding of the rules should have prompted me to turn it off and leave the room and choose to wait patiently for my dear wife to return. Since my greatest gift and most appreciated contribution to our marriage is my cooking, I should have gone to a grocery store and picked up some tantalizing ingredients to have a truly superb dinner waiting for my wife. Then, I should have brought up the computer problem gently and in small steps.

"By the way, my dear, my computer—silly machine—won't let me save anything. Could you look at it after dessert?" She might have been slightly suspicious, but the dinner would be so delightful that concern about my motive would pass quickly. Then, over a sinfully rich dessert, I should have said, "When we get to my computer, I hope it works better for you than it did for me." She would have asked, "What won't it do? You said you can't save anything?" Then I should have led her by the hand to the corpse that had been an expensive, feature-filled machine just hours earlier, turned it on, feigned shock at the black screen and lied through my teeth: "Gee, it wasn't frozen like this before." My dear and patient wife would have guessed my deception, but would forgive me for my ignorance. That's what I should have done. Instead, I admitted that I'd tried certain things that clearly broke all our mechanical device rules.

Let's go to the dictionary, where we find that should is "used in auxiliary function to



ILLUSTRATION: CBW

express obligation, propriety, or expediency, or to express what is probable or expected." My obligation, according to the rules, was to cease all work on the computer and walk away. My wife would expect me to do nothing more on the machine; being reasonable people, the probability existed that I would do the reasonable thing. However, something in my ego drove me past foolishness directly to stupidity. (The kindest definition of which is "given to unintelligent decisions or acts; acting in an unintelligent or careless manner.")

My dear, patient wife was not fooled, and asked, not gently, "Exactly what did you do—and don't leave anything out."

Thirty years of marriage told me that nothing save the truth would save me, so I revealed everything. My confession drove this amazingly serene lady slowly toward a state of disbelief, anger, frustration that I'd never witnessed before. As I unfolded my sordid story of restore disks, the unplugging of little things in the innards of the machine and removal of devices here and there, she only grunted, groaned and looked toward heaven—a place I realized I would be seeing soon.

She said nothing. Using both hands, she gestured vigorously for me to depart, which I did quickly and wordlessly. Four and a half hours later, she emerged with a thin yellow rod in her hand. "Do you know what this is?" I took it and read the words on the side: "Dixon Ticonderoga 1388-2 5/10 Medium."

"Yes, my dear. This is a pencil," I said. "That's right—good for you," she said in a strange, guttural voice, speaking carefully, enunciating each syllable. "It is also your new word processor. When you need another, let me know."

Before I could ask why I had to do all my writing using this primitive tool, my dear wife gave me the answer. "These cost about 25 cents each. Cheaper than a new computer." Then suddenly, she found a way to soothe my pain and build my ego: "O. Henry used a pencil. Charles Dickens used a pencil. Hemmingway used a pencil," she said with a smirk.

It didn't seem to be the time to correct my dear wife. Hemmingway typed almost everything he wrote. I'll save that information for another day.

Martin James lives with his wife and three cats and a phone that is beginning to ring less and less frequently. His wife is beginning to despair that six friends will remain for the inevitable pallbearer duty.

Skyline From The Southworth Planetarium

Sights of the Light Polluted Sky

by Edward Gleason

Is the sky you observe from your backyard or apartment balcony not quite as dark as you would prefer it to be? Is your view on outer space obscured by a haze of lights, rendering only the brightest stars visible?

Well, you're not alone. Approximately 99 percent of all Americans do not have a perfectly dark sky. Many people within the Greater Portland region are included in that category.

An urban or suburban sky is awash with "light pollution," a term describing the glow created by streetlights, cars, and other modern machines.

Take heart, however. Light pollution does not necessarily preclude a city skygazer from observing the sky. Although, a high degree of light pollution does wash away most sights.

So, what sights can a city or suburban stargazer see?

Planets and the Moon

The Moon is so bright that no city lights (not even those in New York or Tokyo) could ever obscure it.

Many planets are also visible in city skies. Mars is presently so bright that urban sky watchers can view it quite easily. Look for a brilliant red light point in the eastern evening and western post-midnight sky.

Venus is the brightest planet in the sky. Even Mars at its current brightness is still only half as bright as Venus. Currently, Venus is very difficult to see due to its close proximity to the Sun.

Jupiter and Saturn are often bright enough to observe in light polluted skies. These two giant gas worlds currently linger low in the pre-dawn sky. Mercury is so close to the Sun that it is very difficult for sky watchers, urban or rural, to ever observe it.

Uranus, Neptune and Pluto are generally visible only through telescopes. A seasoned observer in a completely dark sky may sometimes observe Uranus without optical aid.

Some Summer Stars

Thousands of stars are visible in a dark sky. A few hundred will be observable in a suburban sky—fewer in an urban sky. However, in these skies, many of the brighter properly named stars are visible.

Look high in the sky tonight to observe the Summer Triangle. Three bright stars comprise this triangle: Deneb, Vega and Altair. Vega, marking the northwestern corner, is the brightest of



PHOTO: NASA APOLLO 11

the Summer Triangle stars. Altair is the southern star. Deneb is the northeastern corner star.

Although these stars seem similar in appearance, they are quite distinct and at various distances from our solar system.

Altair is the blue-tinted "egg star." It rotates very quickly: one revolution every 6.5 hours. (The Sun's rotation rate, different at the poles than at the equator, is quite slow by comparison: one turn every 25 days or so.) Altair is spinning so quickly that it has become highly oblate. It has a bulging equator and flattened poles. Consequently, it resembles a large egg in space. The blue-tint is a result of a fantastically high temperature—nearly 20,000 degrees along the visible layer.

Vega is the brilliant star encircled by a debris disk: perhaps a solar system in formation. If one were to approach this star, it would appear brilliantly white with a swirling toroid of coalescing material around it. Planets and attendant satellites taking form from the chaos of rock, metal and dust that gave birth to the star itself.

Deneb is the powerhouse star. It generates 60,000 times the energy produced by the Sun. Intrinsically, Deneb is far brighter and more energetic than Altair or Vega. Yet, it does not appear as bright because it is quite a distance away: 1600 light years away, give or take a few light decades.

A light year is the distance that light—propagating at nearly 186,000 miles per second—travels in one year. (For those who are counting, that distance is approximately 5.8 trillion miles.) Vega is merely 26 light years away; Altair is only 16 light years away.

We see every star in the sky as it was in the past. Thus, when you observe Altair, you are seeing it as it was in the mid 1980's. Vega appears tonight as it actually was in the mid-1970's.

We see Deneb as it was around 400 A.D., around the time the Eastern Roman Empire collapsed.

Therefore, you city-dwellers should keep your eyes trained on the sky. Even with the obscuration, the sky offers a collection of celestial sights for you to observe and enjoy.

Does astronomy fascinate you? Would you like to learn more but are not sure how to even start? We invite you to enroll in Star Dome Astronomy, our introductory astronomy course. This is a six-week course that uses the star dome to teach the fundamentals of astronomy. We designed this course for beginners! Call 780-4249 to register or for more information. Tuesday evenings, 7-9pm, starting September 23

Crater 308 on the Moon

The far side of the Moon is rough and filled with craters. By comparison, the near side of the Moon, the side we always see, is relatively smooth. Since the Moon is rotation locked to always point the same side toward Earth, humanity has only glimpsed the lunar far side recently—last century. The light highlands of the far side are older than the dark Maria of the near side. A thinner crust on the near side that allowed for more dark lava flows is thought to be the cause of differences between the two sides. The cause for the crust thickness differences is still being researched, however. The large impact basin pictured above is Crater 308. It spans about 30 kilometers and was photographed by crew of Apollo 11 as they circled the Moon in 1969.

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Dining Out A Passion (And A Business) For This Portland Couple

by Paula Keeney

No one knows the Greater Portland restaurant scene better than Nick and Amanda Kent. As a busy dual-career couple, they estimate that they've eaten at "98 percent" of Portland eateries in recent years. The two-percent that they missed, they laugh, is just an oversight; they'll get there by year's end.

The Kents' focus on the Portland restaurant scene is about more than their shared passion for food—it's their business, as well.

As owners of Portland Dine Around, the 15-year-old dining and entertainment club, the couple is perhaps Portland's biggest proponent of the region's restaurants.

"Portland is a restaurant mecca," says Amanda Kent. "Writers have described it as a 'dining out paradise' and 'one of the best-fed cities in America' because of the number and variety of restaurants here."

None of those superlatives were news to the Kents. They were big fans of local eateries even before they purchased Portland Dine Around, long a part of the area's restaurant scene, three years ago.

The couple liken themselves to the customer so impressed with the product he bought the manufacturer. As a busy working couple, dining out has long been a way of life. "We'd been Portland Dine Around members for many years."

Furthermore, the Kents had a professional connection to PDA. As owners of Appleyard Communications, a Portland graphic design and marketing firm, they had created and designed PDA's advertising and membership materials for many years.

"Dine Around was not only a natural extension of our business, it also combined our interest—and passion—for good food, entertainment and travel," says Nick Kent.

The Kents say that while Portland Dine Around has a long tradition in the Portland area, their goal from the beginning has been to expand it far beyond its "discount dining" roots.

While the PDA savings—averaging \$10–\$25 when two people dine out—will always be the incentive for some people to join, there is much more, says Amanda Kent. "The restaurant scene in Southern Maine is immense and varied. We see Dine Around as a map to navigate that scene."

What PDA offers members, says its owners, is the incentive to be more experimental—in trying new restaurants, sampling different ethnic cuisine or, in many cases, opting for that "special dessert or glass of wine."

Under the Kents' ownership, the number of participating restaurants has nearly doubled and its reach has expanded greatly outside Portland.

"One thing that's clear from our membership surveys is that our members love exploring Maine," says Amanda Kent. "PDA is not just about Portland anymore."

at least one of the items being a can. Now this is my kind of cookbook, I'm thinking! I'm a man, I have cans, and now with this book, I have a plan! It's perfect! So now that I have a cookbook, what am I going to make?

I thought I'd start with something easy from the "Spaghetti-Os" category (I can just here the real cooks snickering now); Spaghetti-O Stir Fry (Ingredients: two 15 oz. cans of Spaghetti-Os, three-quarters pound ground beef, a 10 oz. frozen package of Broccoli, one-quarter cup diced green onion, one chopped red pepper). Simply brown the beef in a skillet and then dump all the other ingredients in with it to simmer for 10 minutes. (Usually I would just open the Spaghetti-Os and be done with it, so I was going all out with this one!) I'm a little nervous with this first cooking experiment. Would it taste good? Stirring it, I realized that my whole future as a chef hinged on this dish. I could start with a bang, or bust at the very start. Ten minutes later, I try it. And you know, it was pretty good! I readily enjoyed it. A great way to start off my cooking experiences!

I thought I'd move to the "Chicken" category next with "Cluck Finn on a Raft." (Ingredients: 10 oz. can of chicken breast, a 15 oz. can of refried beans, 1 cup of chunky salsa, 2 cups shredded lettuce, 3 sliced scallions, one-half cup shredded cheese, and corn tortillas). Mix the chicken, salsa, and beans together (except I did this without the refried beans, because the mushiness thwarts my taste buds) and then place the mixture on a tortilla toasted in the oven for ten minutes. Then top with the lettuce, scallions, and cheese. And despite my reservations as to the taste that this odd mixture might hold for me, it was excellent! Better than the Spaghetti-O recipe, even! This was so good I ate all four servings the recipe made by myself in one sitting. That's the indicator of a great meal

Portland Dine Around has responded to other member requests as well—adding more "casual dining" fare, including more offers for "take out" dining and awarding a special "family friendly" designation to restaurants offering amenities like children's menus, "sippy cups" and other "kid friendly" services.

PDA's Web site (www.dineportland.com) provides information that members have requested—updates on restaurant openings and closings, reviews, new offers and even links to the online sites of member restaurants. "We want to serve as a resource when it comes to dining out," says Amanda Kent.

They have even made it easier to become members. While memberships are always available by phone or on the Internet—and the PDA kiosk is open at the Maine Mall October through February—the Kents have partnered with a growing number of corporations and organizations to allow their employees and members to join at reduced prices.

"More companies are concluding that PDA membership is a real perk for their employees," says Nick Kent.

While PDA will continue to reflect the changes requested by its members, the Kents say one thing won't change—the opportunity to sample new restaurants while enjoying old favorites. "Bon appétit," they add.

right there.

My next experiment was in "Fish" with Tuna Roma. (Ingredients: two 6 oz. cans chunk white tuna; 16 oz box ziti; 15 oz. jar spaghetti sauce; 1 cup shredded mozzarella cheese). This was a pretty simple one. Cook the ziti, and then mix the tuna, spaghetti sauce and half the cheese in with it. Then cover with wax paper and heat in the microwave for four minutes. Let stand, and finally, spread the remaining cheese on top to melt.

This was pretty good too, though the addition of the tuna confounded me, since it didn't really seem to add much to the dish. Plain pasta and sauce would have provoked nearly the same taste sensation. But this was not the old one ingredient Matt, this was the multiple ingredient Matt! So I took the tuna addition in stride. This was very good however, and a worthy addition to my repertoire.

So now, I've realized that I can, in fact, cook! I will admit, it is cooking in a fairly simple manner, but these recipes still involve plopping more than one ingredient in a bowl, and I consider that a step up. Now I am fully prepared for the arrival of company. I've got a few dishes under my belt, so come one, come all! Of course, the dinner guests will have to settle for meals created from a can, but really, if I hadn't blabbed my secrets here, would anyone have known? Well, probably... but it still would have tasted good!



Books

Cookbook Fun

By David Joachim

by Matthew MacDonald

As a new arrival in Portland, and living in an apartment by myself, I've had to get used to a new lifestyle. But living by oneself has its advantages and disadvantages. Advantage: living by yourself. Disadvantage: living by yourself. It works both ways. On the one hand, you have the freedom to do whatever you want, no one can stop you! Conversely, as the lone resident, you are required to take on the menial tasks of life such as taking out the trash, washing the dishes, and, worst of all, doing your own cooking.

Seeing as how I don't cook anything that doesn't involve a microwave or two pieces of bread with luncheon meat inside, this was going to be a problem. Luckily, my mom, the forward-thinking woman she is, knew this, so she bought me a cookbook to take with me. I have a cookbook! Me! The guy that has spent his 24 years opening up a TV dinner box in order to eat! But this was not just any kind of cookbook, it was one that catered especially to my strengths (a.k.a. easy). The book is called *A Man, A Can, A Plan* by David Joachim and the editors of *Men's Health*. All of the recipes in the book are easily categorized into major food groups, i.e. ham, chicken, fish, etc. Each recipe therein contains only a few major items, with

Rookies

by Tom Keene

There's a new kid on the block in Westbrook, just a few feet down from the center of town at Valle's Square. It's a restaurant called *Rookies*, and its most noticeable features are the four huge, 55-inch High Definition TVs that sit by the front door. Three are in the *Bullpen*, surrounded by couches and coffee tables; the fourth HDTV sits in a large dining room.

It's true *Rookies* is a sports-themed restaurant, with a wall filled with photographs of former Westbrook athletes and many of the ten TVs are tuned to sports channels. But owner Ed Symbol, General Manager Chris Keene and Chef George Kando explain that

Rookies is very family-oriented as well. There are a number of booths and tables in the large restaurant, located in the former Day's Jewelry building.

Chef Kando, former owner of *George's* in Portland, said that although he has a degree in journalism, cooking is his first love. He worked in broadcasting for a while after college, but a love for cooking drew him happily back to the kitchen. George's grandmother had owned a restaurant in Massachusetts, and it was her inspiration that guided him into a successful career in the food business.

Kando says with pride that the food he prepares for *Rookies* patrons is "made from scratch—we make our own pizza dough and sauces, and we have our own cheese blend."

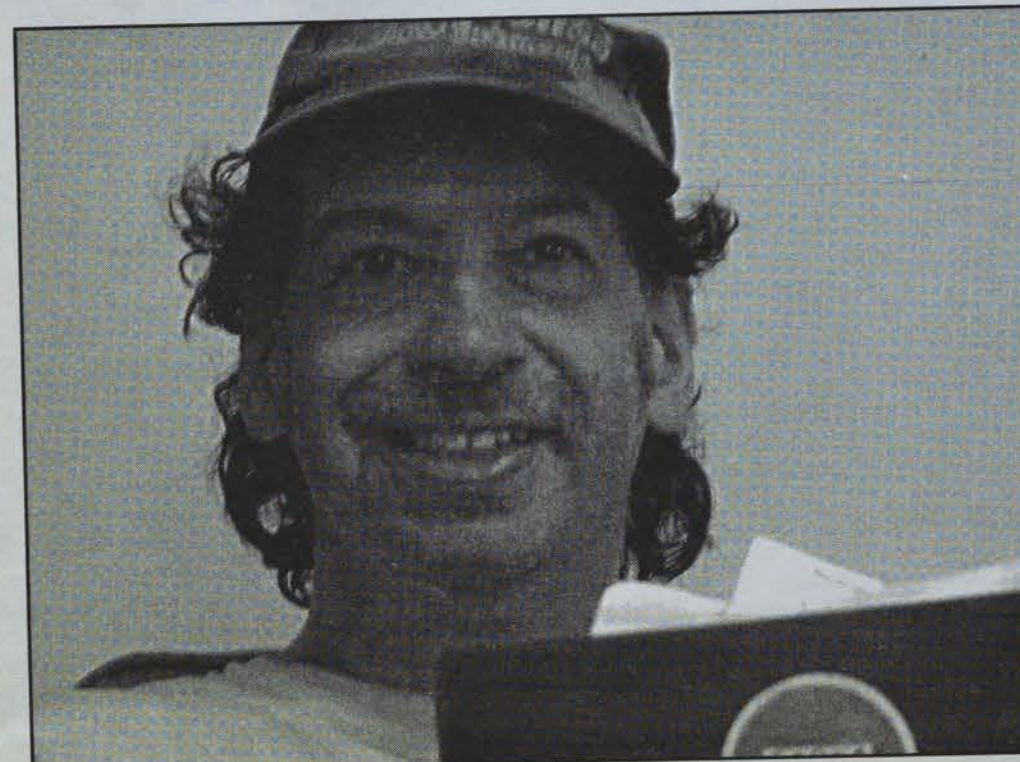


Talk

A conversation with Bruce Murson

by Leigh-ann Smith

"Well, when you take the Stone Soup classes it really gives you an opportunity to learn an art and a craft."



Bruce Murson has just completed the Stone Soup program. Stone Soup is a program that gives homeless and low-income people training in culinary arts and helps with job placement.

How did you hear about the program?

I heard about it from the Preble Street Resource Center. They were beginning a 10-week program for low-income and homeless people called Stone Soup. I had just been homeless and thought that this was a great idea.

How did you get into the program?

I filled out an application and had an interview with the case workers over there. Since I like cooking, I thought this would be great for me to take.

Anthony's Italian Kitchen

by Anthony Barasso

Anthony's Italian Kitchen, 151 Middle Street in the Old Port, is entering its 12th year in business. Anthony Barasso and his three children: Karen, Julie and Mark run the business hands-on with warmth and charisma that speaks volumes!

Anthony, who worked in Boston at his mother's famous restaurant, Captain Lucy's, is using all his mom's recipes. Everything is made from scratch in the old family tradition. "Captain Lucy" Barasso still watches over her son's food, occasionally tasting and critiquing his cooking.

Anthony has passed his talent on to his son, Mark, who does a superlative job with the recipes. Some of their signature dishes are eggplant parmesan, chicken parmesan, Italian sausage with peppers and onions, and famous meatballs! Six-cheese "mile high" lasagna is a favorite and only \$7.50 for a gigantic portion. Anthony's prices are so reasonable he has been consistently voted, "Best Cheap Eats," in Portland thus his motto "A lot of Italian for not much American!"

Anthony's offers free parking after 5pm and on Saturdays and is open nightly until 9

Ringling the Dinner Bell

by Cheryl Tevis

For parents and kids on the go in the city or in the country, time-crunched schedules often present obstacles for rounding up the family for dinner. While daily routines on farms are different from those in the city, Cheryl Tevis, a mom who is familiar with both, says most family mealtime challenges are universal.

"Even on farms, moms wear many hats. Today, many juggle the business of running family farms with holding a job away from home," says Tevis. Tevis is the mom of two who is half farm mom and half city mom—she's a pork producer and Senior Farm Issues editor for Des Moines-based *Successful Farming* magazine.

Despite her busy daily regimen, Tevis makes family involvement in preparing and sharing meals a top priority. Following are a few of Tevis' recommendations for outwitting common family mealtime obstacles, and using dinner as a forum to educate children and strengthen family ties:

Answering the Call to Dinner: Extracurricular activities tend to scatter kids near and far. No matter what your means of calling them "back to the ranch," it's important that children make it home in time for dinner. Try scheduling mealtime—whether you have a regular dinner hour or plan day by day—so family members know when they're expected to have their hands clean and their appetites ready.

Making the Menu Their Own: Including family members in meal planning is a simple way to make sure the whole family is taking an active role. Ask kids to help choose the meal you will make. Have them flip through cookbooks or search the Internet for recipes that they think the whole family will like. Allow children to hand-select vegetables so that you're sure to have their favorites on hand.

Garden Fresh: Encourage kids to try their hands at "farming" with a small garden and easy-to-grow vegetables like carrots and cucumbers. If your family doesn't have access

to an outdoor planting area, how about a windowsill herb garden?

Learning from the Land: Educate kids as they help with meal planning on where their food originates. Teach your children about the source of their food and your kitchen will become a forum for expanding their knowledge about how favorite foods make the journey from farms to tables. Use a globe or world map to illustrate where unique and exotic ingredients originate.

Label It Educational: Dinner preparation is an ideal time to share nutrition know-how with kids—or learn alongside them! Peruse food labels with older kids to see what a serving size really means (measure it out!), how many calories count and what's in the foods you eat. Younger kids enjoy helping measure servings and drawing favorite foods.

Little Helping Hands: Kids love hands-on food preparation techniques. Involve them in age-appropriate skills, such as measuring and mixing ingredients and setting the table. You might even want to gather a set of kid-friendly kitchen tools, such as a plastic knife, apple slicer, whisk, measuring utensils, rolling pin, eggbeater and plastic cookie cutters. And don't forget a kid-sized apron to help keep children clean.

Math Matters: Time in the kitchen offers hands-on help with math challenges, especially fractions. Start by cutting items in half and advance to measuring cups and spoons while cooking. Your child will relish time with you, and nothing bolsters learning like first-hand experience.

Shake It Up: Utilize kids' natural energy: Ask them to season pork chops or other meats by shaking them with spices in a resealable plastic bag.

Cooking 101: Provide an opportunity for interested chefs-to-be to learn a bit more about cooking. Work with your school or a local youth organization such as 4-H or a scout troop to plan a food-preparation workshop. Aside from spending time with community members and friends, kids will be learning basic cooking techniques.



Julie Fournier holding Alecia, Karen Dought holding Travis, Anthony, Niels, Jacqueline, and Amanda.

pm. They offer beer and wine and have a 60-seat family dining room.

In the outer room there are many family photos of his relatives in Naples, Italy (1912) and his seven grandchildren. Anthony readily admits he would have never been this successful without his children. They give 110 percent every day to make this family business thrive. He also thanks his mother, "Cap-

tain Lucy" Barasso, for her inspiration and teaching. They are the reason Anthony's has been voted, "Best in Portland" three years in a row for featuring pizza, pasta, Italian sandwiches, wraps, and huge salads.

Be sure to visit his winery and vineyard decorated dining room. It's a sight to behold. You'll think you're in Tuscany!



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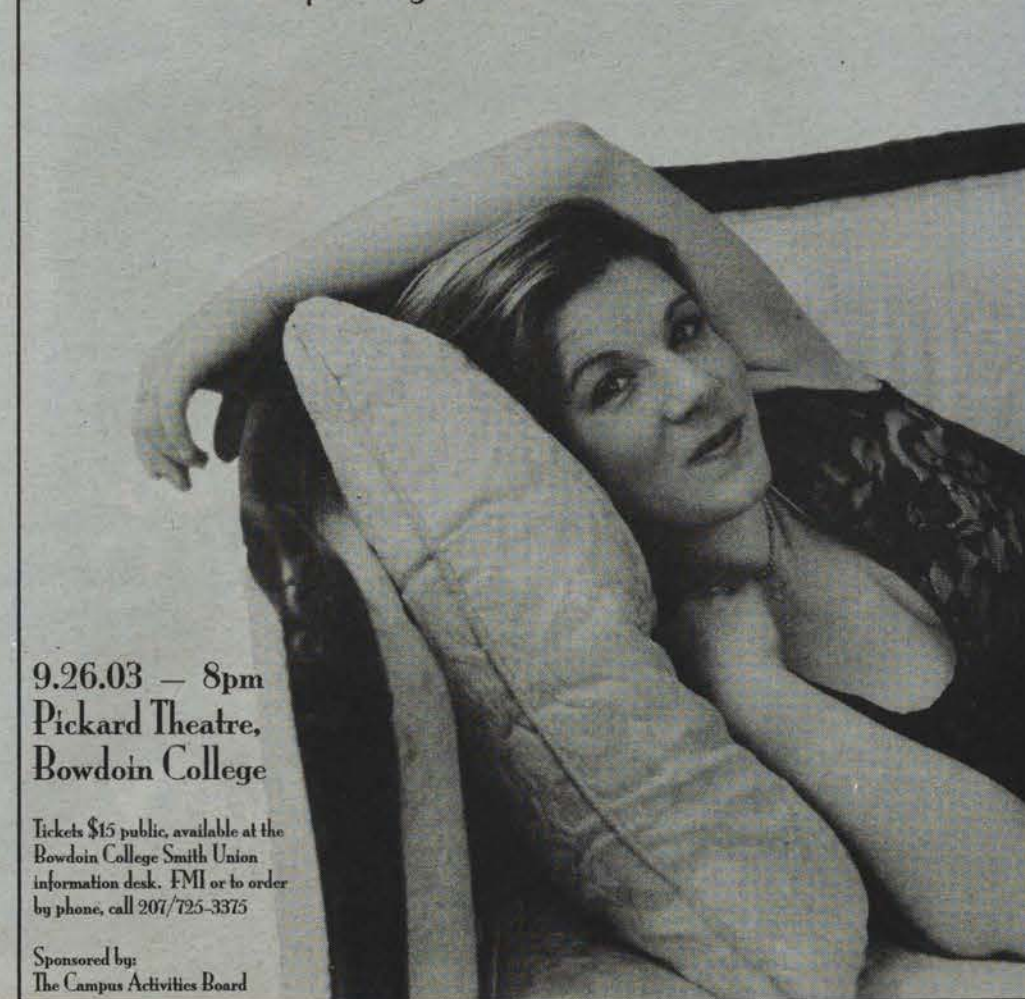
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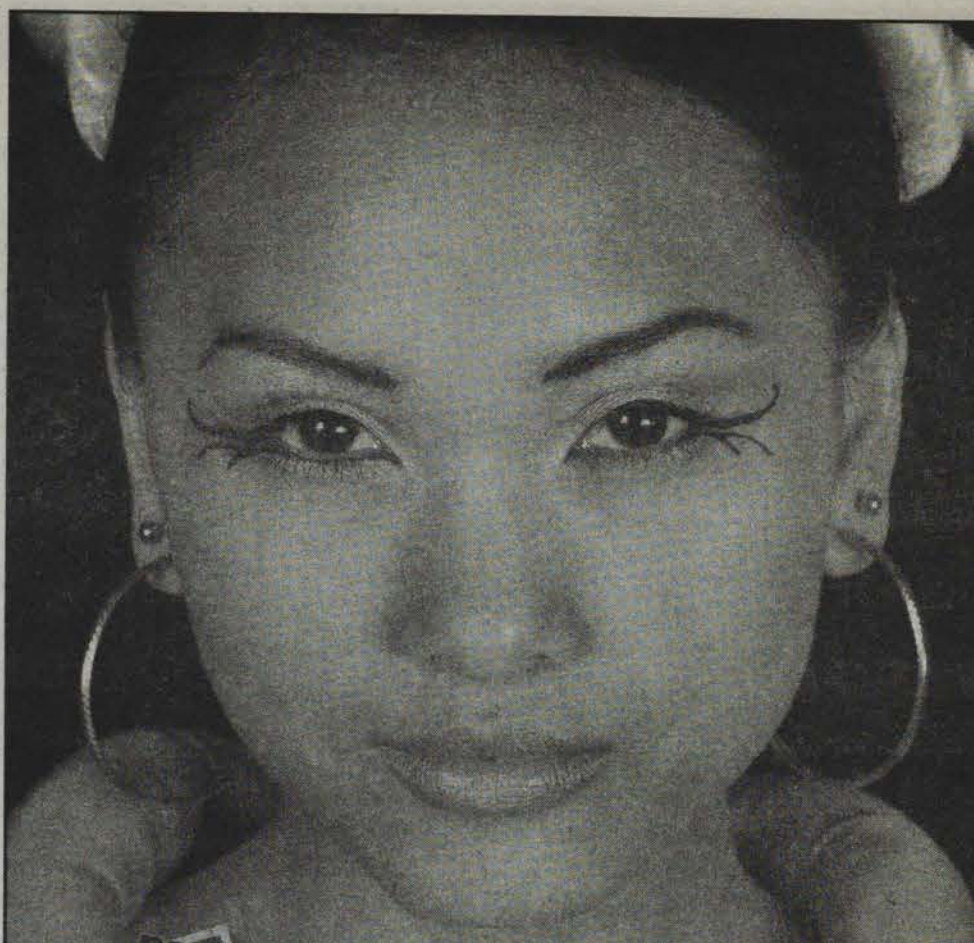
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shane kinney Reality Sucks

The media is a touchy topic for me, as you may have read in last month's column. The music industry needs a hero, but they are not alone. Television, though they are dictated by a ratings system, and apparently doing quite well, is notorious for tapping every tear until the milk gets sour, causing viewers to seek mental vitamins elsewhere, such as the internet.

The industry has come across an excellent idea. Why pay writers to write shows for us, and pay actors to act in them, when we can exploit Joe Public for free, while generating the same advertising dollars from corporations? X times Y equals more profit, and trend-following Americans jump on the bandwagon fervently, so they can have something to laugh at in the future, when they're not watching *Behind the Music*.

But Shane, what about the millions the winners get? Has anyone read the fine print? The 'Million dollars' that people get is annuities over a forty year period, which equals out to be about 25 g's a year, pre tax, of course. It would be fair to estimate that that is what the people in the mailroom



Illustration by Simon Adams
StresArt@maine.rr.com

Funny, isn't it? Stable people leave their lives to chase the dream, while people who are trained for it leave the dream to become more stable.

make. Do you see my point? They're saving a ton of money while everyday people become overnight celebrities. These 'celebrities' have the hassle of not being able to live a normal life, not get normal jobs until the heat cools off, and they have to watch as the people in editing rooms chop their words up to make them look like buffoons for the sake of a good angle. Their reward for this: roughly four hundred bucks a week. Imagine that momentarily and ask yourself if it's worth it.

On the other end, you have skilled writers, comics, and actors who aren't able to work due to this phenomenon, and they are forced to leave the business to chase something more stable. Funny, isn't it? Stable people leave their lives to chase the

dream, while people who are trained for it leave the dream to become more stable. Ring around the rosy, mind you.

The argument for this could be that TV was getting stale. Not really the case here. The American sitcom has lived a successful life, and even though dozens are introduced each year, the cream rises to the top, which we've had with *Friends*, *Seinfeld*, *Cheers*, and tons more. One hundred episodes is a guarantee of profitable syndication, earning money for everyone involved down the road, and providing the viewer with good programming. Five years from now, people will still talk about the *Seinfeld* episode in the Chinese restaurant, and nobody will remember who won *Survivor 2*. Why? Because it doesn't matter. It's a temporary fix for the viewer to observe someone not unlike themselves

going through a fantasy world and suffering, thanks to lightning fast edits. The viewers feel better about themselves after that, but these thoughts are fleeting, because as soon as the vindicating endorphins leave the body, the viewer feels like an idiot for watching it, and the cycle repeats.

"Who shot JR?" on *Dallas* perfected the cliffhanger approach, which is used to this day. The wrestling industry has followed that method too, with great results.

I'm not trying to save TV—I couldn't if I tried. I don't have an answer, but I can offer a suggestion. Go create your own reality, your own ratings, and your own revenue. You won't need corporate sponsorship, and you'll feel much better about yourself. Until next time...

Turn off your TV and check out Shane Kinney's live comedy showcase every Sunday night at the Comedy Connection in Portland. Showtime: 8:30. Cost: 6 clams. Location: 16 Custom house wharf, Portland. Go to: www.shanekinney.com for details.

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Freddy vs. Jason
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"Well, what did you think?" I asked my sister. She stared at me for a moment, shrugged and said, "It is what it is..."

I thought about what she said on the ride home. I agree for the most part but humor me as I point out a few highlights.

the screen. Their interactions were humorous, and their fisticuffs were quite interesting. I guess I had forgotten about Freddy's Darth Vader-esque fight tactics which he brought out in rare form. Jason, of course, is slow, big and had a hard time grasping Freddy's maneuvers. But that was only at the beginning. Jason adapted to his new opponent and fought him well, usually resulting in minor victories.

5) Though Jason is a strong part of this film it is very Freddy driven.



6) The conclusion? I guess I won't ruin it for you, but I will say this: Neither characters are scary anymore, they haven't been for some time. I think Robert Englund summed it up best when asked

Not that every scene was "Remember the Titans," they did, however, manage to make "them" an additional cast member.

1) A Freddy & Jason movie?! I hope this sparks a domino effect with Hollywood because I want to see *Aliens vs The Predator!*

2) Gratuitous nudity. Not that every scene was "Remember the Titans," they did, however, manage to make "them" an additional cast member.

3) Bad acting. The acting was so bad that I have no doubt believing that it was not only on purpose but also served to spoof themselves. It was much appreciated.

4) While most scenes were ripped off from previous installments I was quite pleased when both horror titans shared

franchise, but I'll keep doing them if the script is good."

— Nomar Slevik

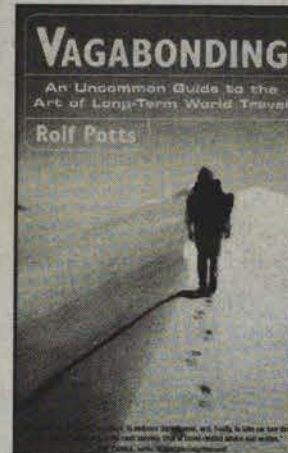


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St. Martins Press,
248 pages, \$23.95
(paperback, Griffin, March 2001, \$12.95)

By Labor Day, those of us who live along the coast are so sick of relatives, summer people, friends of friends, and anybody else dropping in to visit that we're ready to flee. If you've gone beyond that, and are thinking about really getting away from it all, you might want to read *Vagabonding*, subtitled "An Uncommon Guide to the Art of Long-Term World Travel."



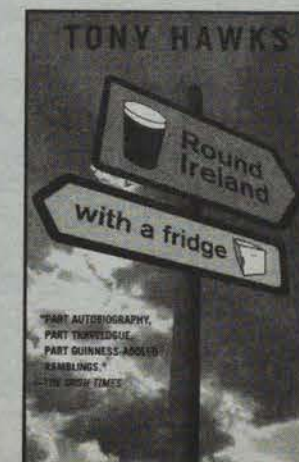
Author Potts wants you to consider spending weeks, or even years on the road. As he says, "The whole point of long-term travel is to move deliberately though the world... not to evaluate the rightness or wrongness of other cultures (after all, you could stay at home to do that) but to better understand them." Lao-Tzu says it more succinctly, "A good traveler has no fixed plan, and is not intent on arriving."

This is not a travel book that tells you which museums to visit in Berlin, where to eat in Buenos Aires, or which hotel is best in Venice. "Declare your independence," Potts says. "Keep it simple. Keep it real." Your travels can be enriched, he says, by "the vivid joys of uncertainty," once you overcome your fears and live life to the fullest. The idea is to start now. Or, as Thoreau put it, to avoid spending "the best part of one's life earning money in order to enjoy a questionable liberty during the least valuable part of it."

"True adventure is not an experience that can be captured on television or sold like a commodity," Potts writes. His book

includes lists of web sites, books, volunteer agencies, and the like, to help you get started, as well as profiles of those who have gone before, including John Muir, Walt Whitman, and Ed Bryn, whose 1971 offbeat travel guide *Vagabonding in Europe and North Africa* helped inspire this book.

You don't really even need a good excuse to take a memorable trip. In 1997, thanks to making a drunken bet for 100 pounds, British comedian Tony Hawks set out to prove he could hitchhike completely around Ireland (counterclockwise, as it turned out) in one month, accompanied by a refrigerator.



His account of this once-in-a-lifetime journey, described by *The Irish Times* as "part autobiography, part travelogue, part Guinness-added ramblings," is a true delight. Hawks, most easily compared to Bill Bryson and Dave Barry, has a great writing style. Example: "I had absolutely no idea if inbreeding took place on this island but if you were going to bring a case that it did, then you would produce this fellow as your most convincing piece of circumstantial evidence."

He even writes about style, describing another man by saying, "For him, 'style' was little more than a word that came between 'stutter' and 'stymie' in the dictionary." His book, too, is helped by the fact that the Irish, on their home court, are a race that seems to delight in ridiculous endeavors. (Ridiculous as in the fact that the refrigerator alone cost more than the money he stood to win in the bet.) When Hawks thanks one man for a ride, the fellow replies, "Ah it's a pleasure. You don't meet an cejt like you every day."

Ireland, spurred on by a radio talk show host, grows to love the fridge, and Hawks too seems delighted when he realizes near the end of the trip that he has become "the embodiment of my own obsession."

Unlike many travel books, this one doesn't tail off in the home stretch. Hawks's last day on the road, on his way to a triumphant (?) entry into Dublin, is one of the most absurd. It's a fantastic account of a truly pointless adventure, and its author is an inspiration to us all.

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ON METAL, LABELS, AND MELEE

by Miah Connell

FACE Readers, I have taken a journey into that vast land beyond the Mississippi, and I have news to tell you of a music so powerful and prolific that just to try to comprehend word of it will cause the capillaries in your head to swell and burst.

No, not really. The live music situation in Seattle sucks right now. (Compared to what it once was anyway.)

However, upon returning to Portland (the one that's here, not the Oregon one) only a few weeks ago, the first show I walked into made a pretty big impact on me. What a good indicator of the health of the music scene here; that someone still can just stumble into town and happen across good bands from nearly any genre.

Melee's guitar player Josh was pretty adamant about calling the music he plays metal. We bumped into him at the door to the Goldmine, and got to talking because I wasn't sure if we should pay the cover charge or not.

"Well, do you like metal?" he asked slightly swaying as he spoke to me. Josh had been drinking.

"Do you like metal?" That's a trickier question than one would think.

"Do you like metal?" "Yeah sometimes, but not everybody and not all the time."

"Do you like metal?" "Yeah, but only if it's good."

"Do you like metal?" "Yeah, but if what you're talking about is Vince Niel's solo stuff, or Queensryche, or 75% percent of the stuff that Ricky Rachtman was forced to host on Headbangers' ball, then no.

Definitely not. No way."

"Do you like metal?"

"Can you believe that when Soundgarden first got together, before the Grunge-hype-explosion, they were considered metal? But, some people call utter crap like Krokus or

Stryper 'metal'... (insert audible swallow and visible shudder), and yet others would save that word for bands like Exodus, or Cannibal Corpse, or Napalm Death."

And then there's the Nu Metal...

Label jars, not bands. No wait, here's a better slogan: "Put bands on labels, not labels on bands."

No, perhaps that sounds kind of dumb, doesn't it?

What I'm getting at is that the label "Metal" is not always über-helpful, as it covers so many disparate sounds; bands that often have little in common.

I saw the term "aggressive music" used on Melee's website (www.melee1.com). I feel that this is a much more accurate and helpful term to use when describing their sound. Using the term "aggressive music" tells you something about the band with-

out labeling it metal or hardcore. Leaving this latter distinction open I feel is a good idea; people who might usually cling to either of these labels or categories are clued in and then left to decide if they like it, not where they'd file it.

Over the last decade or so most sorts of "hardcore" and "metal" have come to sound more and more like each other anyway (D.R.I.'s 1987 album *Crossover* is a good sound sample of the merging of sects).

But I digress; back to the actual band Melee, and the actual environment that Friday night at the Goldmine (corner of Exchange and Fore, formerly club Sub Terra, formerly the Basement).

I answered Josh by saying that I liked Sepultura, Slayer, and early Metallica.

His response: we HAD to check out his band if that was the case. He could tell that I was considering the beer that the five-dollar cover charge could otherwise buy. (Insert tangible tension here) At first he offered to reduce the cover, haggling with a grin and a buzzed and jovial demeanor, and eventually he just let us in. (A tip to FACE readers everywhere: you can wear down a doorman.) Jason, who must be either their manager or promoter agreed and dropped me their disk. This may sound like just some beer-assisted friendliness or being revved up for the gig, but here I'd like to point out that this is the same technique employed by crack and heroin dealers with new clients. Once you have a sample, you'll be hooked and then keep coming back, over and over.

The confidence shown in their wares was, and is, warranted.

The reason that I mentioned Josh's

Label jars, not bands. No wait, here's a better slogan: "Put bands on labels, not labels on bands."

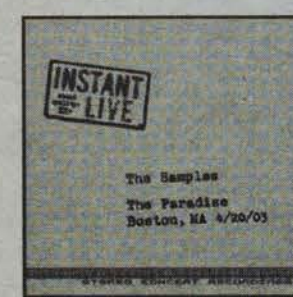
seemingly sloshed state at all was that once a guitar was placed in his hands, any visible signs of having imbibed immediately disappeared. He played superbly, standing straight up, linked to the rest of the band completely and utterly.

Their drummer Lee Levasseur is outstanding. Tim Sereyko's vocals are on; percussive, tangible, and varied in their delivery. The Goldmine isn't the best spot to try to discern anybody's lyrics, or dissect what a bass-player is doing, but thankfully CDs are available (and so are other venues). Check the Rave and Rage section for upcoming gigs.

SAMPLES INSTANT LIVE: THE NEW T-SHIRT

By Robyn Green

After years of lamenting that they would never be acknowledged by the icons in the music industry, independent recording artists The Samples have changed their fate. Contrary to a tune popular with fans, "Radio Song" which parodies the fact that despite 16 years of solid touring, 12+ releases under their belt, and a solid fan base, the Samples would "never appear on MTV" or be noticed by record industry giant *Rolling Stone*.



The sold out performance at the Paradise Rock Club, in Boston this past spring changed the destiny of these dedicated road warriors in the form of Clear Channel's latest endeavor: "Instant Live."

Instant Live gives fans the opportunity to pick up limited edition copies of each concert as soon as the show ends.

The concert is recorded live with a mixture of ambient mics and feeds from the soundboard and then CDs are burned right at the show. Concert-goers are able to literally take the show home with them. Instant gratification.

The Samples hope to be the first of many success stories Clear Channel expects to have. A three date tour with the Allman Brothers Band was just completed. Also recently recorded were Kate Hanley, Apollo Sunshine, Waltham, and Rocktopus, (at the State Theatre, Portland.) Instant Live will

be expanding to cities across the country by year's end. An added feature will give fans the ability to pre-order Instant Live CDs when purchasing concert tickets. If you're the spontaneous type, Instant Live recordings will always be available for purchase right at the show. Set lists are available on the band's website.

The popular on-line music journalist "Lefsetz" labeled the product the new T-shirt. A fan can purchase it for just about what a T-shirt costs (or less.) The sold-out Paradise show last Easter is now available through the Samples' inviting website: www.thesamples.com, and also through Best Buy which is one of many outlets carrying the Samples' current music in distribution.

Lefsetz admits to first downloading the Samples on Napster and getting hooked on them. The Samples who have always encouraged an open taping policy became an ideal candidate for the Instant Live project because they didn't have the red tape the big labels do.

Another attribute to the Easter Instant Live release being so popular is the debut of the new line-up of musicians led by the founder of the Samples, Sean Kelly. This show was performed after less than two weeks of rehearsals. Brian Powers (a.k.a.: Snowman) on sax added another layer of texture to their dreamy sound. Snowman, is familiar to Samples fans because he was featured on the band's recent issue, *Return To Earth*.

The Samples Instant Live features new renditions of classic Samples tunes like "Birth of Words" and "Weight of the World" as well as new songs like their latest singles, "Falling in Love" and "Last Summer."

Rolling Stone has picked up on the fever but MTV has yet to bite.

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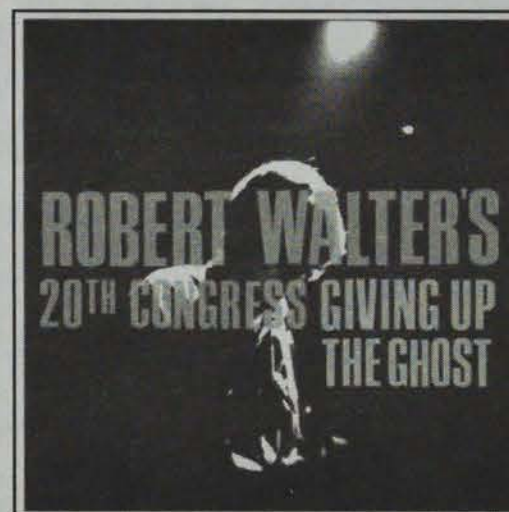
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Got Funk?

by Eric Poulin

Giving Up the Ghost
Robert Walter's 20th Congress
(Magnatude Records)



Robert Walter's 20th Congress has just released its new studio offering, *Giving Up the Ghost*, the follow-up to 2000's *Money Shot*. On it, Robert Walter leads his band through slightly farther ranging material than on previous releases. Whereas *Money Shot* was essentially an homage to the boogaloo jazz era of the '60s, *Giving Up the Ghost* continues in that reverent spirit but is decidedly more forward thinking.

The album features Cochemea Juan Gastelum on sax, Will Bernard on guitar, Chuck Prada on percussion, Joe Russo and George Sluppick on drums, Chris Stillwell and Mike Fratanuto on bass, and Robert Walter on keys. For the majority of the record, Walter eschews the Hammond organ in exchange for the Fender Rhodes piano and synthesizers, diversifying his pallet of sonic colors. This, coupled with Gastelum's continued experimentation with amplified sax sounds, creates a moodier and darker soundscape than the straight-up funk vibe heard on prior records.

The lone song that would fit seamlessly on Walter's prior releases is "Aquafresh," a slippery counter-rhythmic number featuring a tasty organ solo. The rest of the album is all relatively new territory for the band. The album's opener, "Glassy-Winged Sharp Shooter," incorporates various forms of dance music from techno to funk to create an anxious bed of rhythm for the melody to rest on. From the tune's head, Walter drops into a nice electric piano solo a la Herbie

Hancock's Headhunters days. "Easy Virtue" contains a fat George Clinton-esque bassline with an irresistible melody that sounds like the theme to a non-existent cop show circa 1975. The laid back rhythm and blues groove number "Bet" wouldn't be out of place on a D'Angelo album and "Sacred Secret" is a churchy blues romp. Despite these far-flung styles, however, the album somehow manages to attain some cohesion, and even establishes its own overall vibe.

Those familiar with the 20th Congress should be forewarned, however. *Giving Up the Ghost* is not nearly as solo laden as *Money Shot*. The band was clearly holding the establishment of a mood above the showcasing of technical prowess on their instruments. I was admittedly disappointed by the lack of solos as that is what I'd always considered to be the band's primary strength. But after I'd moved past my original expectations of the band and attempted to listen to the record with objective ears, the fact is I found myself enjoying the band's atmospheric explorations, solos or not. As with any good jazz band, the songs are significantly expanded in the live setting, but for this record the 20th Congress seems to have abandoned the notion of bottling the live experience in the studio, instead they've released a record that is aware of the limitations of the studio and uses them to their benefit.

In the end it's the 20th Congress' musicianship—virtually unparalleled in today's "jam" scene—that manages to make *Giving Up the Ghost* one of the more interesting jazz albums to come out this year, one with smart heads and tasty playing that makes one itch to hear what the band will do with the material in a live setting.

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

Hip-Hop Nation

By Lee L'Heureux

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

Part 3: The Recipe for Success

In the third and final installment of this three part series we will look at what I feel is the recipe for success in the hip-hop industry. In the first two installments we looked at the big business of hip-hop and then analyzed why it is that so many people fail in their attempts to find success. While so many people fail there are those few exceptions who succeed. Success is all relative as some succeed on a regional level, some succeed on a grassroots or underground level and some succeed on a mainstream national level. Regardless of the degree of success those who do make it can take pride in the fact that they are among the very few to be recognized at any level in this industry.

The first step is one of the most obvious and that is to actually have talent. The talent comes in many different forms. As you hear all the time on the radio and television it is apparent that it is not always the most talented who succeed. Hard work, determination and the like is also a talent. Not everyone has the drive that often puts a mediocre talent over the top. From the opposite end of the spectrum, there are many talented people who have lacked drive and commitment and therefore are unable to make it to a successful level. Determination is a tough thing to acquire, although I feel it can be and if the passion is strong enough it ultimately separates the successful from the unsuccessful.

A few years ago the successful approach

A local reputation is not an easy thing to achieve and often takes years of working hard, promotional expenditures and probably a few failures.

would have been to throw countless dollars into producing a single national hit that would lead to album sales, appearances and so forth. Recently, with the failure of many record companies, (due to the bootlegging of music) having one or two hot songs will no longer garner success. A hot song may result in a number one chart position but these days all that really amounts to is a trophy on the wall. To sell records on any level that will yield a profit one must establish his/herself in the local region as someone who local fans can get behind and support. What local support amounts to is a fan base: people who have an invested interest in seeing a successful career and people who will purchase albums and concert tickets. In developing a career it is important not to skip steps. For instance, I recommend that someone in our market first concentrate on the greater Portland area and continually branch out until all of New England is familiar with what you are doing and is willing to support your career. With the backing of the local communities, major label or not, national hit song or not, the

fan base is still there.

Master P, who may not be known as the greatest rapper of all time, should definitely be given credit for being one of the best businessmen of all time. He established his career and that of his label through a grassroots effort in New Orleans. He sold albums out of his trunk, he performed at every possible show in the area, and he was determined to get the support of local radio and television. Then combining all of these things the numbers started to add up. He had the support of a major region of the country. The record company saw Master P as much less of a gamble than someone not backed by a region. Even if he flopped nationally, costs would be minimized because he would have the support of his local area.

Gaining support locally goes back to my number one point of hard work and determination. A local reputation is not an easy thing to achieve and often takes years of working hard, promotional expenditures and probably a few failures. The local support is the first step; the second is beginning to branch out. Try to align yourself with other artists who have locked down their market and are also now trying to branch out. Bring your fan bases together and try to continue to do this throughout the country. One of the more popular ways that people achieve this is through mix-tapes. Mix-tapes are a good way to combine the fan base that one DJ has in his or her market with the fan base of another artist who may also appear

tom line is that I believe that to do things the right way it takes time, money, and a lot of patience.

One note on an upcoming event, be sure to check out: DJ Vadim from Russia w/ Blurum 13, Morcheeba's DJ First Rate, & Automato, and local opener: Moshe Wednesday, Sept. 10th 8pm SPACE, 538 Congress St. Portland—828.5600

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.

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New & BIG

A few columns back, I suggested that it would be nice to see more woman jazz instrumentalists featured on stages here, there and everywhere. Well, my goodness, we do have to be careful what we wish for!

The Edith Jones Project, a 16-member all-woman jazz big band, debuted with a pair of sold-out performances at the St. Lawrence Arts Center in Portland in mid-August and the renovated old church hall swung like I doubt it ever has before.

The EJP is a multi-generational group of educators, musicians and free spirits who have worked themselves up, under the musical direction of Rebecca Wing, from garage band to burgeoning powerhouse on the local mainstream jazz scene. Several members are prominent in local classical music groups and orchestras while others have sort of sat on their jazz proclivities for years while they made a living, built careers and raised families (see edithjonesproject.com for member profiles and more). There's a real sense of "let's have some fun with this" about the band's stage persona and they deliver.

Punchy, in-your-face arrangements with a 1950s to 1960s feel dominated the early set I heard on August 14. Sammy Nestico, Lennie Niehaus and bands associated with Frank Sinatra were referenced in the introductions offered by Wing and sax-player Alison Jones (Edith the terrier's mom) and in the music.

As well as sharing the electric keyboard honors and vigorously conducting the band, Wing performed a couple of vocals before the enthusi-

astic crowd. "Georgia On My Mind" and "Fly Me To the Moon" each succeeded on the strength of her voice and the sensitive but assertive accompaniment of the group.

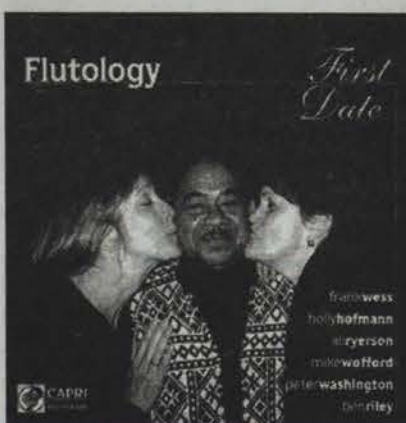
Dizzy Gillespie's "A Night in Tunisia" got the brass and reed sections involved in some playful counterpoint and call-and-response. Anchored by Nancy Smith on drums and Alyson Ciechomski on upright bass, this group can really work up a head of steam while not having that on-the-brink-of-chaos feel that many neophyte big bands evince.

I must say the soloing needed work, based on what I heard. There's talent there but the solo spots were too often a bit tentative. Also, if I may suggest, it would be cool for the band to work up a few numbers by woman composer/arrangers (excuse me, if I missed those in the second set).



photo: Nancy Cicco

Overall, though, the rhythm is tight and steady and the horn sections really roar. This band is ready to be heard—demands to be heard. They're having big fun and, if you see them, you will too.



Flutology

CD OF THE MONTH
First Date
Flutology

Earlier this year, the jazz world lost Herbie Mann, one of the innovators in bringing jazz flute playing into the modern era. Another such pioneer, Frank Wess, is still going strong and is featured prominently on an excellent new disc called *Flutology: First Date* (Capri).

Wess, the former Count Basie reed and flure man, happened to catch a gig at New York's Birdland by the Ray Brown Quartet last year. During intermission, Wess and Brown band member and fellow flutist Holly Hofmann hatched a plan to form a flute-based group. Ali Ryerson, another flute vet was enlisted and, with a very, very good rhythm section in tow, the three flutists entered the studio for sessions which resulted in *First Date*.

The well-balanced set of tunes traverses the bop to post-bop stylistic realm with each player having ample space to show their stuff. There's nary a dull moment as each play-

er seems to have sensed they were part of something special and geared up for their best playing.

Wess' "Sumpin' Went Wrong" is an early favorite of mine for its unabashedly joyful mixing and matching of flute playing styles over an uptempo pace set by ageless veteran Ben Riley on drums, who also solos masterfully, and fast-walking bassist Peter Washington.

"Equal Parts," Wess' rethinking of the changes to Coltrane's "Giant Steps," is another impeccably executed romp. Pianist Mike Wofford figures prominently here and throughout with just the right lightness of touch in his playing to keep everything in balance for the breathy lead instruments. The pianist also offers an arrangement of Charlie Parker and Benny Harris' "Be Bop" that gives each player a chance to engage with the difficult contours of the classic bop form.

Hello, Goodbye

It seems like people often come at you with exaggerated claims about some concert you happened to have missed. Like, "Oh man, you really blew it!" Such was the case with the buzz I was hearing about a young trumpeter named Mark Tipton, who had appeared at the Space Gallery in Portland in July with a local quintet under the leadership of Carl Dimow. To throw salt into my wound, the July attendees informed me that Tipton would soon be off in pursuit of a masters degree at the Mannes College of Music and I, therefore, would probably not get another chance to hear him for quite some time.

Well, the fates interceded and Dimow and company decided to squeeze in one more gig, a highly informal affair, at the Starbird Music Hall on August 16.

The group, down to a quartet due to the fact that the bassist couldn't make it, was largely free form and spontaneous in its approach. There were a few motifs and melodies that obviously had been visited before by Dimow (flutes and guitar), Nikolai Yudanov (percussion), Andrea Goodman (vocals) and Tipton (trumpets and flugelhorn) and these provided the structure for lengthy and continuously evolving and mutating sonic collages. Various colors and textures of African, Latin, classical, folk, blues and just plain crazy musics came and went as the evening progressed. I would have liked to hear the group pull back a little at some point and maybe work in a few bars from a standard, just for contrast (and also to hear what Tipton would do with it). But, you've got to admire this band's consistently wide-open concept.

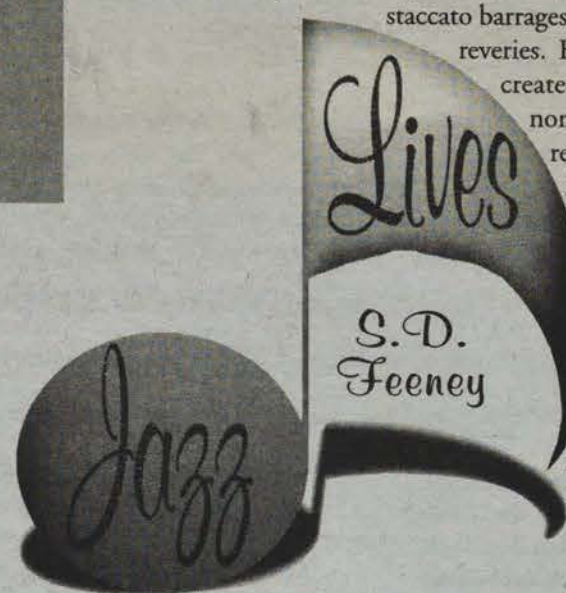
Tipton was impressive, using a variety of attacks, from hard staccato barrages to soft, Chet Baker-ish lyrical reveries. His tone and the textures he created with mutes and various non-traditional brass effects were really extraordinary and when he played off the others, particularly the wordless vocalizations of Goodman, the sound got into some really strange and challenging areas.

Hopefully, this young talent won't forget the home-folks as he goes on to bigger and (maybe) better things.

Relief from all the hot stuff comes in the form of Don Grolnick's "Rainsville" and Thad Jones' "A Child Is Born." The former piece has a sort of Latin/modal feel, with harmonies falling gently around the steady pulse of Washington and Riley. In a dreamy flute treatment, Ryerson, Hofmann and Wess, take us down little misty paths of divine improvisation. The Jones tune is, also, simply a sweetly reflective gem.

It would have been nice to have information in the liner notes to help those unfamiliar with these flutists identify who is soloing when. You can sometimes figure it out by the knowledge that, although each plays "C" flute, only Wess doubles on bass flute and only Ryerson on alto. It's a little extra challenge in the listening, if you're so inclined!

For lovers of jazz flute, this is an essential disc. Others will likely find it a pleasure as well.



Shut Up and Listen

Jeremiah Freed Burns White Hot

by Heath Clendenning

When was the last time you put in an album you have never heard—and your mouth literally dropped open with awe? Today you have that opportunity. But I'm getting ahead of myself—let's talk a little history.

The average age of Jeremiah Freed is 21. They have been signed to the biggest music label in the world, Universal, and left, ostensibly under their own terms. They have released two previous albums (one full-length and one EP, both of which are still selling extremely well) thus far and are about to drop the third. The buzz around town is growing into a swarm; and for good reason.

At WCYY's

'Summer Camp' day one (of three), Jeremiah Freed released *Slowburn*, which is not only a perfect album title, but is quite possibly a perfect album. Can a local band make a classic album? Without a doubt one can, and J-Freed has. *Slowburn* resonates strongly with well-toned guitars and surprisingly real and open vocals. Lead singer Joe Smith scratches and soothes his vocals into changing melodies that seamlessly work themselves into the bass and guitar lines. There isn't one filler song here folks—this is pure rock 'n' roll.

Yes, Jeremiah Freed has mixed old school rock influences with modern day sounds, and yes, and they have made a remarkably strong and poignant rock album...but will this be enough to earn them label support? Don't make the mistake and confuse quality music with a record deal—it just doesn't happen that way.

"We wanted to make an album for us, you know?" says lead guitarist Nick Goodale in between cigarette puffs, "We could have gone a different route... try and concentrate all of our song writing towards radio and all that, but we felt we should continue to do what we've known how to do. Just make it real."

Real it certainly is. But will the same crowd who threw down fifteen bucks for Santana's uber-platinum album do the same for Freed's? In a world of ceteris paribus (everything being equal) one of two things is most likely to happen: either the album is picked up by a label with good marketing and distribution skills, and the album, along with the band, is skyrocketed into fame because *Slowburn* is the only music out there like it—a virtual market takeover—(see Microsoft) or, because no label is brave enough, (especially now that industry record sales are still dropping) to pick up the album or put enough money into the promotion of it, it just stays a musical jewel for

Maine. That isn't in their hands though, and they don't seem to feel the pressure. A true sign of a band more concerned with the music and less with the prominence of being rock stars.

Slowburn starts out strong and hard with tracks like "Peace and War" and the album single, "Reflect Your Light" currently doing very well on WCYY. Track 8, "Off the Bottle" is a great song for those who are free spirited and like to celebrate good times. Definitely one of my favorites. However for me, the album culminates into two tracks that push *Slowburn* over the top as far as songwriting goes. Track 9, "Do My Best" reverberates deep expressive writing and a rhythm that completely captures you. This is a stand-out track, to a stand-out album and I must say a personal triumph lyrically for Smith.

The other track that really makes the band take a step in the opposite direction from most Nu-Whomever and Emo-Anyone is the last song,



photo: Jennifer Kearns



"Feed Me Well." From the rumors I have heard, this track was recorded with the entire band in the same room. If you are not familiar with modern recording techniques, this is quite rare, and hardly ever done because of an inability to mix the song properly. It's very raw, very laid back and very good. Nick Goodale surprises listeners with a special twist to his normally crooning and electric sound. I don't want to give too much away, but I

imagine this track will be on repeat in many fans' stereos. There really isn't anything on the modern rock airwaves quite like Jeremiah Freed, and that is both a blessing and a curse. And what's more, the band knows it. They knew it going into the making of *Slowburn* when they hid themselves away in a cabin in rural upstate New York for two months. And as things start to come to a climax for their latest album, it doesn't seem to faze them at all. Jeremiah Freed carry themselves well. Confident and composed, yet all the rock star you'll ever encounter. Lead vocalist Joe

Smith is ever sincere in praise, but knows when and how to discard ass-kissing when he hears it. The band has grown stronger emotionally. They've had to, as it can't be easy starting over, especially so young, with so much left to say.

"The music is there. It's done." Says Smith, "If what comes from it is good, then great. If what comes is, you know, more bullshit, then fine—we'll deal with that too. I'm just really happy with what we've done here...and for me that's what really counts."

I couldn't agree more.

Jeremiah Freed Live Show

As I approached the State Theatre in the late afternoon of Jeremiah Freed's release show of *Slowburn*, I noticed a trend growing around me and my sidekick photographer—we were being flanked and counter-flanked and, um, super mega counter flanked by kids with Rocktopus. Even all Out, Jeremiah Freed and other local band T-shirts on. Most all of them well-familiar with the inside of the State Theatre. And most all of them huge fans of local music. Who knew tiny little Maine could pack such a punch?

Even All Out opened up Day 1 of "WCYY Summer Camp" and—how randomly—Jeremiah Freed's album release show. Even All Out has been all over 'CYY's airwaves, and it definitely showed as they drew a large crowd to the front. They were excellent showing off their much improving stage presence and their ability to connect with their fans.

Rocktopus came onstage to a red hot reception and performed a very tight set, as usual. Lead singer Spencer Albee seemed ever comfortable as he played his Moog Liberation Keytar (thanks Melissa). Performing all the fan favorites, Rocktopus seems always a solid bet to put on a great show.

A few minutes before Jeremiah Freed went to the stage, I was talking to lead vocalist Joe Smith backstage about the show, the set length (1:45!) and the new album. We also may have discussed a girl or two, it escapes my mind—nevertheless between gulps of honey, he impressed upon me his excitement for not only the new album, but the future of Jeremiah Freed. A few moments later, and for the next two hours, Freed kick the crap out of the cheering crowd. This was one of the best State Theatre performances I have seen in quite a long time.

Thanks to all that came, saw, and took part in such a great live showcase of local talent. See them while you can, "local" won't be a term used for long.

—HC



TRILOGY

CAUGHT IN THE ACT — ON TOUR

OR OUR MOST EXCELLENT ADVENTURE

Blue Man Group
Civic Center, Portland
July 24

Phish
It Festival, Limestone
August 3

Radiohead
Tweeter Center,
Mansfield, MA
August 13

by murdoch

Blue Man Group at the Civic Center in Portland: it was supposed to have been a chance for me and my wife to spend a little time together; to get away from the pressures that inherently go with being involved in tourist-related businesses in Maine, which, even peripherally, all jobs in Maine seem to be. (For a state that's dubbed Vacationland summers never seem to feel much like a vacation to those who live here.) Adding to the fun of this particular summer is the joy that comes with having a teenager who has lately, shall we say, become a bit of a challenge. Or, we're told, is a typical teenager, which is small comfort. So, ever magnanimous, M (wife, mother) decided that it was more important that A (son) and I spend this time together and "bond." Attending concerts together has been part of the boy's life since he could walk so there wasn't anything unusual about going to another, but it did feel as though there was more at stake this time.

When I offered, A jumped at the chance to see Blue Man Group. His friends had seen them

in Boston and talked about what a wild show it had been. Our boy wasn't about to pass up the chance. Yes, being away from his social circle and his girlfriend could mean that he might miss something really important, but after all, that's what the cell phone that's perpetually glued to his ear is for—his tether to the real world.



This was not the Blue Man performance that his friends had seen, though. This is a new, revamped experience—more concert than theatre. Theatrics are still a huge part of the performance—this IS the Blue Man Group—but this is The Complex Rock Tour, a multi-media event that emphasizes the familiar Blue Man

themes like urban isolation, tribalism and sensory overload. But these themes are explored in a whole new way. Percussion has always been a large part of the shows and The Complex Tour is no different, but now there's also an emphasis on melody and vocals. Guest artists Tracy Bonham and Venus Hum (who had opening sets of their

THIS IS THE COMPLEX ROCK TOUR, A MULTI-MEDIA EVENT THAT EMPHASIZES THE FAMILIAR BLUE MAN THEMES LIKE URBAN ISOLATION, TRIBALISM AND SENSORY OVERLOAD.

own) provided the vocals as did keyboardist, Peter Moore—the Blue Men say nothing, much less sing. The stage sets are all cutting edge technology and we'd expect nothing less from these artists. Huge backdrops of lighting and video effects coordinated with stage effects and even



with Venus Hum's quirky, futuristic, illuminated costume gave visual balance to the music. Instruments were improvised: an elaborate, twisted complex of PVC and an open grand piano turned on its side acted as pitched percussion instruments. Drums spewed reflective glitter when the lighting hit them right. And what appeared to be long, hand-held, plastic antennae produced a swishing effect that provided rhythm for several pieces.

The concert was organized around the primary theme of rock-speak and movement: how to move your head, your arms, your body; a rock band should play the obligatory cover songs; always have a "fake ending" at the end of a performance; etc. Each of these points was verbalized by a great Oz-like voice and flashed on the screen behind the stage like titles of the next act and designated, for instance, Rock Movement #487 or Rock Movement #34. The eight-plus member rock band onstage took their cues from these Rock Movements and evolved into the consummate rock band before our eyes. And what a process it was! A multi-media show like this is similar to the approach used to stage a production on Broadway—in this context, a concert with the ultimate light show. Thrilling because of the emphasis on music, yet there's an underlying story, and action and interaction onstage to support the story. An excellent time!

We met a friend after the show who said another friend's band, the B-Movie Extras, were playing in the Old Port. I phoned the club and got permission to bring in 17 year-old A. We took in a set each of opening band Sound Bender and "BMX" (both of whom absolutely rocked!) and inhaled more cigarette smoke than any parent should willingly inflict on his kid. We searched for but were unable to find a room for the night in our price range so chose to drive the 3 hours back home. A insisted he was fine to



Tracy Bonham

drive. After a couple of cans of hyper-caffeinated AMP he could have driven to California. We traded driving duties and listened to and talked about Rap all the way back.

Next leg on our bonding tour was Phish's It festival in Limestone. Portland is three hours south of us, Limestone is four hours in the opposite direction. We knew that with 60,000 anticipated attendees the roads might be a little jammed so a middle-of-the-night departure seemed a reasonable means of beating traffic. We sailed along watching the sun come up through a torrential rain, smugly patting ourselves on the back for having avoided the rush. We stopped for breakfast in Houlton, A ordered homefries. The joke seemed to be lost on the waitress when he asked her how the potatoes were in this part of the state. Stopping for gas at a Mobil-Mart A was struck with an entrepreneurial brainstorm: we could make back our expenses and more by selling beer at the concert. So we loaded up. Continuing our traffic-free drive we passed several don't-miss Aroostook landmarks like Hubcap Heaven and the Maine Solar System Model, a to-scale sculpture of our solar system's planets that runs from Houlton to the University of Maine at Presque Isle's Museum of Science.

And then it hit. We ran into a wall of traffic about 10 miles from Loring. Suddenly we were going nowhere fast! A used the time to create our Beer For Sale sign. I wandered among the cars and their clouds of exhaust. The "locals" hadn't seen a parade like this since the last Phish festival in '98 and, even at this hour, were taking in the spectacle. After roughly a half hour of creeping along—we'd covered about a quarter mile in that time—I thought to ask one of the bystanders about alternate roads. The map he sketched pro-

vided us a roundabout but relatively quick route to the gate. Including breakfast and our "beer stop" our trip took us a little more than five hours. We saw friends at the festival who, from the same starting point, spent 21 hours on the road!

Phish wasn't to perform until 5:00 pm so we had plenty of time to absorb the circus that is a Phish event. Phish don't merely build a stage and perform, they throw a party complete with, in this case, a ferris wheel, interactive art installations, a small city of concessions (some almost reasonably priced), an organized 5K race, the occasional parade of costumed stiltwalkers and masked musicians—there's time to kill between sets and the Phish juggernaut sees to it that there

THERE'S TIME TO KILL BETWEEN SETS AND THE PHISH JUGGERNAUT SEES TO IT THAT THERE ARE NO DULL MOMENTS.



are no dull moments. After familiarizing ourselves with the grounds which included a look at the fabulous, cartoon-like Sunk City, and a quick nap for both of us—A was proudly working on 28 straight hours of being awake (it's a teen guy thing)—we were ready to join the throngs of partiers at the gate that led into the actual performance area. All that stood between them and the stage were about a hundred or so yards and a natural moat leftover from the morning's downpour. With no way around it the crowd had no choice but to go through it, and by the time 60,000 people did so it was no longer just standing water, it was the ultimate mosh pit—ankle deep mud which over the course of the night became knee deep mud. Mud seemed to be a bit of a theme during the concert, one became skilled at navigating the least muddy course from point A to point B. Many didn't care and wore their mud like tribal war paint.

Phish started playing after about a half hour delay but when they did, the crowd, as always, hung on every note. Four great musicians who work off each other as well as any jazz musicians ever have, were holding the attention of an immense crowd and I ask myself, Why these guys? Apparently A had been asked the same question the night before and had offered that they were in the right place at the right time. An

"It isn't necessary to have relatives in Kansas City in order to be unhappy." —Groucho Marx



Phish photos and crowd shot: David Phillips

entire culture needed a figurehead after Jerry Garcia died, and the Phish spirit, the music, lots of talent, and a lot of brilliant marketing and management put the phenomenon that is Phish where they are today, at the head of the jam-band table. It's an organization whose scope boggles the mind, quite possibly on a par with what the Rolling Stones have taken forty years to assemble.

Phish never fail to provide a good show. There's no denying the magic that these guys bring to a performance. They are an inspiration to watch. He alone has defined a style and a sound that is as influential on a current generation of guitarists as Duane Allman's southern rock sound was for a generation of '70s guitarists. I really "got to know" Mike Gordon this past winter by watching his clever documentary, *Rising Low*,

about the making of the Gov't. Mule CD, *The Deep End, vol. 2*. Gordon's creativity and imagination make the documentary much more than merely a rote chronicle of the process. My respect for Gordon, especially after seeing this DVD, is immeasurable. Page McConnell is nothing if not the epitome of musical discretion and always saying the right thing. Perhaps more than any other player McConnell gives the band its uniqueness, his fills and chording choices border on classical but always with a solid foot in rock. It's a fine line and perhaps because he all but originated the sound, he walks that line brilliantly. For the first set we were very close to the stage and this time I was especially focused on Fishman who was, as at most shows, wearing his trademark frock. He seems to create so much from what appears to be so little motion, actually squeezing pitch and tone out of his immense trap set. You feel that he is as responsible for harmony and melody as the bass, guitar and keyboard. Physically he's poetry to watch. He is the

AS I CLIMBED OUT OF THE CAR AT 2:30 A.M. FROM HAVING BEEN FAST ASLEEP, PHISH WAS ON TOP OF THE CONTROL TOWER JAMMING UP A STORM WHILE "DANCERS" RAPPELLED UP AND DOWN THE TOWER AGAINST A BREATHTAKING LIGHTSHOW. THAT'S NICE, I SAID,

BUT I'M TIRED AND I WENT BACK TO SLEEP.



Like something out of a cartoon: Sunk City

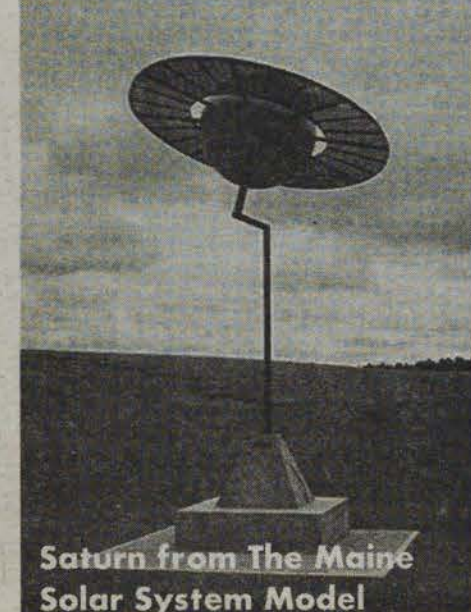
glue.

So, that said (do you hear a "but" coming?), with as many times as I've seen this band

maybe some of the allure is wearing off. Never been much of a dancer, more of a head-bobber, and definitely never was a spinner. So I don't tend to get caught up in the haze that is the jam-band "cult." (Deny it if you will but there's a fair bit of that at work here.) I DO get blown away by an incredibly synchronized crescendo or a solo that'll take the top of your head off, and I've heard dozens, if not hundreds of both from this band. I don't know if they were having a hard time hitting it this time, if my tastes have just changed since the last time I saw them, if I was just distracted by the antics of some of the fans around me (things like people passing out), or if I've heard it before and was just less moved. I will say that the second set really did seem to soar: "Down With Disease," "Lawn Boy," "David Bowie" and a spacey version of "Waves" that sounded like something the Dead may have done in their hey-day. For this set A and I weaseled our way to within less than 50 ft of the band directly under one of the massive video screens pro-



Hubcap Heaven



Saturn from The Maine Solar System Model

jecting images from the stage. As I was thinking how tired my legs were, A turned to me and asked if I'd like to sit down. He'd found an abandoned lawnchair. I pulled a beer out of my backpack (we were well stocked) and, lo, the chair's got a drink holder! We were surrounded by tall people but somehow the view to the stage and the video screen was unobstructed. These are the serendipitous moments that add icing to the experience.

At these festivals time is irrelevant—all you know is light and dark. And your body will tell you when it's late. After fireworks and a pizza dinner and, I might add, still not having sold a single beer (nor did we ever), we heard the 3rd set getting started. Neither one of us was ready to fight our way back through the mud and masses to the front and chose to watch from the back perimeter of the crowd. We had room to spread out and relax. And it gave A a chance to get in a couple of Zs.

Phish ended the night with "Mango Song." Or did they? When asked, the promoter would "neither confirm nor deny" the rumor that they might have a surprise set coming up. But sure enough, as I climbed out of the car at 2:30 a.m. from having been fast asleep, Phish was on top of the control tower jamming up a storm while "dancers" rappelled up and down the tower against a breathtaking lightshow. That's nice, I said, but I'm tired and I went back to sleep. A, by this time, was too far gone to notice.

We can say what we will but the boy is dedicated to his job and he had to work Sunday afternoon. So we couldn't stay for the second day but that was okay. He had this whacky notion that he'd return with his girlfriend after he got off work at 10:30. I probably was unsuccessful at convincing him of the absurdity of the idea (Phish would long since be done playing) but at least he acquiesced. His disappointment about that and the pressure of getting back in time for work made for a little tension returning home but I still managed to gain a little more insight into what he and his friends talk about and do when they're together. We passed a sign for TOB's Auto Body and A started laughing and whining, TOB, TOB. What's the joke? I asked. Just something he and his friends say: Tig O' Bitties. I see.

cont'd next page

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cont'd from previous page

And the last stop on our three-part tour, the creme de la creme, Radiohead! All I knew was that if this band gets this close to Maine (Mansfield, just south of Boston) I wasn't going to miss it! Nor would I miss another opportunity to spend just a little more time, one on one, with my son.

I don't know if the Karma gods were smiling on us or what but this was another instance of everything just going right. Even things that might not have appeared right at the time turned out to have a higher purpose. We were bound for the Fleet Center, show at 7:30. We pulled into Boston and nearly parked in an astronomically priced parking garage but saw a space on the street and grabbed it. All the way down we'd been looking for a Thai or Chinese restaurant and there through the front windshield in big letters: Shangri La, Chinese Restaurant. We had a great meal, opened our fortune cookies and A's said, "You are almost there." At that second his cell phone rang and it was some buddies who were already at the venue where Radiohead would be playing and wanted to know where we were. We told them Boston and they said, "you are almost there." The concert's at the Tweeter Center in Mansfield. I looked at the tickets, I looked at A. "Shit." A said to his friend, "My dad says 'shit.' We'll be right there." Ahh, but not before getting our updated taste of the "Big Dig." What does downtown Boston look like THIS week, baaaby?!

But we made it through and made the concert in plenty of time. Opening act, Stephen Malkmus & The Jicks was already playing when we got there (that's my idea of getting there in plenty of time? Opening act is already playing!). But we did and they were and we listened. But actually we moved around more looking for A's friends. And found them just before the break. I wanted to get some photos of Radiohead so I went down front while A and his friends wandered around.



Jonny Greenwood

WHY HAVE I ALWAYS BEEN UNDER THE IMPRESSION THAT THOM YORKE IS SOME KIND OF BROODING, INTROSPECTIVE POET? HE MAY BE ALL THAT IN THE SOLITUDE OF HIS ROOM BUT ONSTAGE HE'S A NUT. A COMPLETE MADMAN AND THE ULTIMATE SHOWMAN.



Yorke

Why have I always been under the impression that Thom Yorke is some kind of brooding, introspective poet? He may be all that in the solitude of his room but onstage he's a nut. A complete madman and the ultimate showman. A few minutes into the second song, "Sit Down, Stand Up," all hell broke loose: Yorke clutching the mic stand, gyrating back and forth like he was going to dislocate a vertebrae, and then running around kicking his knees up to his chest and flailing wildly. you'd have thought the man was being chased by a swarm of angry bees. It was spellbinding to watch.

And, no less, the music and the stage and the rest of the band. Especially Jonny Greenwood who as multi-instrumentalist provides the "noise," all the ambient screeches and squawks,

and wails and walls of sound that seem to come out of nowhere but are everywhere. Greenwood is a trip to watch jumping from keyboard to guitar to a hand-held noise generator often all within the same song. When the band played "Creep" (here performed for the first time in the States in 7 years!) Greenwood's violent guitar accents against Yorke's melodic vocals ignited a visual explosion and propelled the song to its cynical, self-flagellating conclusion, "I don't belong here." "There, There" off the new *Hail to the Thief* album found all spare personnel banging on floor tom-toms in one of the most driving percussion jams since, well...Blue Man Group! No "Karma Chameleon" but an encore of "No Surprises" and "Idiotique" seemed to fulfill all that we'd hoped for and capped an evening of old and new (do not fail to really listen to "Where I End and U Begin" from *Hail...*) that can only be described as spine tingling. It's been a long time since I've heard a performance like this, truly a monumental experience.

We had a five and a half, maybe six hour drive ahead of us and set out to see how far we'd get. We made it to a Circuit City parking lot in, what I think may have been, Scarborough, Maine by 2:30 and decided this was far enough for the night. We were on the road again at 6:30 when we started noticing people coming to work, wondering about the strange car in their parking lot with the two scroungy, sleeping transients. We had to make some stops along the way but finally made it back by noon.

After it all, after our Travel Trilogies, I'd like to believe that A knows a little more about me. I KNOW that I know a lot more about him. The next week we both went to Marilyn Manson in Portland but we didn't travel together. That was a first, he and his friends driving to Portland together without a so-called adult in tow. But maybe I learned that much, that the "adult" title isn't necessarily age specific and maybe what we might call "a challenge" is just part of crossing that bridge. Maybe it's time to let up on the reins—the kid may be less a kid than we thought.

photos: murdoch, except where noted



The Big Dig, this week

Street Talk: The Face Magazine Performance Calendar

4 SEPTEMBER THURSDAY									
ANNI CLARK	singer songwriter	St. Lawrence Arts	Portland	ME	207.775.5568				
MACEO PARKER	Jazz	Asylum	Portland	ME	207.772.8274				
5 SEPTEMBER FRIDAY									
BILL STAINES	folk	Downeast House Concerts	Ellsworth	ME	207.667.4892				
SARA COX CD RELEASE	singer songwriter	Space	Portland	ME	207.828.5600				
ZZ TOP & TED NUGENT	rock	Meadowbrook Musical Arts	Gilford	NH	603.293.4700				
6 SEPTEMBER SATURDAY									
HEATHER HORAK	blues	UU Church	Walpole	ME					
MARJORIE THOMPSON	Cape Verdean	Slate's Restaurant	Hallowell	ME	207.775.5568				
PULANGA	seafaring	St. Lawrence Arts	Portland	ME	207.442.8455				
ROLL & GO		Chocolate Church	Bath	ME					
MEMORIAL BRIDGE									
ALLSTARS	dixieland	Wells Harbor Park	Wells	ME	207.646.2451				
CAPRICCIO									
PORTLAND BALLET	dance	Ogunquit Playhouse	Ogunquit	ME	207.646.6170				
PAUL SULLIVAN	piano, eclectic	NTMH School	Belfast	ME	207.589.4188				
MARK ERELLI	singer/songwriter	St. Lawrence Arts	Portland	ME	207.775.5568				
7 SEPTEMBER SUNDAY									
TOO HUMAN	pop	Hillsborough Co. Agric Fair	New Boston	NH					
8 SEPTEMBER MONDAY									
CAROLINE AIKEN	singer songwriter	Slate's Restaurant	Hallowell	ME	207.622.9575				
9 SEPTEMBER TUESDAY									
WORLD PUPPET SHOW	family	St. Lawrence Arts	Portland	ME	207.775.5568				
EDDIE MONEY	pop, rock	Camden Opera House	Camden	ME	207.236.8448				
THE ODYSSEY/									
Shoestring Theater	family	Space	Portland	ME	207.828.5600				
BILLY IDOL	rock	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100				
10 SEPTEMBER WEDNESDAY									
SHAW BROTHERS	folk	Abbie Griffin Park	Merrimack	NH					
WORLD PUPPET SHOW	family	St. Lawrence Arts	Portland	ME	207.775.5568				
JERRY SEINFELD	comedy	Maine Center for the Arts	Orono	ME	207.581.1755				
DJ VADIM		Space	Portland	ME	207.828.5600				
THE ODYSSEY/									
Shoestring Theater	family	Space	Portland	ME	207.828.5600				
JESSE COLIN YOUNG	folk/rock	Barntormers	Tamworth	NH	603.323.8500				
DAVID LEE ROTH	rock	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100				
DJ VADIM, BLURUM,									
MORCHEEBA'S DJ FIRST RATE,									
AUTOMATO, MOSHE	DJ, hip-hop	Space	Portland	ME	207.828.5600				
11 SEPTEMBER THURSDAY									
DEIDRE FLINT JACK KID	folk	Middle Earth Music Hall	Kingston	NH					
WORLD PUPPET SHOW	family	St. Lawrence Arts	Portland	ME	207.775.5568				
THE ODYSSEY/									
Shoestring Theater	family	Space	Portland	ME	207.828.5600				
12 SEPTEMBER FRIDAY									
WORLD PUPPET SHOW	family	St. Lawrence Arts	Portland	ME	207.775.5568				
THE ODYSSEY/									
Shoestring Theater	family	Space	Portland	ME	207.828.5600				
THE REACH BENEFIT CONCERT:									
THE MCCARTHY'S, DARLEN BRAHMS,	rock and more	Asylum	Portland	ME	207.772.8274				
ROCKTOPUS									
13 SEPTEMBER SATURDAY									
TURKEY HOLLOW	folk	Saco River Grange	Bar Mills	ME	207.929.6472				
SAMPLES	rock/folk	Redhook Brewery Music Fest	Portsmouth	NH	603.430.8600				
FRED EAGLESMITH	folk	Neighborhood House	Northeast Harbor	ME	207.288.4740				
WORLD PUPPET SHOW	family	St. Lawrence Arts	Portland	ME	207.775.5568				
GARY PUCKETT	pop	Palace Theater	Manchester	NH	603.668.5588				
PSYCHIC									
REVOLUTION TOUR	variety	Space	Portland	ME	207.828.5600				
MIKROPEDIUM &									
GOLDEN ROD PUPPETS	family	Space	Portland	ME	207.828.5600				
TWO OLD FRIENDS:									
DON WESSELS,									
DAVEY MCGUIRE	Celtic	Kennebunk Coffeehouse	Kennebunk	ME	207.229.0212				
ART GARFUNKEL,									
MAIA SHARP									
BUDDY MONDLOCK	pop	Maine Center for the Arts	Orono	ME	207.581.1755				
WINDJAMMER									
BARBERSHOP CHORUS	choral	Camden Opera House	Camden	ME	207.236.8448				
DIVINE MAGGEES	folk/rock	Donohue's	Bar Harbor	ME	207.288.3030				

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"There is no doubt that the first requirement for a composer is to be dead." —Arthur Honegger

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

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STREET TALK CONT'D.

14 SEPTEMBER SUNDAY

FRED EAGLES/SMITH	folk	Neighborhood House	Northeast Harbor	ME	207.288.4740
ANNI CLARK	singer songwriter	SMTC	South Portland	ME	
TRACY GRAMMER	folk	The Muse	Landonderry	NH	603.437.6085
WORLD PUPPET SHOW	family	St. Lawrence Arts	Portland	ME	207.775.5568
CHUBBY BOOTHE, KAREN ABRAMI/					
SOLOISTS WITH FUNKY DIVAS					
GOSPEL BRUNCH	gospel	Kittery Grange Hall	Kittery	ME	603.692.2529
DON ROSS	acoustic guitar, eclectic	Inn on the Blues	York Beach	ME	207.351.3221

15 SEPTEMBER MONDAY

BILL STAINES	folk, singer songwriter	Slate's Restaurant	Hallowell	ME	207.622.9575
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18 SEPTEMBER THURSDAY

ELEVENTH AND LOVE,	theater	St. Lawrence Arts	Portland	ME	207.775.5568
PATKINGS	groove, world, R&Soul	Murphy's Tin Palace	Durham	NH	603.868.7456

19 SEPTEMBER FRIDAY

NAKED IN PORTLAND	musical/theatre	Studio Theatre - Portland Performing Arts	Portland	ME	207.774.0465
ALASDAIR FRASER	Scottish piper	NH Highland Games	Concord	NH	800.358.7268
LIT'ED &					
THE BLUES IMPERIALS	blues	Rynborn	Keene	NH	
SEVEN NATIONS		NH Highland Games	Concord	NH	800.358.7268
ELEVENTH AND LOVE,					
NUNSENSE	theater	St. Lawrence Arts	Portland	ME	207.775.5568
NEW YORK	comedy theater	Palace Theater	Manchester	NH	603.668.5588

RAGTIME ORCHESTRA	ragtime	Arcady Concert Series	Orono	ME	207.288.2141
COMMON GROUND FAIR	family fun	Common Ground Education Ctr.	Unity	ME	207.623.5115
DIVINE MAGGEES	folk/rock	Local Motives on WMPG 90.9	Portland area	ME	207.780.4943

20 SEPTEMBER SATURDAY

ALASDAIR FRASER	Scottish piper	NH Highland Games	Concord	NH	800.358.7268
SAMPLES	rock/folk	Lebanon Opera House	Lebanon	NH	603.448.0400
JIM GALLANT	folk	Fair Share Commons	Norway	ME	
OLD BLIND DOGS	celtic	NH Highland Games	Concord	NH	800.358.7268
RICHARD SHINDELL	singer songwriter	Colonial Theater	Bethlehem	NH	603.869.2340
ROB OXFORD		Derryfest	Derry	NH	603.626.4130
FAMILY ARTS FESTIVAL	music, dance, theatre	Brunswick Town Mall	Brunswick	ME	207.798.6964
SHAW BROTHERS	folk	Balsams Grand Resort Hotel	Dixville Notch	NH	800.255.060

ELEVENTH AND LOVE,	theater	St. Lawrence Arts	Portland	ME	207.775.5568
ANDRE WAITS w/					

PORTLAND SYMPH ORCH	classical	Maine Center for the Arts	Orono	ME	207.581.1755
NUNSENSE	comedy theater	Palace Theater	Manchester	NH	603.668.5588
TOM DEAN	singer songwriter	Three Tall Trees	Bangor	ME	207.947.2871
JUDY COLLINS	pop	Bay Chamber Concerts	Rockport	ME	207.236.2823
BIG FAT GREEK DANCE	honzoiki	Cascade Inn ballroom	Saco	ME	207.883.3019
COMMON GROUND FAIR	family fun	Common Ground Education Ctr.	Unity	ME	207.623.5115

HARVEY REID/	"Joyous Harvest"	Unitarian Church	Portsmouth	NH	207.363.1886
JOYCE ANDERSEN	children's	Corthell Concert Hall	USM	ME	207.780.5555
RICK CHARETTE	blues, more	Stage Door Cafe	Manchester	NH	
DR SLIDE	garlic and more	Town Hill Brewery	Town Hill	ME	207.288.9513
GARLIC FESTIVAL					
PORTLAND STRING					
QUARTET	classical	Lorimer Chapel, Colby	Waterville	ME	207.872.3236

21 SEPTEMBER SUNDAY

DAVID MALLET	folk	Common Ground Country Fair	Unity	ME	207.568.4142
ALASDAIR FRASER	Scottish piper	NH Highland Games	Concord	NH	800.358.7268
OLD BLIND DOGS	celtic	NH Highland Games	Concord	NH	800.358.7268
OLD BLIND DOGS	celtic	Barnstormers Theater	Tamworth	NH	
ALAN JACKSON,					
JOE NICHOLS	country	Augusta Civic Center	Augusta	ME	207.626.2405
COMMON GROUND FAIR	family fun	Common Ground Education Ctr.	Unity	ME	207.623.5115

22 SEPTEMBER MONDAY

KATE CAMPBELL	singer songwriter	Slate's Restaurant	Hallowell	ME	207.622.9575
TAB BENOIT	Cajun guitar	Time Out Pub	Rockland	ME	207.593.9336

23 SEPTEMBER TUESDAY

ERIN MCKEOWN/	singer songwriter	Space	Portland	ME	207.828.5600
ANDREW BIRD	Cajun guitar	Time Out Pub	Rockland	ME	207.593.9336
TAB BENOIT					

24 SEPTEMBER WEDNESDAY

ANTIBALAS AFROBEAT	world	Space	Portland	ME	207.828.5600
ORCHESTRA	theater	Maine Center for the Arts	Orono	ME	207.581.1755
OTHELLO	blues, more	The Pressroom	Portsmouth	NH	drslide.com
DR SLIDE					

25 SEPTEMBER THURSDAY

TURKEY HOLLOW	folk	A.W. Sawyer Foundation	Greene	ME	207.946.5659
ODETTA	folk, blues	Colby-Sawyer College	New London	NH	
TAB BENOIT	Cajun guitar	Loose Moose	Gray	ME	207.657.7171
PIRATES OF PENZANCE	theatre	Theatre at Monmouth	Monmouth	ME	207.933.9999

26 SEPTEMBER FRIDAY

TURKEY HOLLOW	folk	A.W. Sawyer Foundation	Greene	ME	207.946.5659
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ODETTA	folk, blues	Peterborough Players Theater	Peterborough	NH	
DAR WILLIAMS	singer songwriter	Bowdoin College	Brunswick	ME	207.725.3375
JOHNNY LANG	pop	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
THREE DOG NIGHT &	rock &...				
PORTLAND SYMPH. ORCH.	comedy theater	Cumberland County Civic Center	Portland	ME	207.775.3481
NUNSENSE	jazz	Palace Theater	Manchester	NH	603.668.5588
TONY MALABY	rock, blues, country	Space	Portland	ME	207.828.5600
JOHNNY LANG	parade, chili, race	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
ELIOT FESTIVAL DAYS	blues, more	all around town	Eliot	ME	207.748.3145
DR SLIDE	theatre	Stage Door Cafe	Auburn	ME	drslide.com
PIRATES OF PENZANCE	bluegrass	Theatre at Monmouth	Monmouth	ME	207.933.9999
UNION RIVER BAND		Last Friday Coffeehouse, Hammond Hall	Winter Harbor	ME	207.963.7670

27 SEPTEMBER SATURDAY

TAB BENOIT	blues	Chocolate Church	Bath	ME	207.442.8455
DAVID PONTBRIAND	sitar	Starbird Recital Hall	Portland	ME	207.772.0673
NORTH SEA GAS		The Muse	Landonderry	NH	603.437.6085
SHAW BROTHERS	folk	Grace Episcopal Church	Manchester	NH	
NUNSENSE	comedy theater	Palace Theater	Manchester	NH	603.668.5588
KEVIN, NAN & SHAWN	rock/electic	Waldo Theater	Waldoboro	ME	207.832.6060
HOWIE DAY	parade, chili, race	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
ELIOT FESTIVAL DAYS	blues, more	all around town	Eliot	ME	207.748.3145
DR SLIDE	theatre	Rynborn Blues Club	Annrim	NH	drslide.com
PIRATES OF PENZANCE	contra dance	Theatre at Monmouth	Monmouth	ME	207.933.9999
FRIGATE	music all day!!	Simonton Corners Com. Hall	Rockport	ME	207.785.2885
RAYSTOCK FESTIVAL		Southern Maine Community College field	S. Portland	ME	207.523.6735
SCOUT		Cotter Union, Colby	Waterville	ME	207.872.3338

28 SEPTEMBER SUNDAY

HOOTIE & THE BLOWFISH	rock	Hampton Beach Casino Ballroom	Hampton Beach	NH	603.929.4100
SISTER HAZEL	pop	Meadowbrook Musical Arts	Gilford	NH	603.293.4700
EDWIN MCCAIN	parade, chili, race	all around town	Eliot	ME	207.748.3145
JEWEL	theatre	Theatre at Monmouth	Monmouth	ME	207.933.9999
ELIOT FESTIVAL DAYS	jazz	Given Auditorium, Colby	Waterville	ME	207.872.3826
PIRATES OF PENZANCE					
MARY ANNE DRISCOLL					

29 SEPTEMBER MONDAY

HOBOKENIANS	folk	Fryeburg Fair	Fryeburg	ME	
NORTH SEA GAS		St. Lawrence Arts	Portland	ME	207.775.5568
ELIZABETH ROSS	singer songwriter	Slate's Restaurant	Hallowell	ME	207.622.9575
DON CAMPBELL BAND	country	Fryeburg Fair	Fryeburg	ME	fryeburgfair.com

30 SEPTEMBER TUESDAY

FRANK SINATRA TRIBUTE	standards	Fryeburg Fair	Fryeburg	ME	fryeburgfair.com
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1 OCTOBER WEDNESDAY

ANNI CLARK	singer songwriter	Fryeburg Fair	Fryeburg	ME	
MATCHBOX TWENTY	rock	Cumberland County Civic Center	Portland	ME	207.775.3458
LORD OF THE DANCE	Irish Step/Celtic	Maine Center for the Arts	Orono	ME	207.581.1755
JENNIFER HANSON	country	Fryeburg Fair	Fryeburg	ME	fryeburgfair.com

2 OCTOBER THURSDAY

CHARLIE & THE	family	Palace Theater	Manchester	NH	603.668.5588
CHOCOLATE FACTORY	country	Fryeburg Fair	Fryeburg	ME	fryeburgfair.com
THE BELLAMY BROTHERS					

3 OCTOBER FRIDAY

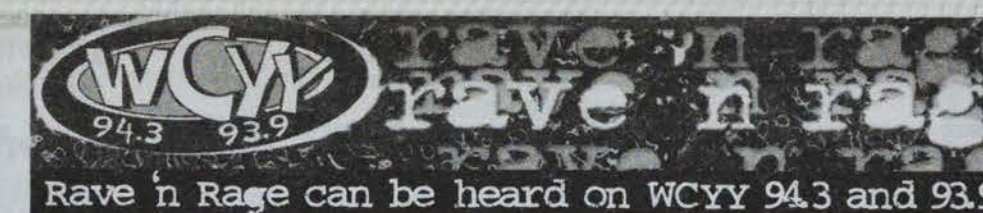
SHANGRI-LA	family	Palace Theater	Manchester	NH	603.668.5588
CHINESE ACROBATS	country	Fryeburg Fair	Fryeburg	ME	fryeburgfair.com
STEVE AZAR	comedy	State Theatre	Portland	ME	207.775.3331
STEVEN WRIGHT					

4 OCTOBER SATURDAY

ATWATER DONNELLY	folk	The Muse	Landonderry	NH	603.437.6085
MUSIC HALL JUBILEE	theatre	Portsmouth Music Hall	Portsmouth	NH	603.436.2400
MOM'S HOME COOKIN'	roots, folk	Fryeburg Fair	Fryeburg	ME	fryeburgfair.com
DEBBIE MYERS	country	Fryeburg Fair	Fryeburg	ME	fryeburgfair.com
GORDON BOK	folk/traditional	Gates Auditorium, COA	Bar Harbor	ME	207.469.6600

UPCOMING:

10/8 LUCINDA WILLIAMS/ JAYHAWKS	Merrill Auditorium	Portland, ME
10/9 HOLLY NEAR/CRIS WILLIAMSON	Grand Auditorium	Ellsworth, ME
10/9 DONNA THE BUFFALO	Space	Portland, ME
10/12 TOWER OF POWER	HBCB	Hampton Beach, NH
10/17 BOB WEIR/ RAT DOG	HBCB	Hampton Beach, NH
10/21 SLAYER/HATEBREED	State Theatre	Portland, ME
10/23 SOULIVE AND MESHELL	HBCB	Hampton Beach, NH
10/24 TWISTED SISTER	HBCB	Hampton Beach, NH
10/25 QUEENSRYCHE	HBCB	Hampton Beach, NH



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MAINE

4 SEPTEMBER THURSDAY

VORCZA TRIO, Ale House (Portland)	
MACEO PARKER/TONY MACNOBOE, Asylum (Portland)	
ROCKTOPUS, DARIEN BRAHMS/THE MCCARTHY'S, Asylum (Portland)	
BILL CABBELL/ QUINN COLLINS/ KEN CARLSON, Comedy Connection (Portland)	
WELFARE MAFIA/HOT TARTS/THE GAS, Geno's (Portland)	
THE GRUMPS, Black Bull Tavern (Rockland)	
PADDY MILLS, All Aboard Trolley (Rockland)	
SOUL SHAKEDOWN PARTY, Ri Ra (Portland)	
SLY CHI, Old Port Tavern (Portland)	
DIRTY MCCURDY'S, Barnhouse (Windham)	

5 SEPTEMBER FRIDAY

TONI LYNN WASHINGTON, Inn on the Blues (York Beach)	
MORGAN DAVIS, The Big Kahuna Cafe (Bridgton)	
GRAND UNIFIED THEORY/EMPTYHEAD/IC GYRO/UNSCARRED, Asylum (Portland)	
DENNY BREAU, Sudbury Inn (Bethel)	
RAISINHILL, Free Street Taverna (Portland)	
PLANESIDE, Ale House (Portland)	
PATTY ROSS, Comedy Connection (Portland)	
HELL WHEEL DRIVE, Geno's (Portland)	
PADDY MILLS, Time Out Pub (Rockland)	
NOW IS NOW, Ri Ra (Portland)	
KAINING AMY, Old Port Tavern (Portland)	
AZZ, Skip's (Buxton)	
DIRTY MCCURDY'S, Mcelliguiddys (Brunswick)	

6 SEPTEMBER SATURDAY

CHERYL ARENA BAND, Inn on the Blues, (York Beach)	
MORGAN DAVIS, The Big Kahuna Cafe (Bridgton)	
MOUNTAINS OF VENUS, Mainly Brew (Waterville)	
PUB CRAWLERS, Ale House (Portland)	
PATTY ROSS, Comedy Connection (Portland)	
JENNY JUMPSTART/LONG BLACK VEIL/ ANDY BODEAN AND THE BOTTOM BOYS, Geno's (Portland)	
THE GRUMPS, Amigos (Portland)	
DALTON COUNTRY, New Gloucester Eagles (New Gloucester)	
PADDY MILLS, Water Works (Rockland)	
MIKE TAYLOR BAND, Ri Ra (Portland)	
YELLOWCARD, Big Easy (Portland)	
KAINING AMY, Old Port Tavern (Portland)	
AZZ, Skip's (Buxton)	
DIRTY MCCURDY'S, Rick's Cafe (Naples)	

7 SEPTEMBER SUNDAY

MORGAN DAVIS, The Big Kahuna Cafe (Bridgton)	
SHANE KINNEY's Comedy Showcase, Comedy Connection (Portland)	
HARLEY SMITH TRIO, Ri Ra - brunch (Portland)	
8 SEPTEMBER MONDAY	
BILL SHIMAMURA, The Big Kahuna Cafe (Bridgton)	
9 SEPTEMBER TUESDAY	
JONATHAN SARTY & THE WHITE MTN BOYS, The Big Kahuna Cafe (Bridgton)	

10 SEPTEMBER WEDNESDAY

JOEL CAGE, The Big Kahuna Cafe (Bridgton)	
MIKE O'BRIEN, Ri Ra (Portland)	
11 SEPTEMBER THURSDAY	
DAN STEVENS, Three Dollar Dewey's (Portland)	
6gig, Big Easy (Portland)	
HOBEX, Ale House (Portland)	
PADDY MILLS, Grapes (Rockland)	

12 SEPTEMBER FRIDAY

DON ROSS, The Big Kahuna Cafe (Bridgton)	
THE TOASTERS, The Edge (Augusta)	
6GIG, Boondoggles (Lewiston)	
NFBE, Ale House (Portland)	
ROCKTOPUS, DARIEN BRAHMS/THE MCCARTHY'S, Asylum (Portland)	
BILL CABBELL/ QUINN COLLINS/ KEN CARLSON, Comedy Connection (Portland)	
WELFARE MAFIA/HOT TARTS/THE GAS, Geno's (Portland)	
THE GRUMPS, Black Bull Tavern (Rockland)	
PADDY MILLS, All Aboard Trolley (Rockland)	
SOUL SHAKEDOWN PARTY, Ri Ra (Portland)	
SLY CHI, Old Port Tavern (Portland)	
DIRTY MCCURDY'S, Barnhouse (Windham)	
DON ROSS, The Big Kahuna Cafe (Bridgton)	
JIM & SAM WHITMAN, Orono Days Fest - 2:00 pm (Orono)	
JIM & SAM WHITMAN, Maidee's - 6:00 pm (Ellsworth)	
QUAYS, Ri Ra (Portland)	
IN THE RED, Old Port Tavern (Portland)	
EMPTYHEAD, Loose Moose (Gray)	
AZZ, HootenAnnies (Sanford)	
DIRTY MCCURDY'S, Cellar Door (Auburn)	

PADDY MILLS, Thirsty Whale (Bar Harbor)	
TEMPEST, Old Port Tavern (Portland)	
AZZ, Jonathon Micheal's (Limerick)	

20 SEPTEMBER SATURDAY

FAT CAT BLUES BAND, Buxton Tavern (Buxton)	
J.P.JONES, The Big Kahuna Cafe (Bridgton)	
EASTERN SUN, Ale House (Portland)	
PAUL DEANGELO, Comedy Connection (Portland)	
ZERO MENTALITY/BIG MEAT HAMMER, Geno's (Portland)	
DALTON COUNTRY, Biddeford Eagles (Biddeford)	
PADDY MILLS, King Eider's Pub (Damariscotta)	
HARLEY SMITH TRIO, Ri Ra - brunch (Portland)	
TEMPEST, Old Port Tavern (Portland)	

21 SEPTEMBER SUNDAY

J.P.JONES, The Big Kahuna Cafe (Bridgton
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NEW HAMPSHIRE

4 SEPTEMBER THURSDAY

MR NICK'S BLUES MAFIA, Bernardo's Rest. & Blues Bar (Manchester)
PETER PARCEK BAND, Strange Brew (Manchester)
MORGAN DAVIS, Dolphin Striker (Portsmouth)
RAQ, Murphy's Tin Palace (Durham)

5 SEPTEMBER FRIDAY

HARPO & THE HURRICANES, Strange Brew (Manchester)
BOB ARENS, Dolphin Striker (Portsmouth)
ROBERT KROEPFEL, Crescent City Bistro (Dover)

6 SEPTEMBER SATURDAY

JOE MACK, Merrimack Club (Manchester)
JOHN TROY BAND, Dolphin Striker (Portsmouth)
OM TRIO, Murphy's Tin Palace (Durham)
MANIFEST NEXTO ME, Barley Pub (Dover)
RYAN PARKER, Crescent City Bistro (Dover)

7 SEPTEMBER SUNDAY

MARJORIE THOMPSON, Dolphin Striker (Portsmouth)
ETHAN BESSEY, Crescent City Bistro (Dover)

8 SEPTEMBER MONDAY

PETER PRINCE, Barley Pub (Dover)

9 SEPTEMBER TUESDAY

DAVE GERARD, Dolphin Striker (Portsmouth)
BLUEGRASS JAM, Barley Pub (Dover)
THE GRUMPS, Press room (Portsmouth)

10 SEPTEMBER WEDNESDAY

LEX ROMANE, Dolphin Striker (Portsmouth)
AMORPHOUS BAND, Barley Pub (Dover)

11 SEPTEMBER THURSDAY

BRICK YARD BLUES, Bernardo's Rest. & Blues Bar (Manchester)
PETER BLACK, Dolphin Striker (Portsmouth)

12 SEPTEMBER FRIDAY

GROOVE AUTHORITY, Muddy River (Portsmouth) DAN STEVENS,

Dolphin Striker (Portsmouth)
PETER PARCEK BAND, Barley House (Concord)
DAN STEVENS, Dolphin Striker (Portsmouth)
ROBERT KROEPFEL, Crescent City Bistro (Dover)
A2Z, Uptown Tavern (Manchester)

13 SEPTEMBER SATURDAY

RANE, Penuche's Ale House (Concord)
TOM YODER, Dolphin Striker (Portsmouth)
STILL BREATHING, Barley Pub (Dover)

14 SEPTEMBER SUNDAY

TIMES 3, Barley Pub (Dover)
DAN BLAKESLEE, Crescent City Bistro (Dover)

15 SEPTEMBER MONDAY

PETER PRINCE, Barley Pub (Dover)

16 SEPTEMBER TUESDAY

JOHN TROY SOLO, Dolphin Striker (Portsmouth)
BLUEGRASS JAM, Barley Pub (Dover)

17 SEPTEMBER WEDNESDAY

CHARLIE STRATER, Dolphin Striker (Portsmouth)
AMORPHOUS BAND, Barley Pub (Dover)

18 SEPTEMBER THURSDAY

JOEL CAGE, Dolphin Striker (Portsmouth)
PATIOKINGS, Murphy's Tin Palace (Durham)

19 SEPTEMBER FRIDAY

TOM DEAN, Shannon Door (Jackson)
TONY GALLO BAND, Dolphin Striker (Portsmouth)
ED JURDI, Barley Pub (Dover)
DAN SHURE, Crescent City Bistro (Dover)

20 SEPTEMBER SATURDAY

SHARON JONES QUARTET, Dolphin Striker (Portsmouth)
9R, Barley Pub (Dover)
ED JURDI, Crescent City Bistro (Dover)

21 SEPTEMBER SUNDAY

PETER ALBERT, Dolphin Striker (Portsmouth)
HOT BUTTERED RUM, Barley Pub (Dover)

22 SEPTEMBER MONDAY

PETER PRINCE, Barley Pub (Dover)

23 SEPTEMBER TUESDAY

DAVE GEREARD, Dolphin Striker (Portsmouth)
BLUEGRASS JAM, Barley Pub (Dover)

24 SEPTEMBER WEDNESDAY

JIM GALLANT, Dolphin Striker (Portsmouth)
AMORPHOUS BAND, Barley Pub (Dover)

25 SEPTEMBER THURSDAY

BROOKS WILLIAMS, Four Corners Grille (New London)
TOM YODER, Dolphin Striker (Portsmouth)

26 SEPTEMBER FRIDAY

MR NICK'S BLUES MAFIA, Isle of Shoals Cruise (Portsmouth)
MONSTER MIKE WELCH BAND, Muddy River (Portsmouth)
THE GROOVE CATS, Dolphin Striker (Portsmouth)
PONDERING JUDD/COMING GRASS, Barley Pub (Dover)
ROBERT KROEPFEL, Crescent City Bistro (Dover)

27 SEPTEMBER SATURDAY

JOHN TROY BAND, Dolphin Striker (Portsmouth)
SHAGBARK, Barley Pub (Dover)
HOBHOHEMIANS, White Mtn Cider Co. Music Fest - 12:00 (Glen)

28 SEPTEMBER SUNDAY

KINLOCH NELSON, Dolphin Striker (Portsmouth)
ANNI CLARK, Centennial Inn (Concord)
DOWNTOWN SOUND, Barley Pub (Dover)
POOR HOWARD, Crescent City Bistro (Dover)

29 SEPTEMBER MONDAY

PETER PRINCE, Barley Pub (Dover)

30 SEPTEMBER TUESDAY

ETHAN BESSEY, Dolphin Striker (Portsmouth)
BLUEGRASS JAM, Barley Pub (Dover)

4 OCTOBER SATURDAY

RANE, Murphy's Tin Palace (Durham)

BILL CHINNOCK: *Living in the Promise Land*

by Lee Hebert

Part 2:

In last month's issue of FACE we visited with Bill Chinnock at his studio on the coast of Maine. We spoke about an extensive musical history, spanning more than thirty years. This month we return to the studio and discuss his new soon-to-be-released album, *Living in the Promise Land*.

The title song was inspired from the 9/11 tragedy and its looming emotion. Bill says, "once in a while you write a song and you want to be in touch with what everybody's feeling, not even so much thinking. On a deep level I think everybody has unresolved emotions about 9/11. It's not like a fistfight where you could do something definitive. It's almost like the person that did

slide on a rare 1937 Rickenbacker lap steel guitar that has a flavor all its own! The song has a different sound from the other two but at the same time follows a certain theme. Classic Americana.

"When you Love Somebody" is a new recording of a song from the album *Thunder in the Valley*. The song has a beautiful piano arrangement and is a favorite of Chinnock and the band. "Standing in My Fathers Shoes" and "How Great the Fire" concluded the five songs I was told I would hear. I really liked them all and wished I had the CD for the ride home, but being a glutton and a bit anxious I asked about "Blues Fallin' Down Like Rain." Chinnock told me, "It's a song I've had around that I really like" and asked if I'd

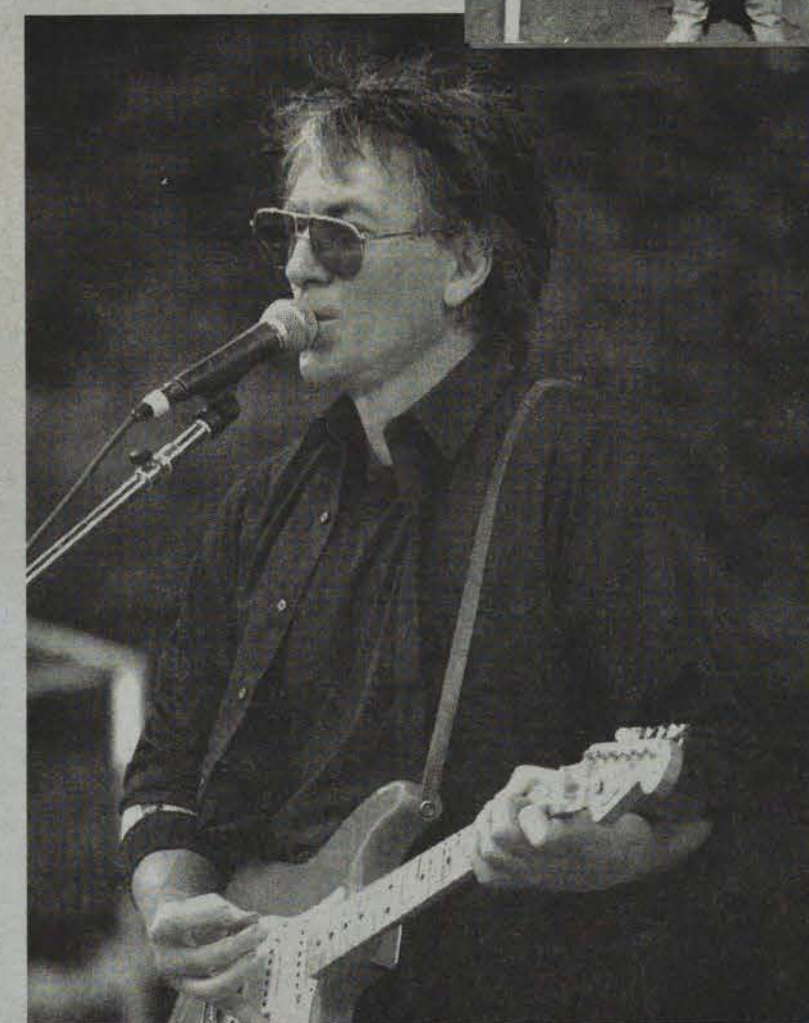
"...it's a celebration of American music. I play a people's music form, I play who I am."

it disappeared, vanished. There's no closure to this. Living in America, living in freedom is that this is what it takes, it takes people sacrificing, giving up their lives so other people can live their lives. It is an incredibly powerful thing if you realize that fathers, mothers and children are sacrificing themselves.

While listening to the song I picked up on the powerful lyrics and asked Chinnock to tell me the song's most important line. "The old man takes his medals from a place he keeps locked and lays them on the bed. His eyes tell the story of heroes and glory and goodbyes that were never said." And the last line 'So many people laid down their lives so we could live ours right.' It is a strong message, lyrics like these can carry the weight of the song on their own.

"So when you see a veteran walking down the street or you see a gardener in crummy old jeans, you don't know what that guy has done for you. You're living in your house. This is not for free. This is paid for."

Another song we listened to was "Mystery Train (Train I Ride)," the Sam Phillips classic. A true American Rock 'n' Roll song, with an impressive Chinnock harmonica solo. "The band has been playing this one at our live shows for years." "Kings of the Highway" was the third song we listened to. He plays



"I drew a lot from everybody. I think this is probably a better definition of me as an artist."

R&B. I grew up with Rock 'n' Roll and I hear all of these things. Maybe it's difficult and confusing for radio at times. I look at *Living in the Promise Land* like a celebration of American music. We go back to the roots a lot, but we play my interpretation of the blues."

"In a mature way, I think it's a return to roots. I've learned a lot from all the people I've worked with since the beginning. They are great musicians, I drew a lot from everybody. I think this is probably a better definition of me as an artist. And it defines who I am today.

like to hear it. Well, yeah! I loved the song, it had all the ingredients of a true blues classic. Again I asked Bill what was the song's most important line and he said, "I can't eat, I can't sleep. Late at night I hear my guitar weep." That's a musician's line." He explains, "When you love something so much that there's a yearning and the only solace is to pick up that guitar and play."

"The trouble with facts is that there are so many of them." -Samuel McChord Crothers

open mic schedule

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

event	occurs	location	sign-up/comment	contact
Ellsworth open mic	Third Saturday 7:30PM	U.U. Church, Ellsworth, ME	\$2 donation	margodusty@downeast.net
Front Street Tavern open mic	Every Sunday 5-1:00	Front Street Tavern, Farmington	Open all genres	778.4051
Dadgad Coffeehouse	Fourth Saturday	Keith Andersen Comm. House, Orono, ME	\$3 donation, 6pm jam, 7 pm singup	dadgadcoffeehouse.org
Norway Coffeehouse Open-Mic	Fourth Friday	First U.U. Church, Norway, ME	6:30PM \$3 donation (for charity)	207.935.4505
The Press Room	Every Tuesday	Press Rm, 77 Daniel St, Portsmouth, NH	call ahead	603.431.5186
The Thirsty Whale	Every Wednesday	Cottage St., Bar Harbor, ME	sign up before 9:00	207.288.9335
Saco Coffeehouse	Fourth Saturday	U.U. Church, 60 School Street, Saco, ME	at door, after 7PM	207.884.4482
The Big Kahuna	Every Thursday	The Big Kahuna Café, Bridgton, ME	call ahead/prizes, bookings	www.thebigkahunacafe.com
Portsmouth Coffeehouse	Last Saturday 7:00PM	South U.U. Church, Portsmouth, NH	6:30PM	603.436.2313
River Tree Arts Folk Club	Last Friday	Community House, Kennebunkport, ME	\$2 donation round robin	207.967.9120
Open Jazz Session	Every Monday	Barley House, Concord NH	open jazz session	603.228.6363
Barley House Open-Mic	Every Wednesday	Barley House, Concord NH	open blues jam	603.228.6363
The Muse Open-Mic	Third Thursday 8PM	Muse at the Gray Goose, Londonderry, NH	7:30PM/acoustic only, \$5pp	603.437.6085
Stormy Mondays Open-Mic	Every Wednesday	Stormy Mondays Café, Merrimack, NH	acoustic only, non-smoking,	603.424.2755
Maine Songwriters Open-Mic	Every Wednesday 7:30-9PM	Breakaway 35 India St, Portland, ME	by 7PM/original music only	207.775-1993
The Well Open-Mic	Every Wednesday	The Well 369 Forest Ave, Portland, ME	7PM	207.828.1778
Seacoast Guitar Society Open-Mic	First Wednesday	Redhook Brewery, Portsmouth	7PM/non-smoking	207.363.1886
dotCom Café	Fourth Saturday 7PM	dotCom Café 883 Main, Sanford, ME	acoustic only, non-smoking,	207.324.9995
Counter Culture Café	Second Thursday 7:30	Center for Cultural Exchange, Portland, ME	all genres	207.761.1545
Boothbay Open Mic	Wednesdays 9pm	McSeagulls, Boothbay Harbor, ME	all summer	207.633.5900
Camden Open Mic	Mondays 8:30 til mid	Gilbert's Public House, Camden, ME	bar	207.236.4320
Rockland Open Mic	Thursdays, 8 - 10 PM	Custom House Coffee Bar, Main St Rockland	no smoking, no alcohol	207.596.7447
Creating Space Open Mic	Tuesdays 8PM	Francine, Chestnut St, Camden ME	no smoking	207.230.0083
Fair Share Commons	Sat June 7, 2-4 PM	Fair Share Commons, Norway ME	song swap	207.388.2669
Dr. Farren's Open Mic Music Clinic	every other Tuesday	Geno's, Portland, ME	electric (bar)	207.772.7891
Open Mic hosted by Scott G.	Wednesdays	The Gold Mine, Portland, ME	electric (bar)	207.756.8988
Rushin' Turtle Coffeehouse	Second Saturday	Episcopal Church, Malban's Mills Rd., Skow	\$2 donation, 7 pm	207.696.4711
Open mic at the Brick Church	Second Friday	Union St. Brick Church, Main St., Bangor	\$3 donation, 6:30 jam, 7pm singup	lchwhiteiam@yahoo.com

"The trouble with being punctual is that nobody's there to appreciate it." -Franklin P. Jones

**North Atlantic Blues Festival
Harbor Park, Rockland, Maine
July 12 and 13, 2003**

The Blues had a Baby and it was born in Rockland Maine.

To steal a phrase from the late great Muddy Waters and paraphrase it, Rockland is becoming the Blues Capital of the east coast. Each year the festival gets bigger and better. The North Atlantic Blues Festival was born 10 years ago in Rockland and in that short time has become the big daddy of the North East blues shows. The only thing blue in Rockland on the weekend of July 12-13 was the sky and the sounds of the music coming out of Harbor Park as an estimated 15,000+ Blues lovers enjoyed the two-day 10th annual North Atlantic Blues Festival produced by the award winning team of Paul Benjamin and Jamie Isaacson.

Saturday morning started out a little dreary with grey skies and threats of rain. But by 1:00 pm the sun was shining and the blues were already red hot. Anthony Gomes, a Toronto-born, Nashville-based artist opened the show and set the stage for what each band had to deliver. Gomes showed his influences early on but by the time he was done everyone in the audience knew that Anthony Gomes was his own man with his own sound. His band was unbelievably tight for that early in the morning. Bass player Dustin Sargent was up to the task and pushed Gomes to higher levels throughout the show. Gomes and band will be back in Rockland in September, watch for details.

Willie Kent and the Gents featuring Patricia Scott was the tightest band of the weekend as their sound made it evident that these seasoned professionals spend many a night in clubs onstage perfecting their sound. Kent is the last of a dying breed of Chicago musicians who knows the meaning of ensemble playing. Having cut his teeth in the '50s and '60s with Little Walter, Eddie Taylor and Fenton Robinson to name a few, people started to take notice of this outstanding bass player with outstanding vocals. Patricia Scott is very comfortable with the Gents as they are able to play to her soulful voice without overpowering her.

E.C. Scott and Smoke took the stage by storm firing up the crowd with her warm and powerful voice and the band's solid playing. Scott's mix of the blues and soul was a real crowd pleaser. Scott knows the way to a fan's heart and does not hesitate to mingle with the crowd. Her grand entrance to the stage brought her through the crowd singing the opening bars of the first song. Many times during the show she would venture out to the crowd and even while onstage she would talk to the audience and make them part of the show. A natural crowd pleaser, E.C. Scott and band were going to be a tough act to follow.

The next-to-last band to take the stage for the first day was the incomparable Boston Blues Explosion. The Blues Explosion features Jerry Portnoy (Muddy Waters) on Harmonica, Darrell Nulisch on vocals, super session keyboard wizard Dave Maxwell and the amazing Jay Geils (of J. Geils Band fame) on guitar. A rock steady bass and drum rhythm section backed them and these guys just tore it up. They could have just played all night and nobody would have cared. This was their first time out together and they just jammed. You could tell each musician was jamming a little, playing off each other, but the people that came to hear great music did

not care. I think the people that came to hear J. Geils thought they were going to hear "Wammer Jammer" and "Centerfold" but in the 10 plus times that I have heard J. Geils play guitar live this was the best yet. Pushed by some of the best in the business Geils and keyboardist Dave Maxwell just played off each other and brought out the best in everyone.

The legendary Otis Rush closed out the show Saturday night with a powerful performance that showed that even at 69 years old you can still rock with the best of them if your heart feels young. Many of the people seemed to be unfamiliar with the songs of Otis Rush but occasionally he would start playing one of the many songs he had recorded years ago and you could hear people say "I didn't know that was his." For this listener to hear him do his first ever single, "I Can't Quit You Baby" live made the whole day complete.

Sunday opened up with Maine's own Bonnie Edwards and the Practical Cats who did a fine job of getting the crowd warmed up. Edwards has a great soulful voice and an energy that is contagious.

Gate Street Blues featured Pat "Thin Man" Drzik on harmonica and Rick Miller and his Gibson guitars. The crowd could close its eyes and imagine Howlin' Wolf or T Bone Walker on stage as these guys just exploded. The sound of the hollow body Gibson is a whole different sound than the Fender Stratocaster so often heard with the blues. And when Miller picked up his old Les Paul the crowd knew instantly they were going to hear some screaming guitar playing.

Next up was the Montreal-based Dawn Tyler Watson Blues Project who were playing for only the second time in the United States. They had played two nights before in Kalamazoo, MI and then drove for twenty hours to

get to Rockland. This band rolled out of the van, unloaded their equipment and hit the stage running. The crowd was immediately aware that a new star was in their presence. The band was tight, and Dawn Tyler Watson is a star waiting to happen. Check her out at (www.dawntylawatson.com) Watson was crowd friendly from the start and her incredible good looks didn't hurt either. When she broke out with the song "Wrap it Up" about safe sex the crowd went nuts and she had them all in the palm of her hand. The show just kept getting better and better and nobody wanted her performance to end.

Curtis Salgado was next on stage, a native of the Northwest brought a new meaning to the word "soul." His definition is "If a song is sincere and you believe it, that's soul." Salgado is one of those blues guys that when you hear him sing you say to yourself "I've heard that voice before." Well you probably have as Salgado has fronted or played with



The Robert Cray Band, Roomful of Blues, Bonnie Raitt, Santana and many more.

His close friend

Tommy Castro, a mainstay in the San Francisco Bay area, followed Salgado. Castro just lets his guitar do the talking, and talk loud and clear is just what it did. The thousands of fans watching Castro and his band perform were clearly enjoying the performance—even more so when Salgado came out to do a couple of songs with his friend. You had to wonder why they don't just record together as they each sounded better together than they did by themselves.

Dawn Tyler Watson

The next performer to take the stage was the walking, talking, singing, harmonica playin' living legend Mr. Charlie Musselwhite. As promoter Paul Benjamin said when he introduced Charlie, "You people have been after me for ten years to get this man out here so here he is. Enjoy the blues." And play the blues he did.

Shemekia Copeland

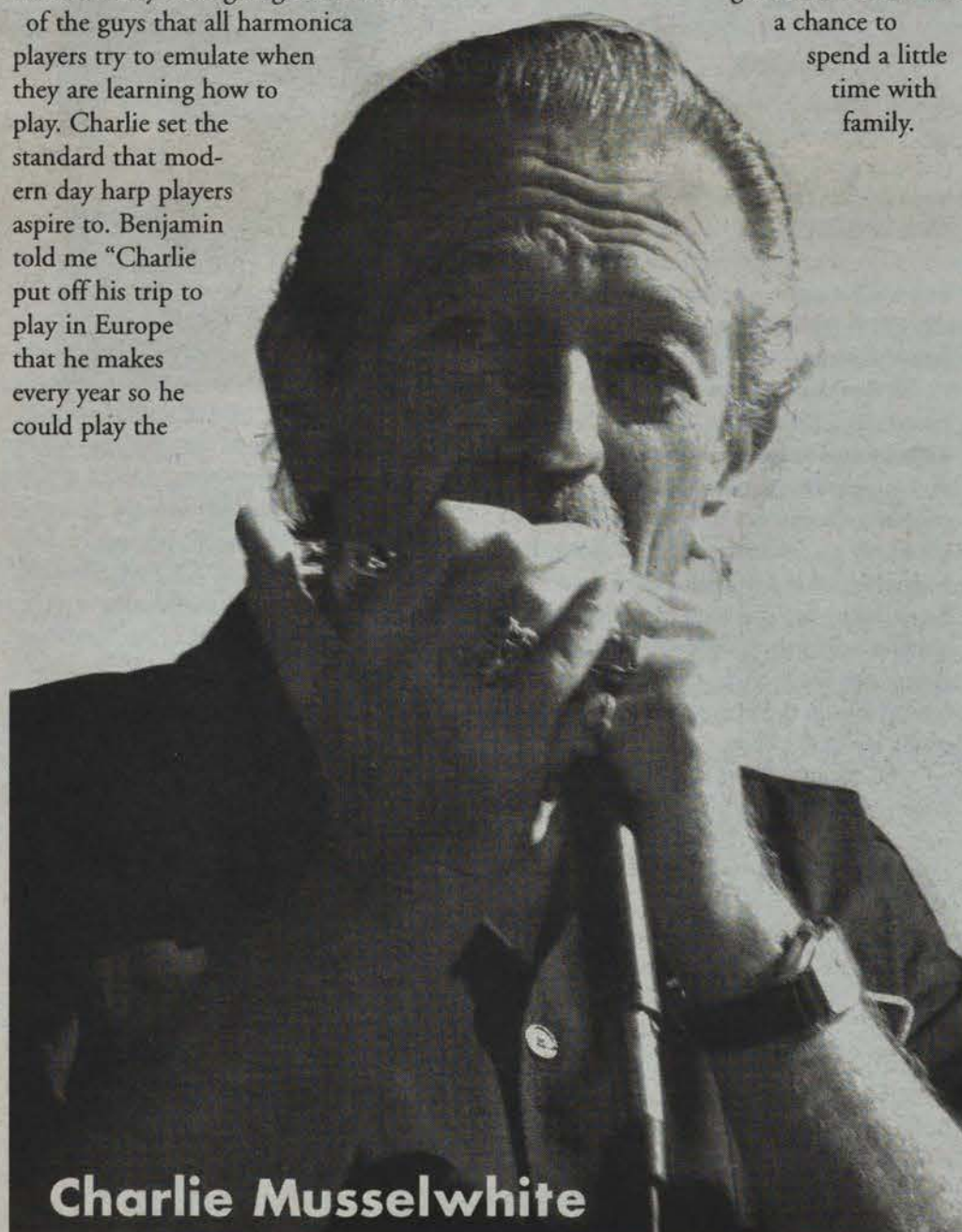


Musselwhite and band took the crowd on a tour of the blues from Mississippi to Chicago and every stop in between. The crowd at the Blues Festival had heard some really good harmonica players in the past two days but now they were going to hear one

of the guys that all harmonica players try to emulate when they are learning how to play. Charlie set the standard that modern day harp players aspire to. Benjamin told me "Charlie put off his trip to play in Europe that he makes every year so he could play the

festival this year."

Musselwhite's wife has family on one of the islands off the coast of Rockland so it gave him and his wife a chance to spend a little time with family.



Charlie Musselwhite

Last but not least was the North Atlantic Blues Festival favorite Shemekia Copeland. Copeland grew up with the blues around her as her father, the legendary Johnny Copeland, knew she was going to be a star. Copeland and her band brought the people to their feet as soon as they started playing and she just never let up as the band whipped the crowd into a frenzy with their straight-ahead blues and soul. Copeland's star keeps getting a little bigger every time she comes to Maine, but her downhome humble personality never changes. She still has to pinch herself and make sure this joyride is real.

Once again the North Atlantic Blues Festival proved to be all it was advertised as. We are very fortunate to have promoters of Benjamin's and Isaacson's caliber in the area. They do a tremendous job with this festival and it continues to grow each year, which means good economic opportunities for the local merchants.

For hundreds of pictures of this years festival and last year's, as well visit (www.nabp.photorelect.com)

—review and photos:
Ron Hawkes

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greg brown

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 with TONY MCNABOE
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9/12  **2ND ANNUAL REACH SCHOOL BENEFIT**
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9/26 **71 / ESOTERIC / MIC STYLZ**
 21+ / Doors 8pm / \$7

9/5  **G*U*T**
 GRAND UNITED THEORY
 with Empty Head/IC Gyro/Unscarred
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9/19  **M.O.D.**
 21+ / Doors 8pm / \$10

10/8  **JODISON GROOVE PROJECT**
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The Neville Brothers 56th Annual Maine Lobster Festival, Rockland August 2, 2003

The joke was that the Neville Brothers came north to Rockland from New Orleans because they thought the town was having a crawfish festival. (Aaron, though, apparently having learned quickly, reportedly had four lobsters for lunch.)



This was the fifth time I've seen the Nevilles in concert, in four different states, over the last 20+ years. Sure the brothers (except Cyril, a youngster at 55) are all in their 60s now, and Rockland, especially when cold and drizzly like it was tonight, is not really reminiscent of New Orleans. But the show was well run, the crowd enthusiastic, and the classic songs, like "Hey Pocky

Way," "Tell It Like It Is," and "Yellow Moon," can't be heard too many times. On previous occasions, Aaron and Art have stood out; this time Cyril (singing songs like "Tipitina" and "For the Funk of It") and Charles (with dynamic sax solos on tunes like "Besame Mucho") seemed most in charge. I wished those two brothers well after the show, then boarded the shuttle bus away from the Lobster Festival, back to where my car was parked across town. The elderly driver had the radio tuned to

County FM 103.3, and George Jones was singing about "the same old me, loving the same old you." Boom, just like that, smack back in Down East Maine. Still, it was nice to feel the spirit you get "When You Go to New Orleans," if only for one brief night.

— Story and photos: Richard Sassaman

The Taj Mahal Trio Higher Ground, Winooski VT August 6, 2003

How does an African-American born in Springfield, Massachusetts in the latter half of the twentieth century exert such a mystical power over an audience?...45 minutes into his primer on the country blues at Higher Ground, Taj Mahal had everyone, young and old, enraptured and it wasn't the mugging bumping and grinding that did it (although it may have helped in some quarters).

It was the depth of passion, the innate knowledge of the music itself plus his own self-educated knowledge on the roots of that music that connected with the audience in Vermont. Yet that connection tightened only gradually as the set progressed, bogged down at first with Taj, dressed in floppy straw hat and loud flowered shirt, unnecessarily hamming it up: on "Fishin' Blues," for instance, he sounded too far removed from the sorrow that's the flip side of the joy of the blues.

Taj got more serious as he went along, however. He injected levity into his stage presence at just the right times as he continued to play only the most essential notes on his big hollow-body guitar. The songs he chose included archetypal lyrics ("put your arms around me like a circle round the sun"), sending the message with "Corrina Corinna" and "Going Up the Country, Paint My Mailbox Blue" that these songs are still around because they have always touched people in a deep fundamental way and continue to.

As if that wasn't apparent on the face of it, the way the club filled up, with the



audience, a telling mix of young and old pressing ever closer to the stage, proved the point. The bond between the artist and the audience was kept solid through the two-hour plus set in no small part due to Taj's rhythm section: bassist Bill Rich filled the room with his bracing notes, almost as if to encircle the crowd, while Lester Smith's drumming was a microcosm of the set as a whole: beginning in almost wholly metro-nomic fashion, his playing expanded to include small but effective flourishes, such as quick snare rolls and some gunshot loud cracks on the breaks.

To the delight of the audience, Taj Mahal ended his Vermont appearance with a comment about his thirty-year plus touring schedule. The fellow next to me who said he'd waited just about that long to see the man onstage, and the club owners who claimed to have been soliciting his appearance for five years, weren't the only ones who would be hoping Taj would return in short order.

— Doug Collette

"Nowadays men lead lives of noisy desperation." —James Thurber

The Polyphonic Spree The Paradise, Boston August 14, 2003

Cults aren't all bad. Just ask The Polyphonic Spree—twenty-three of them. This Dallas-based band has developed a devoted following over the last two years. Having seen The Spree's show at The Paradise in Boston, I certainly understand why.

Since childhood Tim DeLaughter (formerly of Tripping Daisy) had dreamed of a large-scale band that would use a variety of unusual instruments and many singers to produce music with a positive message. Over the course of two weeks in the summer of 2000, DeLaughter and his friends scrambled to assemble that band, dubbed The Polyphonic Spree. Their first show was a success, and the group began to attract members and fans.

Later, in October of the same year, The Spree made its only full-length studio album to date. Entitled *The Beginning Stages Of...* the album was initially meant to be a demo, something to give people an idea of what the group is about. As the band slowly but surely became known for its positive and genuine messages about the beauty and harshness of living—as well as for its sheer numbers—demand for the demo hit critical mass, and it was released commercially.

But the Spree's live performance easily outshines its recorded material. More travelling carnival/old-fashioned revival than a traditional rock band, The Spree features twelve musicians playing everything from harp to theremin, and a twelve-person choir, with DeLaughter at the helm. It's stunning to see twenty-three people packed onto a tiny stage, playing and singing their hearts out. Not to mention the white robes which the band wears.

Robes aside, it's the positivity of the songs combined with the group's contagious enthusiasm that really set the band apart. From the clapping, swaying choir on the risers, to the trumpet player grinning from ear to ear, to DeLaughter's dancing on stage and falling into the audience, you can tell that these people love their work. There's nothing rote or manufactured about what they do, and what they do is play symphonic rock-operish music that speaks of the dark and light sides of life, and the importance of being here in the moment. The sound is hard to describe: it's something like *Tommy* meets Ziggy Stardust meets the Mormon Tabernacle Choir.

It would be easy to label The Spree as some kooky religious cult, but its members preach no specific religion and seem to have no agenda beyond giving people joy. The Paradise crowd was completely engaged by The Spree, pogo-ing in front of the stage, dancing to songs like "It's The Sun," which the band reprised. DeLaughter and his crew kept encouraging the crowd to sing along, sometimes stopping to have the crowd sing choruses of "Hanging Around The Day" and "Soldier Girl." They even did a few songs from their upcoming album, which is slated to be released this fall. Then came two encores, including "Wig In A Box," from *Hedwig And The Angry Inch*. DeLaughter totally nailed the vocal, making the cover one of the highlights of the show.

The audience was obviously sad to see The Spree go at the end of the night. I looked around the room as the lights came up and realized that just about everyone (even the punk kid in Doc Martens next to me) was smiling. I know I left the show with a giant grin on my face, feeling like I'd been part of something special and positive. Not bad for \$15 on a Thursday.

— Catherine Berce

Funny Money/Adam Bombs/Black Outs Don Hill's, NYC August 15, 2003

August 15th: The day after the power outage left New York City and other cities across the US in darkness. I headed to lower Manhattan to see a show at Don Hill's nightclub. The show was ex-KIX vocalist Steve Whiteman's new band Funny Money and the opening act was none other than Adam Bomb.

The trip started out great. We left Maine at 7:00 am and got to the New York border at 12:00. Five hours, nearly to the minute. We dropped the car off at the train station and went to board a train, but trains don't run without electricity. So we had to catch a bus to the Bronx. We were told that we may not be able to get into the city as buses were only running out of Manhattan. So we were on our own. We lucked out and caught one of a few buses that did make the trip in, which delivered us all the way to 51st Street. (Mind you, our hotel and the club were down below 1st Street.) The rest of the trip would be on foot. As we made our way deeper into the city, we noticed some blocks had electricity while others didn't. Some intersections had working lights, others had cops and cadets conducting traffic. Nearly everything in the city was shut down. Even the blocks with electricity had the closed signs up and security bars down around the building. People were sitting on the sidewalks and doorsteps, because their apartments were so hot without air conditioning. The few stores that were open were selling water at \$4.00 a bottle. (Isn't this the same water we pay a buck for?) By the time we reached the club, my feet were killing me. (Note to self, don't wear converse chucks into the city.) Don Hill's had power and it was confirmed that the show was to go on as planned. We then walked to the hotel which by Mapquest.com had it listed as 1.5 miles away. Let's just say they were way off. We finally got there and showered, changed, and found a bite to eat. By then a few more buses were running and we took a bus to the club.

We got there as one of the opening bands was leaving the stage and another was coming on. I don't recall their name but they weren't very good. It was basically a bunch of rehearsed Iron Maiden tunes, (only the words were changed to protect the guilty.) After that Adam Bomb hit the stage.

Adam Bomb never really got the notoriety he deserved. He came on the scene at the end of the eighties and was/is an incredible guitarist. And don't take my word for it, check out his work on the new John Paul Jones (Led Zeppelin) record or the upcoming Michael Monroe (Hanoi Rocks) release. Adam played a short but ripping set with his three piece band of exceptional musicians. It was really cool to see a band that was not trying to do what everyone else is doing. When he finished Funny Money took the stage.

Funny Money are also great and delivered a great set made up of many KIX songs including: "Blow My Fuse," "Don't Close Your Eyes," "The Itch," "The Kid" and "Yeah, Yeah, Yeah." They also played a few new Funny Money tunes, which still had that KIX feel about them. With such a signature voice, I think anything Steve touches will have that feel. Steve Whiteman is quite possibly the best front man a band could ever have. Raw energy that connects with everyone in a 100 ft. radius. If you haven't seen this guy in action look him up, and don't let people tell you that they saw KIX open up for Whitesnake and they sucked. KIX and Funny Money thrive in the club scene and that is where you've got to see them. The show ended at 3:00 and I took a \$9.00

cab ride back to the hotel. The best \$9.00 I have ever spent! (1.5 miles my ass!) And slept in an 85 degree room. Funny how the air conditioning in the lobby worked great but somehow the power outage messed up the air conditioners in the rooms.

We had to leave early the next morning so we could get back for the Marilyn Manson show in Portland. We woke at 8:00, with maybe two hours sleep between the two of us, and headed uptown. The trains were running so we were in our car by 11:00 and driving home. Traffic was crazy. The worst was Maine. It took us nearly three hours from Kittery to Portland but by 7:30 we were happily home.

—James Pappaconstantine

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**Berkfest
Great Barrington, MA
August 15, 16, 17, 2003**

Every August for the past 5 years, the Berkshire Mountain Music Festival has been my mecca. It takes place at the Butternut Ski Basin in Great Barrington, MA, which I consider to be New England's version of Red Rocks, the fabled outdoor amphitheater in Colorado. Instead of big red rocks, the backdrop is lush green mountains... and as much as I hate the word, there is a definite "synergy" one feels when listening to some of the best music the planet has to offer in one of its prettier settings.

I'm partial to Berkfest because I had my life altered there in 2000 when I saw the New Deal, a trio from Toronto, fuse the techno beats then in my periphery with the jam-based music that I was immersed in. I was totally converted to the bliss of electronica after seeing it done live, and done well. I soon after discovered the mystical and magical Sound Tribe Sector 9, who were conveying different colors of the techno rainbow through their instruments.

Berkfest varies from year to year, but a few things remain consistent: you will always see some of the best bands touring today, you'll see a bunch of bands that you've never heard of that will blow you away, and it always rains at some point during the weekend.

I've been to Berkfests where there have been upwards of 20,000 people in attendance. This year I heard estimates of between five and six thousand, which was comfortable but a bit surreal. Perhaps everyone was all Phished out from two weeks before. Seemingly everyone I met was either from New Hampshire or Boston; perhaps the power outage that blanketed middle America just prior to the festival kept some people at home. Regardless, the 5 stages were packed with band after amazing band from noon till the wee hours for three days straight.

Some Berkfest 2003 recollections:

• Mountain of Venus opened the festival as the first act on the main stage, and since they are personal friends I can unbiasedly tell you that they performed an awesome set. They moved to Arkansas this past winter to resettle and refocus, and it is showing in their music. Singer Tanya Shylack has pipes that would make Janis turn, smile, and buy her a shot of SoCo.

• The Slip were cool as ever, beginning oddly with what sounded like a Sonic Youth cover before slipping into their twacker-jazz mode. They played a song wherein the guitarist perfectly imitated my guitar hero, Bill Frisell, had a nice jam incorporating a homemade marimba that looked like it had been borrowed from the Blue Man Group, and

encored with an earnest version of the Who's "Teenage Wasteland."

• The New Deal, baby. For reference sake, let's meet them by name: Jamie Shields (keys), Dan Kurtz (bass) and Darren Shearer (drums).

Their sundown set from last year's Berkfest is legendary, and this year promised to be even better, given their growth and the tidal wave of energy they have been touring with lately. Their set began strong and full of promise, then Dan's bass rig died. Literally. Not once, but twice during the set. My heart sank to my sneakers as techies scrambled



New Deal

...a few things remain consistent: you will always see some of the best bands touring today, you'll see a bunch of bands that you've never heard of that will blow you away, and it always rains at some point during the weekend.

around the stage while Jamie and Darren held it down. The problems were eventually fixed, but Dan had to bypass all of the major effects and filters that give his bass the warped and whumping sounds that charge your inner molecules.

This isn't to say Dan needs effects to make his bass playing. He still laid down the groove that makes your booty move. It was like pasta with sauce but no parmesan cheese, still tasty and filling but lacking that lil' extra flava.

So, the New Deal didn't pull off the set of the century, but they put on a solid show regardless of the technical difficulties. This was the first time I had ever attended a festival with a press pass, so naturally I signed up to be on their interview list.

For those of you who are hip to the New Deal: they have parted ways with Jive/Elektra but luckily didn't get screwed. They wisely banked all of the money they made into making their next album, which is due out soon and will be a departure from their previous "live progressive breakbeat house" style. The new album is more downtempo, and breaks out of the trio-only format, including guitars, vocalists, and other special guests. They are pumped about the album, and rightly so.

Medeski Martin & Wood closed out Friday night with their typically excellent next-level set. They play every year, and every year they remind us why they are king. Before the New Deal bridged house and jam, MMW brought jazz to the forefront to

remind us all where the "jam" comes from.

Every year at Berkfest they have late-night shows in the upper and lower ski lodges from midnight 'til 2 am. They are usually packed and so stiflingly hot and sweaty that you have to completely surrender to the music or else you'll realize that you aren't breathing oxygen anymore, you are breathing the sweat of others. Seriously. Maybe I'm getting old (or maybe it was the flashbacks to the time I almost passed out while being a freaker by the speaker at the Kid Koala upper lodge show last year), but I didn't catch any of the late-night sets, so I had to pass on seeing a few of my favorites, namely Jacob Fred Jazz Odyssey (crazy free jazz made by nobody named Jacob Fred) and Particle (who recently ripped a 5-hour set of funktronics at Bonnaroo).

So, back to the bands: Cabaret Diosa were the band I had never heard of that blew me away this year. A huge band with percussion and horns playing a funky cuban/world-beat mix. A sexy female singer and enigmatic frontman led the group through everything from rollicking mambas to an avant-garde tone-poem over which the two acted out a political skit. They were extremely entertaining and I hope they come back next year.

In the past I found Addison Groove

miss them, they will rock you.

If you attended the recent Flaming Lips show at the State Theater, you are in luck. They played so hard in Portland that the next night in the Berkshires their singer had laryngitis so bad he really shouldn't have been up there to begin with. But dammit, he tried, and the Lips limped through their set with as much gusto as they could muster. Even though their show fell short, the music was great, enough to make me want to buy the album and hear what I missed.

Our favorite technocrats from Burlington, Concentric, played a blistering set in the upper lodge Saturday afternoon. Their crowd was small but loving it, I'm hoping for a late-night slot for them next year.

And then the rains came. Saturday brought a few quick showers, but on Sunday it poured. All day long. The music went on undeterred, but admittedly I spent a good chunk of the afternoon sleeping. Perhaps I should mention that the only thing I forgot this year on my way to Berkfest was, um, my backpack full of clothes. While this fact may have hindered me a bit from flopping around in the rain all day, I did get a lot of laughs and met some swell people thanks to the T-shirt I wore all weekend which read "Cheese Is Good."

I ambled out of the tent in time to see the other band that totally changed my direction, Sound Tribe Sector 9. It was still raining, but that didn't matter to anyone, especially the band, who played a interstellar set, mixing fresh new tunes and textural trance jams

Sector 9



with some classic Sector 9 nuggets. The addition of two laptop samplers recently employed by the band add incredible layers to their sound, to the point where after a few minutes you have to stop watching, close your eyes and listen—only then can you figure out what Sector 9 doing.

There's a kid from PA who I see every year at Berkfest and trade CDs with. Though I can never remember his name, he said it best: "the New Deal are for my energy, Sector 9 for my spirituality."

Word.

The rain ended towards the end of Sector 9's show. I was left spent, soaked... and smiling. Berkfest always delivers, and this year it did again. Some years are better than others, and while this wasn't the greatest, it is still the best festival in New England. This review is just a quick skim of the 50+ bands and artists that performed there (also in the lineup: Warren Haynes, Reid Grenaue & the Assembly of Dust, Galactic, Greyboy Allstars, John Brown's Body, Antibalas Afrobeat Orchestra, Jackstraw, Sam Bush, Charlie Hunter Trio, Mofro, Jiggle, Cuban Free Jazz Project, OM Trio, and the Steve Kimock Band, to name a few).

— Les Rhoda
photos: Wenonah Lewis

**Adam Brodsky
Lompoc Café, Bar Harbor
August 19, 2003**

Adam Brodsky, self-proclaimed 'dork with a guitar,' hit town recently but didn't stay long. Bar Harbor was Day #17 of his 50/50 tour, on which Brodsky plans to spend most of August and September traveling the U.S. in his van, playing one gig per day in all 50 states. (51, actually, since he decided to include Washington D.C. if he survives the whole thing.) He started in DE, and plans to end in his hometown of Philadelphia, PA following an awful lot of driving, and side flights to AK and HI.

Brodsky, preceded by another legendary singer-songwriter named Adam (White), said he was happy to perform at a place named for the late rap star Lompoc Shakur. And, 1/3 of the way through his insane plan, he didn't seem to be at all tired. Imagine Woody Guthrie reincarnat-

ed as Gilbert Gottfried, and you can picture him performing a busker's dozen of 13 original compositions including "Uncivil Liberties," "I Can't Believe You Let Me Have Sex With You," "Diesel Dyke," "Drinking in the Synagogue," and "Jesus Owes Me \$50."

Brodsky plays well, and can (sort of) sing—he sounds a bit like Phil Ochs now and then—but his on-stage rants, tirades, and pleas for help in between the songs are even more entertaining. As the title of his current CD (*Hookers, Hicks, and Heebies*), or his style of roots music (Jewgrass) might indicate, you



Harbor was from the NH state line) seemed like a pretty smart guy. He mentioned people from Gertrude Stein to Patsy

wouldn't exactly call him politically correct. ("You might not know much about Jews except that we killed Jesus and have horns," he told the crowd at one point. Also, "If you can get a Catholic girl naked, have rope around.") But if you want to hear a good song about cannibalism, it would be hard to beat "Why I Didn't Call."

In addition to being a smart aleck, Brodsky (except for maybe not understanding just how far Bar

Cline, including William Randolph Hearst and Queequeg, and even told a good William Henry Harrison joke. He's dubbed his van the Pequod, another literary reference, and claims that folksingers are like the men who worked on whaling ships: "We perform a job that is obsolete, and loathed by the general public, and we're gone for months at a time with no women."

He also pointed out that the U.S. is "so opulent. We don't have one Dakota; we have two. We can use one for parts." Yes, this is a great country. Whether it deserves to have Adam Brodsky foisted upon all of it, however, is another story.

In any case, mission accomplished in Maine. Then off he went to VT, NY, OH, MI, IN, IL, WI, MN, and so on.

Godspeed, o anti-folksinger.
— Story and photo by Richard Sassaman

CDReviews

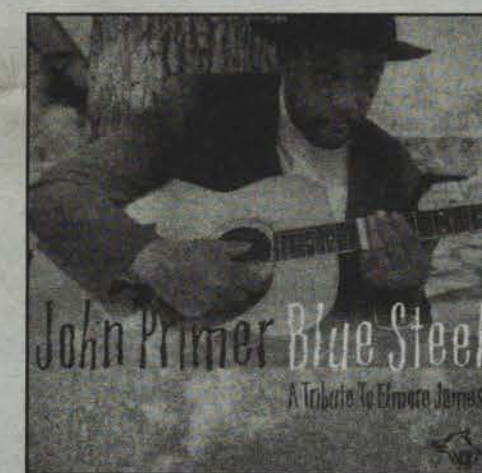
**Blue Steel: A Tribute to Elmore James
John Primer
Wolf Records**

So-called "tribute" albums have become too many to count over the past decade, and the quality and motive behind many are to me suspect. Most just seem to be record company's way of selling people on their roster by trying to make fans of the old masters think there's some kind of connection to the two, when often there isn't.

That is not the case when it comes to "Blue Steel." John Primer was born in the same Mississippi Delta region as his hero, and Elmore James was a hometown inspiration. James cemented his place in history by taking Robert Johnson's pioneering style, running his open guitar tunings through electrified acoustics. A high, soulful voice and a steel slide were trademarks of a long series of records, "Dust My Broom," "Baby Please Set A Date," "The Sky Is Crying," "It Hurts Me Too," which set a standard for musicians to follow to the present day.

Primer followed James to Chicago in the early 1960s, and over the next four decades did what he set out to do, playing alongside the likes of Willie Dixon, Muddy Waters and Magic Slim.

It was with Slim that I caught Primer in action, though I didn't know his name at the time. They played Johnny D's in Somerville, Mass. sometime in the mid '90s. Primer fronted Slim's quartet with an understated style, his licks textbook Chicago. On his own, Primer has an



impressive catalog, including releases with Atlantic, Telarc and Wolf, of which "Blue Steel" is his sixth. The pedigree Primer boasts is enough to say that a tribute

will not be a simple knockoff job, a quick paycheck. While the songs are likely nothing at all for Primer to arrange, he's chosen the set carefully, and not all are James classics. Primer has added songs of his own and others from those who also followed in James' path

If you've never heard Primer, just hearing the slick opening of "Shake Yo Moneymaker" might make you think you're hearing the real thing. Primer and his band, The Real Deal work through the music effortlessly, featuring the work of ex-Howlin' Wolf pianist Detroit Junior and Steve Bell on harmonica. Primer's slide work is fluid and never distorted, as on "Can't Stop Loving." "It Hurts Me Too" has been done quite a few times, but Primer takes it slow and makes it one of the top performances on the album.

The sound quality is the only thing that's updated. James' tunes sound like the throwbacks they should be, "Sunnyland Train," "I'm In Love" and "Stranger Blues" rocking with a solid groove. Johnny Littlejohn's "Too Much" fits in nicely on this collection, and a couple of old tracks make it in. "I'm a Blues Man" was recorded in 1987, "1839" in '92, both with Magic Slim. The personnel are markedly different in their approach, but Primer obviously felt these were too good to ignore, and they aged well.

This is one tribute album that is wholly appropriate. *Blue Steel* comes straight from the heart, and Primer made sure it couldn't be dismissed. Primer is carrying the blues banner, but he does it with pride, not arrogance.

—Tory Gates

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Thrills & Spills with Will Reviews by Will Reisman

Arrive Sarah Cox

It's been said that music can be the best therapy for your ills. Sarah Cox's latest album, *Arrive*, is proof that that statement holds true, not just for the listener, but for the performer as well.

Cox weeps of disenchantment and disillusionment frequently on *Arrive*, but she sings in such a manner that makes it feel as if she is constantly in search of the end of the rainbow—a sort of optimistic view on the glass being half empty.

On tracks such as "Single Girl," and "Paper Cup" Cox hums with such self-angst it seems like the sky is crumbling around her. In "Single Girl," her frustrations with her love life are eloquently stated, "Have you noticed that most things come in pairs? Four shoulders make it all easier to bear." Quotes like these make it sound like Cox is ready to give up all hope, but her wispy vocals give off the impression that she is not done yet. Her delivery is just as solid as her lyrics; she may be down now, but it's clear she will be back up.

The music is solid throughout the entire album, as an array of instruments and styles are experimented with and implemented. In "Beat Down Grass," and "Look Up," strong percussion beats are the basis of the songs, complementing Cox's vocals succinctly. In "Stir the Waters," African beats and Reggae guitar are the foundation, showcasing the range and talent of this singer and her ensemble. Cox is equally adept at



producing simpler songs, like "Arrive," and "Crazy in the Same Way," outstanding tracks featuring mostly her and her guitar. Cox does reach a bit on "Fater," a vocals-only cut that's a little too melodramatic. Minus that track, the album has few flaws to it.

Overall, the combination of Cox's insightful words, strong voice, and excellent musical accompaniment make *Arrive* an album that will be hard to take out of the CD player once you've popped it in.

So, the next rainy day it's recommended you listen to Sarah Cox, it would be an excellent group healing session.

Self Titled Elroy

Whoever she is, one thing is for sure—Marc McElroy's ex-lover sure left an indelible impression on him. Enough so much that McElroy, lead singer and chief brainchild of his band Elroy, devoted nearly every song on his album to their breakup.

The songs aren't heartwrenching, rue-

some songs, a la Bob Dylan's 1975 masterpiece *Blood on the Tracks*, as McElroy doesn't exactly take the high road on his issues with his ex.

Songs like "Mexican Soap Star," "Everybody's Angel," and "Dangerous Girl" are vicious put down songs, chastising the girl that made McElroy a mess. An excerpt from one of Elroy's more scalding songs, "She's Never Coming Back" is a testament to his lingering bitterness, "Nothing left to say/ Nothing left to understand/ She's gone half crazy/ The other half's with another man." That is some serious inner aggression right there.

Not all of Elroy's music is as caustic as those songs, "Left in the Sand," and "Do What You Want To Do" are more regretful laments that show a little more introspection. Those songs explore the possibility that perhaps the girl isn't half crazy because she left town, a topic that McElroy could have explored more in his lyrics.

Of the few songs on Elroy's album that don't deal with messy splits, the songwriting is clever, and not nearly as heavy. "Madina" is a simple rock song about the dredges of being sober, while "Smoking Dope and Watching T.V." is pretty self-explanatory.

Elroy's musical sound is conventional, relying heavily on rhythm guitar. The tempo and the beats are almost identical throughout the album, and the band is very keen on not swaying from the standard verse, bridge, chorus, verse, solo format. Lead guitarist Charlie Kickham shows moments of creativity on this album, in slower, bluesy songs like "Everybody's Angel," but for the most part he sticks to standard (and tiresome) guitar rock. Save for an organ appearance in "She's Never Coming Back," and a surprisingly sweet piano interlude in "Left in the Sand," the band rarely employs more than three instruments in their music.

Elroy's album wavers severely in stretches, after a while you just get bored listening about the same thing over and over again. If McElroy concentrated more on musical diversity and experimentation, and less on writing pissed-off lyrics, the band could be quite capable of churning out a superior record.

Bouncehall Lovewhip

Listen to the first minute of the title track of Lovewhip's latest album, and you will be immediately hooked. You might have no idea what the song means, but you will be drawn in nonetheless.

Equipped with epic lyrical quotes such as "Come over baby you will see/ Do you want to rub-a-dub with me?" "Bouncehall" isn't exact-

ly an achievement in modern songwriting, but then again, that's not the point.

Infused with a rollicking horn section, a hip, tropical percussion arrangement and crisp, fun vocals by the group's ringleader, Erin Harpe, it's easy to see why Lovewhip are nearly impossible to stop listening to.

After "Bouncehall," the opening track on their album, Lovewhip refuses to yield, blasting out a continuous parade of party songs with jumpy beats and infectious rhythms. *Bouncehall* brings the energy to you, making you want to jump out of the office, go down to the beach and mix up some nice drinks with a couple of friends.

Most of the tunes on the album were written by Harpe, but two of the real gems on the disc, "Aki Special," and "Jambo Mwana," are written by artists hailing from Kenya and Nigeria respectively. The songs are tributes to the Afro-Jamaican roots that Ska originates from, and the liveliness and get-up-and-go power of the songs captures and capsizes you immediately.

Nancy Loedy does a remarkable job assembling the horns on the album and Karl Grohman's percussion and Jim Countryman's bass are the backbone of the band's lively atmosphere. The music cascades perfectly around Harpe's lush guitar work and her snappy, decisive vocals. Other than "Why Don't You Tell Me," a retrospective song about the doubts that surround love and relationships (a



com-mendable track for sure), the band stays true to its tried and true formula of breezy, light-hearted Ska tunes

that work so well for them. It's clear that they are not trying to drag the listener down into any dark holes with their music. Instead their intentions are to bring you out into the sun.

With their latest album, *Bouncehall* makes it clear that it isn't really the message that it's important, it's how you deliver it that counts.

Twilite Motel Jim and Sam Whitman

To get a good idea about what Jim Whitman is really like, all one really needs to do is read the liner notes inside his latest album, *Twilite Motel*. Included in the band listing is his wife, contributing backing vocals and inspiration. It's quite clear from the music that Whitman produces that he is content with his life, which makes it easy for him to look back on his life with an open mind, a subject he touches upon so deftly in this collection of songs.

Whitman's soft, melodic guitar strumming and his soothing vocals make this album

extremely easy to not only listen to, but to relate to, as well. Most of his songs deal with peering behind his shoulder to the past, but not with a snide cynicism of what could have been, but an honest account of what happened.

Songs such as "Demon at the Wheel," is a poetic ode to his love at the moment, a tale of accepting what is now, and forgetting what happened before. When his wife Sam joins him in vocals, it sounds like they are whispering quietly to each other in a closed room, far away from anyone listening to the intimacies of their conversation.

In "Doin' Fine," Whitman sings with such clarity and honesty that he can spout off such worndown lyrics as "Hopes eternal/ Dreams fade fast" that he actually makes it sound meaningful and novel.

The Whitman's aren't the only ones who

shine on this album. On the cut "I am There" lead guitarist E.B. White plays a searing guitar, bringing you in close, yet painfully stabbing you with his sharp, sorrowful guitar licks.

The Whitman's stay true to their formula for excellent songwriting throughout the album, save one track, "Billy," an up tempo track that is forced and sounds out of place. The song, about being an outlaw and on the run, was most likely included because it's seems mandatory for folk singers to sing about life on the lam.

The one slip-up was clearly eradicated by the sensational, brutally sincere title track song. Replete with backing organs, and an excellent interplay of harmonicas over acoustic and electric guitars, "Twilite Motel" is easily identifiable for anyone who has ever felt unsure and unaware of what lies ahead. Whitman's gruff, twangy, vocals paint the picture so clearly that you feel as if you're inside the same stuffy hotel room with him, watching him pencil the lyrics down as he goes.

Jim and Sam Whitman sing of loss and longing, but they are not mourning over what they do not have. They realize it's much easier to glance at the past while you're celebrating the future.

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.



by Doug Collette

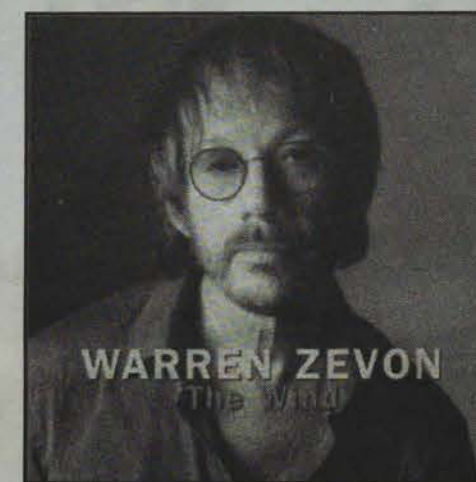
The Wind Warren Zevon (Artemis)

Diagnosed almost a year ago with terminal cancer, Warren Zevon set to work recording *The Wind* last fall, with a huge cast of contributors. People who hear this CD purely out of curiosity for the phenomenon which gave birth to it should be no less stunned than long-time Zevon fans who will find their faith in him fully justified and perhaps even surpassed.

The test of the album's legitimate claim to classic status is that it works, like any truly great album, on multiple levels. While you may read the lyrics to any of these songs as a chapter in Warren's goodbye to the world as we know it, you can also interpret a tune like "Dirty Life & Times" as the closer to a significant chapter in anyone's life, especially because it begins with a piece of pure poetry: "Sometimes I feel like my shadow's casting me." The twang in the electric guitars on that cut carry the tangible edge of humor imbedded in the lyrics, while Bruce Springsteen's cranky rhythm and lead work on "Disorder in the House" telegraphs the wry fatalism in the face of war contained in the lyrics.

Here's where you first notice the genuine sense of pleasure in making music that permeates this album, but it's even more apparent on the version of "Knockin' on Heaven's Door" that follows: Warren brings out the anticipatory angle on the words like no other version you're likely to hear, especially when you hear him intone "...Open up...open up for me..."

Zevon has never written or performed a tune with such unerring sarcasm as "Numb as a Statue" while old pal David Lindley adds absolutely scathing lap steel over the Chuck Berry derived chord changes. *The Wind* is full of such chunky rock 'n' roll songs, but as with any Warren Zevon album, there's also the ever-so-delicate moments: the acoustic guitars and percussion of "She's Too Good for Me" cushion the author's near-whispered vocal on another set of deliberately ambiguous words, and the lush background harmonies (courtesy Eagles Don Henley and Timothy Schmit) suggest the unsentimental emotions at work here are not as transparent as they seem.



The production of this CD, by Jordan Calderon and engineer Noah Scot Snyder (who also worked on the previous album *My Ride's Here*), captures the spontaneity of the musicians at work here. There's an inviting charm never more apparent than on the chain-gang variation "Prison Grove"—especially in light of Zevon's own expression of generosity in the "shine on" refrain. Such camaraderie is also on display during the raucous irony of "The Rest of the Night," where Tom Petty's vocals are as appropriate to the tune as partner Heartbreaker Mike Campbell's pealing guitars. The tongue-in-cheek attitude camouflaged in the noise there is hidden in the partly-Spanish lyrics of "El Amor de mi Vida." But there's no more direct, open statement of need to be found than "Please Stay," where the combination of Warren's own falsetto playing off Emmylou Harris' voice (just prior to the sound of the saxophone by Gil Bernal), is just one more instance of the fundamental strength of *The Wind*: everyone involved in this project, including most especially the leading man himself, did all the right things at just the right time.

The sequencing of the tracks, where the quiet "Keep Me in Your Heart" acts as a benediction immediately following the open defiance of "Rub Me Raw" (with Joe Walsh on a bluesy shuffle the likes of which Warren's never done), allowing Zevon to avoid belaboring the obvious intent of his unspoken message. This resultant drama provides a fitting conclusion to the suspenseful process that produced a landmark work from a most distinctive artist.

Quarter Notes

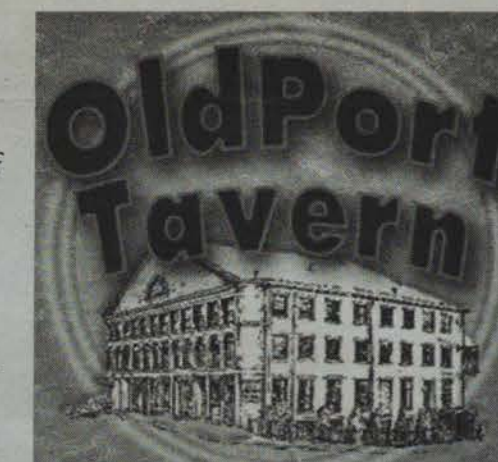
— Doug Collette

Sentimental Hygiene, Transverse City/Warren Zevon (Virgin-EMI): These two remastered and (slightly) expanded versions of middle-period Zevon albums demonstrate the range of his writing and recording prowess. *Sentimental Hygiene*, like most of his best recordings, has a long roster of contributors including Bob Dylan, Neil Young and members of REM (with whom Warren actually recorded a one-off album around this time calling themselves Hindu Love Gods). On this, one of his most personal albums, the author dwarfs his sidemen with his own colorful presence whether he's rocking tongue in cheek, as on the title song, "Detox Mansion" and "Bad Karma," or opening up with poignant vulnerability on "Reconsider Me" and "The Heartache." The delicate emotionalism Zevon has always displayed is also present, and in spades, on the quasi-concept album *Transverse City*, where the human connection delineated in "Nobody's in Love This Year" is all the more striking in the context of the futuristic culture-scape Warren depicts in tunes like "Run

Straight Down" and "They Moved The Moon." Again the musicians who contribute to this sonically impressive project, such as the late Jerry Garcia and Airplane/Hot Tuna bassist Jack Casady, are noteworthy for their musical empathy with the material and Warren himself, not just as a name on the credits. In contrast to its single unreleased tracks, the jaunty acerbic "Splendid Isolation," is worth the price of this CD, but it's not quite so valuable as the complete body of work as originally recorded on both these albums.

Super Session, The Lost Fillmore Tapes/Al Kooper (Legacy): The *Lost Fillmore Tapes* doesn't quite capture the same magic as the original studio sessions (or the previously-released *Live Adventures* double CD), but the feel of easygoing spontaneous musical discovery remains. Almost all the virtues of the studio work are here, with the notable exception of the one-of-a-kind bass-work of Harvey Brooks (how can lines so big move so smoothly?) not to mention his orig-

inal "Harvey's Tune," which captures a palpable late-night ambience). To describe *Super Session* as a blues jam misrepresents it, especially in its newly expanded and remastered form: more accurately, the album constitutes a primer of progressive rock 'n' roll musicianship and production technique, in particular the ghostly rendition of "Season of the Witch," there Stephen Stills' artful use of the wah-wah pedal absolutely makes the mood and it's as far removed from the rootsy half of the album where of Mike Bloomfield confirmed his stature as America's first guitar hero. In his customarily detailed liner notes, Al Kooper claims it was sonic deficiency, rather than pure craft, that gave birth to the exalting horn arrangements adorning cuts such as "Albert's Shuffle," yet the alternate takes without horns included for comparative purposes on this expansive package, become yet another tribute to both the instincts and taste that have earmarked Al Kooper's career.



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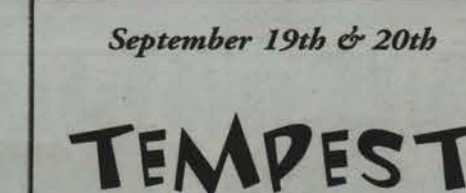
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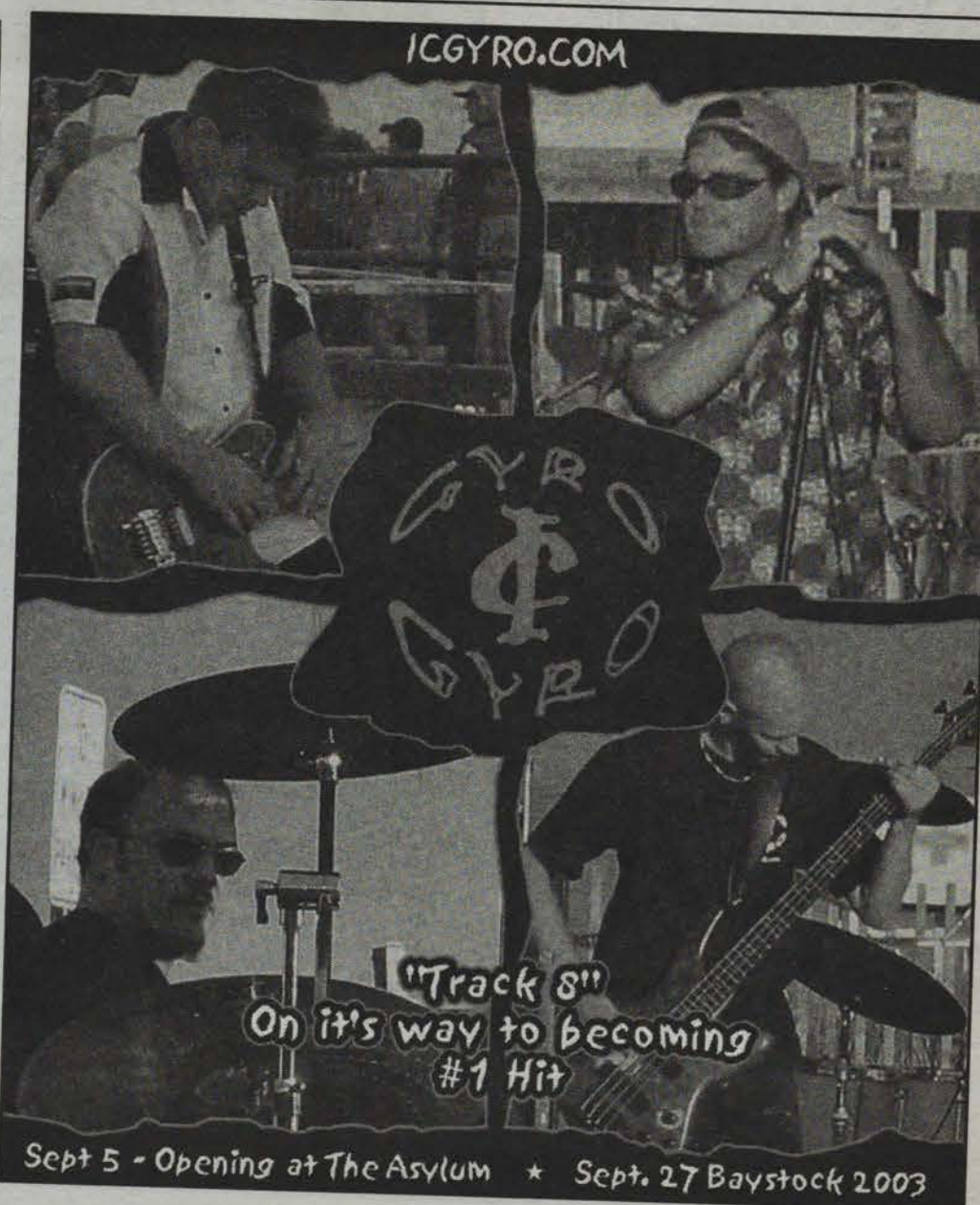
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THE WMHB TOP 30 LIST

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	FOUNTAINS OF WAYNE	Welcome Interstate Managers
2	DANDY WARHOLS	Welcome To The Monkey House
3	FIDEL	Cartoon Life
4	GUSTER	Keep It Together
5	DROPKICK MURPHYS	Blackout
6	MOTION CITY SOUNDTRACK	I Am The Movie
7	SUICIDE MACHINES	A Match And Some Gasoline
8	BLIND ALBERT	* Blues
9	VENDETTA RED	Between The Never And The Now
10	YEAR OF THE RABBIT	Year Of The Rabbit
11	TODD WIDELL	Late Night Saturday
12	DENISON WITMER	Recovered
13	SUPAGROUP	Supagroup
14	SAM ROBERTS	We Were Born In A Flame
15	INDIGENOUS	Indigenous
16	ME FIRST AND THE GIMME GIMMES	Take A Break
17	BILLY TALENT	Billy Talent
18	SLICK SHOES	Far From Nowhere
19	AM RADIO	Radioactive
20	NICOLE MCKENNA	Stay Awake
21	S.T.U.N.	Evolution Of Energy
22	DEAR JOHN LETTERS	Stories Of Our Lives
23	SUPER FURRY ANIMALS	Phantom Power
24	DOWN BY LAW	WindwardTidesAndWaywardSail
25	THE FEW	The Few
26	MOGWAI	Happy Songs For Happy People
27	OX	Dust Bowl Revival
28	KINGS OF LEON	Youth And Young Manhood
29	WAYNE EVERETT	KingsQueens
30	MEST	Mest

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

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National Top 20 Artists	Local Loud Rock/Metal Artists
1 Nevermore	1 Thought Out Thought
2 Arch Enemy	2 Blue Collar Product
3 Freddy vs Jason Soundtrack	3 Jackhammer
4 Coal Chamber	4 The Arcolytes
5 Poison the Well	5 Unscarred
6 Skrape	6 Ochlocracy
7 As I Lay Dying	7 Wrecked
8 Spineshank	8 Laki
9 Kreator	9 Boomslang
10 Sepultura	10 Soul Octain Burner
11 Slavesmachine	11 Cynical
12 Wehrwolfe	12 Sleepwalk
13 Century Media Distro	13 Sed
14 Superjoint Ritual	14 Escape Wheel
15 Fumanchu	15 Push
16 Tomahawk	16 "I"
17 Sick of it All	17 Now Transmission
18 Dave Brockie Experience	18 Grand Unified Theory
19 Extol	19 Endicide
20 Havachate	20 Rockaholic

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

#	ARTIST	Recording
1	TED NASH	Still Evolved
2	JAVON JACKSON	Easy Does It
3	DAPP THEORY	You'll Just Don't Know
4	WILLIAM PARKER VIOLIN TRIO	Scrapbook
5	EDDIE PALMIERI	Ritmo Caliente
6	CARIBBEAN JAZZ PROJECT	Birds Of A Feather
7	CARLA BLEY	Looking For America
8	KENNY BURRELL	Blue Muse
9	FABIO FORTI	Asia Blue
10	ARTIE KAPLAN	I'm Just The Singer In The Band

THE WERU TOP 10 NEW WORLD LIST

#	ARTIST	Recording
1	CULTURE	World Peace
2	SMOOTH AFRICA II: EXPLORING THE SOUL	VARIOUS ARTISTS
3	CIBELLE	Cibelle
4	AMANASKA	Panorama
5	RADIO MUNDIAL	La Raiz
6	THE ROUGH GUIDE TO SOUTH AFRICAN GOSPEL	VARIOUS ARTISTS
7	GUETZAL	Worksongs
8	JUANIA MOLINA	Segundo
9	WAYNE MARSHALL	Marshall Law
10	VUSI MAHLASELA	The Voice

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"It is true that I was born in Iowa, but I can't speak for my twin sister." -Abigail Van Buren

BOONDOGGLES

6 Gig - Sept. 12 - CVY Remote

Opening Act - Defiant



6Gig

Kaining Amy - Sept. 19

Opening Act - TBA



Kaining Amy

Boomslang - Sept. 26

Opening Act - TBA



BOOMSLANG

Paranoid Social Club - Oct. 3

Opening Act - Headstart



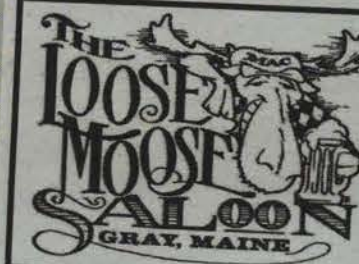
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Tuesday Nights - Karaoke
Wednesday Nights - Hip Hop Ladies Night
Thursday Nights - College Night
Friday Nights - CVY Night - Today's Hottest Bands

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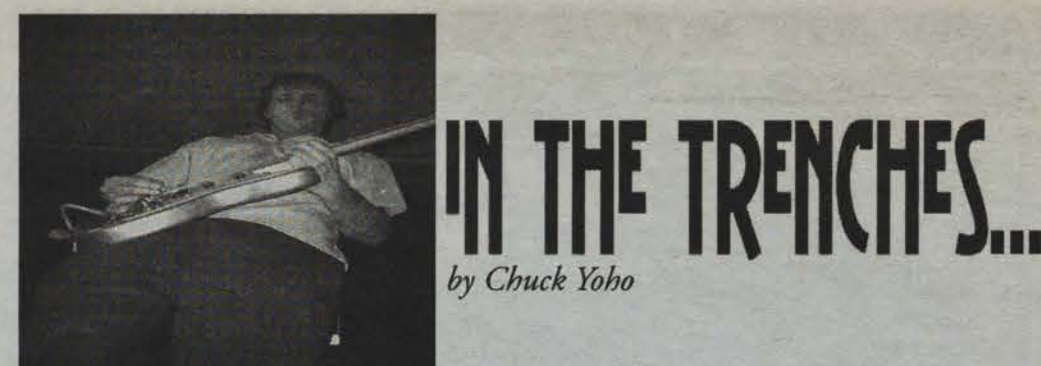
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"Not everything that can be counted counts, and not everything that counts can be counted." —Albert Einstein



IN THE TRENCHES...

by Chuck Yoho

And the Longfellow goes to...

As a Master House Painter Third Degree I am rewarded the freedom of self-employment (which is handy, playing in a band) but am cursed with the fully mundane task of, well...painting houses! This more than routine job also affords me the luxury of thinking about things other than work. It would be great if I could only channel my thoughts into legitimate, creative or useful ideas. How to pay back my student loans, my girl's birthday, a song idea. Instead, I tend to think about more important things. Counting how many times the carpenter says "absolutely" throughout the day or my Swiss Army Paintbrush idea or how black holes are weird. All valuable thoughts, I guess. On one of those ADA moments I imagined: What if Portland had the resources or interest to have a full-blown, red-carpet, tuxedo-wearin', champagne-drinkin' awards show? New York has the Tonys, L.A. has the Oscars, but us—we got the Longfellows.

The show would open with Chief Chitwood singing a Sid and Nancy-ish "My Way" down grandiose stairs with a chorus line of Platinum Plus girls kicking feverishly behind him in true Rockettes fashion. As the number ends with Chitwood on bended knee and his top hat spinning gracefully from the end of his cane, it fades to black. The voice of Tim Sample emits from your TV's speakers: "WMTW-Channel 8, in conjunction with Buckdancer's Choice and Granny Burrito's, brings you... (huge tympani rolls), from the State Theater in Portland, Maine... The first annual Maine Music Awards! (think of horns not unlike Family Feud or the Blues

Brothers intro) "With live performances from Eggbot, The Jerks of Grass, Poverty, Kate Schrock, Mirave, and the Paranoid Social Club. And your host... (more fanfare), Bob Marley!

In true awards show fashion we would exploit our celebrity presenters by forcing them into uncomfortable skits for pure shock value. Sporting a cowboy hat, Mark Persky comes to the podium riding Shannon Moss piggyback to give out the Longfellow for Best Female Country Vocal Performance. Kyle & Efram do a reading from *MacBeth* before handing out the award for Best Soundtrack Album. Jolly John could ride onstage in one of those mini-cars that the guys who wear fez's drive in parades, being chased on foot by Joan Benoit Samuelson. Stephen King would recite Edgar Allen Poe's "The Raven" before introducing a live performance from 6gig. "Quoth the Craven, Nevermore!" Maybe Judd Nelson could reprise his Breakfast Club character and remove his earring and give it to Olympia Snow before bestowing the Lifetime Achievement Award to Joe Brien. That would be something.

Though an awards show of that extravagance is not really our style in Maine, we should, at the very least, get some kegs and celebrate the enormous amount of talent we have in such a small populous. Yeah, we may not have JLo and Ben or Brad and Jennifer, but we do have more great bands putting out more quality music than you can shake a lobster trap at. Pay attention!

For comments, questions, ideas or complaints please e-mail me at chuck@bmovieextras.com

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1973 GIBSON J55 ACOUSTIC for sale - Sweet deep tone in great condition 725.00 firm with OHSC - Also have a Red Peavey Impact II good condition 1 odd knob - a great sounding electric with OHSC 300.00 Brunswick trick10112001@yahoo.com (8/03 - 2x)

1984 KLIPSCH KSM-II 2way 200 watt speakers. Built-in handles, heavy metal front gate protects horn and woofer. \$200. Panasonic RAMSA (WP-9210) power amp. 450 watt. \$50. Steve 207-797-6576 (9/03 - 2x)

1987 GIBSON LES PAUL STANDARD with original hardshell case. In excellent condition. Almost zero fretware. Deep wine red color. Bridge pickup died and has been replaced with a Seymour Duncan JB. Lightweight for a Les Paul. Slim taper neck. Nashville made. Fairly priced at \$1150. Marshall 5212 50 watt 2x12 combo amp. Speakers are Celestion G-70's. Has channel switching, reverb, and that great Marshall grind. Made in mid to late eighties. Very nice condition, no rips or tears. Yours for \$395. Vox King Wah Wah pedal from 1971. This is the tone king. Works great and is in very good condition. The Voodoo Chile vibe for \$175. Call 207-893 0119 or e-mail harryhebo@aol.com for more info. (9/03 - 2x)

AMPEG SVT 50 Pro 15" x 2X10" cabinet. \$400. Ampeg SVT 410-HEN 4X10" cabinet. Maybe 10 hours use. \$450. 2 Eden EC1060X18 speakers 10" 8ohms. Hardly used. \$200 pair. 2 Peavey 8ohm 15" speakers. 1 Peavey 4 ohm 15" speaker. 2 Peavey 8 ohm 10" speakers. All used \$25 each. Tom Martin tjm74@comcast.net 603-978-2178 (9/03 - 2x)

BASS COMBO AMP for sale - Eden Nemesis NC-112P. 200 watts, 1-12" Eden speaker w/TLC-4 horn, compressor w/active LED and on/off switch, enhance control, semi-parametric EQ w/level control; bass, mid, treble controls. Nice, light-weight combo, sound good, like new \$400 call John @ 786-3968 (8/03 - 2x)

DRUMS-6 PC YAMAHA STAGE CUSTOM ADVANTAGE, natural glossy birch fin, with ride, 3 crashes and hi-hat. All great sounding and brand new condition. Also includes top of line throne. All for only \$1550 or b/o. Paul 650-9458 (8/03 - 2x)

LAMINATED UPRIGHT BASS with bag and stand for sale. Only a couple years old. Strings in rough shape. \$600. Call Craig at (207) 499-7123 or email craigbas76@hotmail.com I'm 5-10 minutes from Biddeford and can truck it to your house if you're not far, but come have a look first. (8/03 - 2x)

SUBWOOFERS FOR SALE: Peavey SP118x, 700w program, barely used \$425 pair, \$600 with mint cond Peavey crossover Dover, NH (603)-740-1463 (8/03 - 2x)

MISCELLANEOUS

THE AMEN FAMILY on WCXY 93.9 FM / 94.3 FM CALL & REQUEST (9/03 - 2x)

HAVE YOU BEEN ABDUCTED BY ALIENS? Need to share your story? Looking to write a book about Mainer's in space. Contact a-ron at sizzlegack@mac-mail.com (9/03 - 2x)

MUSICIANS AVAILABLE

BASS PLAYER seeking working cover band. Can sub or join. Pro experience and just a nice girl. Call 207-457-9245 email Skylargreyhound@aol.com (8/03 - 2x)

COME ON OUT TO THE RESERVATION! (Land of lakes and rolling countryside.) Attractive and experienced singer would like to audition for role in a blues band. I write many blues songs but also have a home, large lot and potential for home studio. Have own van, PA system and would consider a move to Portland but have pers. Although blues is my specialty, I'm able to sing most anything else. Call Shenona at 207-445-3463. (Yes! We have voicemail, finally.) (8/03 - 2x)

COUNTRY MUSIC ARTISTS....do you need a front man? Call Izzy 642-7986 (home) or 310-1240 (cell). (9/03 - 2x)

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FEMALE VOCALIST looking to join band. I have the drive, I have the dedication, I have the writing ability if ya wanna do originals. I can learn a cover song in a matter of minutes. I have MANY influences both female and male. I can belt out a Disturbed tune or an Etheridge tune. Live in Rockland Area but will travel to Portland area if needed. Call Ginny at 207-845-2198 or email to Octobersdiva@aol.com (8/03 - 2x)

FEMALE VOCALIST seeking to be in an R&B/blues band in southern Maine. Call 807-2718, evenings. (9/03 - 2x)

GUITARIST available for sub-work, recording, etc. I play lead, slide, rhythm, bass. Enjoy electric or acoustic. Also do originals & am openminded to collaborating. Like hard rock, classic rock, blues, etc. Check out my website at: www.bsonic.com/garyachon Email me at: garyv777@hotmail.com (8/03 - 2x)

KEYBOARDIST looking for a busy southern Maine band, blues/rock preferred but all styles considered. 967-9995 or email jay101@ghi.net (9/03 - 2x)

PRO DRUMMER, 28, with 20 years experience, available for "ORIGINAL", already established rock band in the Portland area. My influences are MatchBox20, Train, Sting, NEW BonJovi, Journey, The Police, Creed, VanHalen, Rush; ect. I will even consider doing Country but it MUST be MODERN country. Like Lone Star or Rascal Flatts. NO hillbilly stuff! I have plenty of experience in the studio and on stage. All I want to do in life is play drums for a living. So if you are looking for a serious drummer and you want your band to go somewhere in the music biz, give me a call ASAF (207) 892-0385 (8/03 - 2x)

A2Z

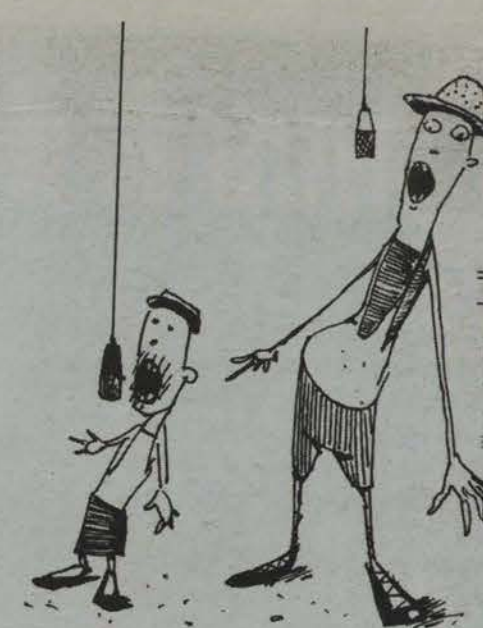


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Sept 13 HootenAnnies, Sanford
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Sept 18-19 Jonathan Michael's, Limerick
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face September 2003 • pg thirtyfive "After one look at this planet any visitor from outer space would say 'I want to see the manager.'" —William S. Burroughs

James P. Noname

RADIO DOCUMENTARY ON FLOWERS FOR VIOLENT CRIMINALS

In order to make a little extra green (me likes the bling bling), I sometimes do transcription work on the side of my regular job as a rodeo clown make-up artist. The following is a particularly interesting documentary I recently stumbled across:

Announcer: Normally, the sights and sounds within a prison are pretty drab. Cold, hard, concrete walls, sterile cafeterias that serve bland food, and vibrant orange prison suits. Prison is a place, at first glance, seemingly devoid of artistic and emotional expression. But of late, some people are striving to change that. A group called FVC (*note: pronounced, fivc*), Flowers for Violent Criminals, has taken it upon themselves to simultaneously provide an outlet for the years of pent up creative juices/rage in these inmates as well as brighten their surroundings.

Jeff: My name is Jeff, I'm the chairperson and chief interior decorator for FVC. I was visiting my stepfather one day when it hit me how horrible the conditions were in his prison. And it hit me, why don't I do something about it? I think it hit me when I first walked into the prison, I immediately thought to myself, "Oh my god, I can do so much with this place." Ultimately, it hit me that we had to Feng-Shuai it. Get the energy to flow better. We, here at FVC are willing to bet that these "violent criminals" will be a lot less angry at the world once they get a splash of color in their lives. It quickly hit us that their Chi, or soul/life-force, will be more conducive to rehabilitation with a few minor habitat changes.

Announcer: A few changes indeed. From doilies in the cafeteria, to toilet paper hats in the prisoners' cells, the surroundings in the prison truly have become cozier.

Inmate 1: I think these guys are pansies. I want to beat the hell out of them with a rusty shovel.

Announcer: While the inmate response has been lukewarm at best, some have opened up to the new surroundings.

Inmate 2: I once shot a man twice in the head for eating some of my cereal—I didn't even like the cereal.

Announcer: And as if the prison decorating wasn't enough, FVC also provides arts and crafts classes for the inmates. What the members of FVC have found out is that there's a bottomless well of inspiration waiting to be tapped in these simple, humble men.

Mike: My name is Mike, I head up the arts and crafts committee for FVC. When I got involved with FVC it was because I realized that these prisoners are brimming with raw emotion. They've really lived, and possess a fervor for the arts as I've never seen before.

Inmate 3: I'm planning on raping that Mike guy.

Mike: I was particularly pleased with the inmates' positive response to the crochet class I've been conducting. No one was really into it at first, but they really seem to have warmed

up to it. One inmate recently crocheted a beautiful red, white, and blue scarf. It was an incredibly touching and patriotic moment. It was the first time I really felt I was getting through to them.

Inmate 4: I'm planning on using that scarf to hang myself. As for the red, white, and blue, I was being ironic.

Announcer: Perhaps the most exciting of all FVC undertakings is the theatre troop formed entirely of inmates and directed by FVC member, Avatar. With tickets available to the public, it offers outsiders a direct window into the world of these caged artists.

Avatar: These guys' mastery of the classics is impressive and obvious enough, but what's really taken me aback is their ability to write plays of their own. ...So moving...so real.



(Inmate Play)
"Don't make me cut you, ho!
Yo, you a crazy sonumbitch.
Yo mama!
Whatchu say, you mutha<expletive bleeped>!
Whatchu think I said, bitch?
Don't make me cut you, you <expletive bleeped>!
I'll say what I wanna say, ho.
Oh no you won't.
Yes I will.
No you won't.
Yes I will..."

(Fade beneath Avatar speaking.)

Avatar: This play in particular culminates in a terrifically emotive death scene, vividly portrayed by one of our star inmate actors, Blood.

"Goddam it! You cut me, bitch! I'm dead now. The end."

Announcer: And so next time you're mugged, raped, or even murdered, find out who did it, and send him home, to prison. Where the food may not be good, the sex is even worse, but the fiery stars of creative genius burn like a venereal disease, harkening your criminal to a life a little more colorful, a little more wondrous, and a lot more cultured.

Inmate 5: I want to eat your insides with a hatchet.

James P. Noname can be reached by email at JamesPNoname@yahoo.com.

MUSICIANS WANTED

40-ISH GUITARIST LOOKING FOR LIKE-MIND-ED BASS PLAYER/DRUMMER/KEYBOARD PLAYER for jamming etc. Influences include Phish, the Dead, Sonic Youth, Pearl Jam, Television. Have original songs but happy to play the right covers; looking for folks who wanna improvise and play out, or just hang out and jam. I can sing but not interested in being a frontman, just a guitarist. (No ego issues!) Email me at mitchgo@earthlink.net (8/03 - 2x)

BASSIST WANTED Portland area working cover band A2Z seeks reliable, dependable bass player. This is a great opportunity for someone who wants to have fun!!! We are three guys that just like to 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)

BLUES GUITAR PLAYER LOOKING FOR WORKING BAND or musicians to start a band - or just jam. Leave message 247-3057 Gerard. (9/03 - 2x)

COMPOSER/MULTI-INSTRUMENTALIST SEEKS ECLECTICLY MINDED LYRICIST/VOCALIST AND OTHERS for an all original, global rock/fusion project on the lines of: Allman, Beta, Beck, Derringer, Tripp, 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 NEEDED to play gigs in Southern Maine. 70's rock Van Morrison to Skynyrd, some top 40's. Bass, rhythm, lead and vocals we have, our drummer too busy to play out. We have 20 years experience and a place to practice. Willing to relocate. Please call Tim at 799-9476 or Dan at 253-5535. (9/03 - 2x)

ELECTRIC BASS seeks working full-time ensemble. 2-3 nights at least of paying work with intent to be doing 4 or 5. Prefer a players band with a variety of influences and an R&B and rock base. I am able to tour and record. Tom Martin www.electrictbass.net 603-978-2178 (9/03 - 2x)

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You can also put an ad up on our web site, anytime!
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SEEKING ACOUSTIC/ELECTRIC BASS for recording, touring, etc. with original band based in downeast Maine. Eclectic material- must be able to groove, make the sheeple dance, and send your love vibe out through the music. Other talents such as vocal harmonizing, creating, diesel (bio diesel, that is) mechanics welcomed. Housing available on lovely MDI for the right person who wants to join in this ongoing adventure. Call: (207)- 244-5298 (9/03 - 2x)

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The Wisdom Weasel

ANECDOTES TO STEAL AND USE

Those Blue Remembered (Pleasurewood) Hills

by Dan Bookham

Most of this summer has been spent mired in a gigantic wall of fog. While redolent of a past rich with sea going farmers and mighty dorymen, such weather hardly makes for a dream summer. At the Rockland Lobster Festival for example, I spent an evening with FACE's "Elderly Funksters" correspondent peering through the mist at what we hoped were the Neville Brothers. For all I knew, it could have been the Rockland Council up there wailing their way through "Voodoo." Indeed, the one time the fog lifted from Rockland the only person I saw was FACE's proprietor, who promptly chased the sunshine away by demanding overdue copy. It has been that kind of season.

It was on one of these fog-bound days that I sprawled in a clammy heap on the futon watching the telly when a commercial for "Funtown/Splashtown USA" came on. As I ruminated on Maine's premier theme park my thoughts turned to the amusement joints I was dragged to as a youth. So sure enough, with the dogged determination of an Alzheimer's patient demanding to be allowed to vacuum the lawn, here follows another article about my bizarre attempts at recreation.

The American style theme park concept arrived in Europe in the 1970s. Buoyed by the success of Disneyland, European entrepreneurs decided to try and replicate the US formula for vacation fun. Unfortunately, the plans became garbled crossing the Atlantic. European parks, while externally resembling their American cousins, had the air of having been designed by Walt Disney after he was cryogenically frozen.

The theme park where I spent my youth was found on the cliffs outside the English resort of Yarmouth. It went by the vaguely rude name of Pleasurewood Hills.

Pleasurewood Hills had a smiling grizzly bear mascot. He would bounce around in commercials wordlessly extolling the joy to be had at his park. I attended the park on an almost annual basis for years, but when I sat down to write this I could not remember the name of this creature. I thought it might be "Pleasures The Bear" but that sounded far too disgusting. I called a middle school friend back home in England, waking him up in the middle of the night. He swore at me a lot, but I am glad to report that the mascot's name was "Woody the Bear." Between us, we could not decide if its name was a verb or a noun, and I am still not convinced that

"Woody the Bear" is less disgusting than "Pleasures the Bear." But I digress.

Anyway, as you can imagine, after repeated viewings of Woody gamboling among the go-karts I was desperate to visit. My chance came when I was 12. That year my school broke from the tradition of dragging its pupils around iron-age earth mounds in order to take us to this new and wonderful theme park.

Never having been to an American theme park I had no idea what to expect, but as soon as I crossed the threshold of Pleasurewood Hills I felt that something was intrinsically wrong. Slack jawed English rednecks manned the rides wearing nylon uniforms and surly expressions. One of the rides involved pedaling a BMX over a SEAL training course. The "Animal Kingdom" consisted of a talking parrot whose vocabulary would have made Bobby Knight blush. The Coastguard was boarding the "Pirate Ship" ride. "Woody" stank of gin and KY jelly, and was busy going through the trashcans for returnables.

Despite my misgivings, I headed over to the food concessions. Free from mother, I ate cotton candy, fish and chips, and a peculiar English confection called a Feast Bar. I washed it all down with two blue raspberry slush puppies.

Suitably refreshed, I felt galvanized enough to chance a ride. Ahead of me loomed a giant ellipsis named "The Gravitron." Sounded good to me.

One terrifying and vomit-drenched ride later, I staggered away clutching my voided stomach and feeling horribly betrayed. Woody had promised fun, not a 360-degree high speed emetic. If I could ever pry him away from loitering outside the men's room, I would give him a piece of my mind.

As the equilibrium returned to my gut, I decided that my "Gravitron" experience had been an unfortunate one-off and I would tackle more rides. Emboldened, I strode towards "Dodg City," Pleasurewood Hill's version of a wild-west town (the 'e' had been stolen.)

I panned for mud (they were out of gold), shot a light-rifle to make an outhouse door swing open, and had my photo taken dressed as Stonewall Jackson but my protesting intestines balked at the log flume, especially as the water flow seemed to originate at the sewage plant outside the gates.

To this day, I still do not know why the ride I eventually chose appealed so strongly to me. I am not even certain it was an officially sanctioned Pleasurewood Hills attraction as opposed to a couple of carnies acting on

their own initiative. Still, "The Drop Off The Wall Of Death" ranks up there with the best theme park or carnival experiences of my life.

Picture if you will, a sheer fiberglass wall about 25 feet tall. There was a ladder to the top. When one achieved the summit, looking down one observed a pit filled with foam balls, possibly stolen from the Ball Crawl some 50 yards distant. Standing at the top, two carnies would grab one under the armpits, dangle you over the edge, and then drop you. At this point, you would plummet inelegantly down to fall into the balls. Rinse, and repeat.

"...falling off a wall at the behest of two in-bred goons was by far the most exhilarating thing I have ever done in my life."

Perhaps these were more innocent times, but compared with the rickety rollercoaster, the lame bumper cars, and the far-too-educational baboon necropsy exhibit, falling off a wall at the behest of two in-bred goons was by far the most exhilarating thing I have ever done in my life.

Looking back, I am surprised that I was not more scarred by my Pleasurewood Hills experience. I have only been able to touch on a small corner of that day here, not having room to write about the antifreeze drinking goats and the Planet of the Apes train ride with real monkeys who constituted the "zoo." Still, ask any formerly adolescent boy and he will tell you that the day he experienced the ball drop was the best day of his life.

The preceding 1000 words leading up to a 10 word testicle gag were written by Dan Bookham, a freelance writer and retired broadcaster living in Camden's three street wide blue collar district. Please join him in lobbying Governor Bald Archie to declare his part of town a State Monument before a certain credit card company buys all of the midcoast.

"Red meat is NOT bad for you. Now blue-green meat, THAT'S bad for you!" -Tommy Smothers

Arnold v. Arnold: CALIFORNIA SCREAMING

by Pete Tyler

"All the leaves are brown, and the sky is gray." If you see a church you better get yer ass in and pray, because someone let the dogs out, and they're all chewing on Gray Davis' crotch. The big ones are furiously humping his leg. I'm embarrassed for the poor bastard, because he doesn't have the heart to kick the mangy bastards. Hell, he ought to just unleash the Inglewood Police department on the sons' a bitches. Those bastards get angry at giving out speeding tickets. Imagine the fury they'll unleash at sleazy political criminals humping the Governor's leg.

I wonder if Bill Clinton is filing for California residency as we speak. That's his kind of freak show. He made a career out of humping peoples' legs. He was so good at it; we even voted him in twice. He could get Marion Barry as his lieutenant governor. Then together they could fence off the whole damn state and run it like a whorehouse. Maybe that'll teach Californians to get the hell out of the sun, and stop acting like a bunch of stroke-crippled hippies.

Maybe it's too late. It's time to start taking odds on who will become the biggest cartoon version of themselves. My money's on Arnold Schwarzenegger and Gary "Arnold Drummond" Coleman. Debate? They don't need no stinking debate. What California needs, is a full-blown Don King-fueled Pay Per View event. One of those steel cage wrestling matches at the Staples Center. Best two out of three becomes Governor. After a minute of them stalking each other in the ring, out of a hatch in the floor, the 150 or so "other" candidates come running out armed with folding chairs and start beating the hell out of each other.

Even Nickelodeon gets in the hard news business with "Breakin' Newz" starring Spongebob Squarepants as lead anchor.

They could stuff the unconscious back through the hole in the ring, until the crowd becomes so filled with bloodlust, that they start burning the chairs and rioting in the street. Shaquille O'Neill and Jack Nicholson will be seen sobbing in the front row at the humanity of it all. Gray Davis, busy humping the State House furniture in Sacramento, will give the order to open fire on the lot of them, and causing a run on body bags across the country. Gas prices soon rise sky high.

George W. Bush having a snowball's chance in hell of winning California in the Presidential election has the National Guard build a huge fence of his own around the state. He then gives the state back to Mexico and his pal Vincente Fox, Mexico's own Republican dimwit. Then not realizing that Dick Cheney's undisclosed location is actually Fresno, Bush states during his never-ending summer vacation that California has weapons of mass destruction. Which he promptly invades.

Meanwhile Arnold Schwarzenegger, sensing that the time is right, declares himself Chancellor of California. He dusts off his father's old Nazi SS uniform and goosesteps up and down Wiltshire Boulevard punting poodles. He then promptly invades Oregon, but seeing that no one cares, he gives it back.

Gary Coleman not wanting to be caught watching *Different Strokes* reruns takes over San Francisco. Although he's visibly uncomfortable with the amount of male homosexual crotches he's at eye level with, he begins to outfit a sizeable army. Using all the money he's made selling "Gary for Governor" thongs on his website: GARYforGOVERNOR.ORG, he's able to amass a fleet of Mazda Miata fighting convertibles.

With so much happening in California, 116 new all-news channels start broadcasting round the clock news coverage. Even Nickelodeon gets in the hard news business with "Breakin' Newz" starring Spongebob Squarepants as lead anchor. Fox gets in on the Sunday morning lineup with "Beat the Mess!" featuring Bobby Brown and Whitney Houston moderating a cocaine-fueled nightmare.

Meanwhile in San Diego, Gray Davis, Bill Clinton, James Carville and George Stephenopolous are furiously working on Gray Davis' comeback. They start hitting the news channels talking about the "right wing Republican conspiracy" to overturn legal election results. They are saying it started with the 2000 Presidential election, and now no elected official is safe from a legal coup. Even Independent ex-Minnesota Governor Jesse "the Body" Ventura is quoted as saying that no legally elected official anywhere will be safe from a recall. Not even President Bush.

So now all bets are off. Gray Davis will

lose the Governorship. California will elect the son of a Nazi SS officer into the State House. Bill Clinton and the Democrats will continue to have Gray Davis attack the Republicans for their continuing thievery of elections. He has nothing to lose, and they need someone to attack the GOP without alienating their candidates for President.


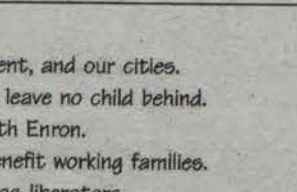
But, that will also give Davis a lot more press and national name recognition. People might see someone that has the balls to tell the truth, and with enough underdog sympathy, Davis could come out of this with a shot at the nomination. As someone once said, "People usually get the Government they deserve."

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

PLANT LIFE

by Sarne

"President Pinochio" © L&L 2003

 <p>The British government has learned that Saddam Hussein recently sought significant quantities of uranium from Africa.</p>	<p>I'm compassionate. I care about the environment, and our cities. I'll support education, and leave no child behind. I never had much to do with Enron. My tax cuts mostly will benefit working families. The Iraqis will welcome us as liberators.</p>	 <p>I can't believe it. He never lied to us before.</p>
<p>Hold on. I think that last thing was a lie.</p>		

face & Old Port Tavern

Jason Browne from Portland amused us with his answer: "Who's missing? So the picture is John 'n Keith, I do believe. It would appear from your picture that they are looking down upon us... I do believe you're looking for the answer The Who for the August 2K3 Face of the Month." Thanks Jason!



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.




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face September 2003 • pg thirty-nine

"An ignorant person is one who doesn't know what you have just found out." —Will Rogers

BILL CHINNOCK



Cindy Bullens



EMPTYHEAD

Corona Brothers

anni clark

devonsquare

King Memphis

This one's for the kids!

Southern Maine's 1st annual all day, all night, all ages music festival for charity.

All proceeds benefit the United Way of Greater Portland local children's charities.

September 27th
at Wainwright Farms
(off Highland Avenue)
in South Portland

Come together
for a fantastic day
of music, food,
and entertainment.

Tickets are just \$15
in advance and
\$18 at the door.

Parking available at
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visit
www.baystockmusicfest.org
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Special appearances by:
Comedian Christine O'Leary
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Tickets are available through PortTix in person or by mail at 20 Myrtle Street, Portland, ME 04101.
For more information or to charge by phone, call PortTix at 842-0800.
To purchase tickets online, visit PortTix at www.porttix.com.

Tickets also available at all Bull Moose Music locations, the CD Authority, Town and Country Credit Union, and Wright Express

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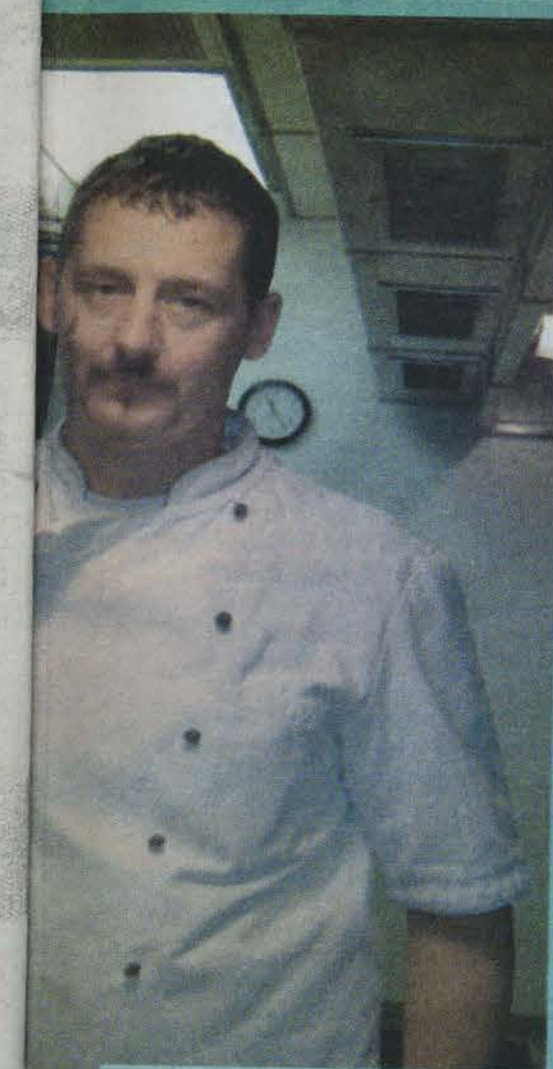
Chefs of Portland

PHOTOGRAPHY Charlotte Smith • CAPTIONS Leigh-ann Smith

Hugo's

• 88 Middle Street Portland •

Chef & Owner Rob Evans would describe his restaurant as "innovative American Cuisine." He tries to use as many local Maine ingredients as possible in his dishes.



Fresh Maine Mushrooms at Hugo's.



Perfetto

• 28 Exchange Street Portland •

Camilla Mann is the head chef. Perfetto is described as "local and seasonal with Italian influences." Perfetto also is one of the few restaurants with both female head chef and sous-chef.

Pan seared Ahi Tuna, with pepperonata, olives, celery, roasted garlic & fingerlings.



Four cheese Ravioli with spinach, sausage in tomato basil butter.

Farm Table to Family Table Recipes

Tossed Salad with Orange Vinaigrette

6 cups mixed salad greens
1 cup sliced strawberries and one 11-oz. can mandarin sections, drained
1/2 of small red onion, sliced
1/4 cup vegetable oil
1/2 teaspoon finely shredded orange peel
3 tablespoons orange juice
2 tablespoons white vinegar OR cider vinegar
1 teaspoon sugar

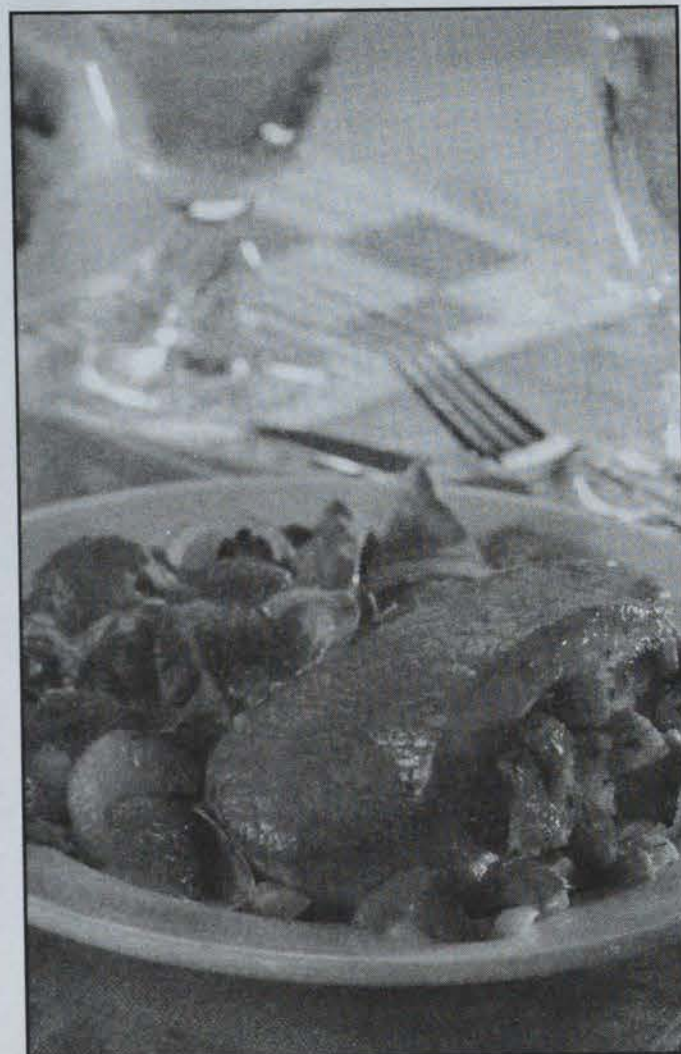
Toss salad greens, strawberries, orange sections, and red onion in a large salad bowl. For dressing, combine vegetable oil, orange peel, vinegar, and sugar in screw-top jar. Cover and shake well. Pour over salad greens mixture, tossing to coat.

Serves 4 to 6.

Nutrition Information Per Serving

Calories: 189
Fat: 14g
Saturated Fat: 1g
Cholesterol: 0mg
Sodium: 28mg
Carbohydrates: 15g
Protein: 2mg
Fiber: 3g

Almond Stuffed Pork Chops



Pork Scaloppine with Mushroom Cream Sauce

4 boneless pork chops, 3/4-inch thick, butterflied
2 tablespoons flour
1/8 teaspoon salt
Dash ground black pepper
1 egg
2 tablespoons water
1/2 cup fine dry bread crumbs
3 tablespoons butter
1 1/2 cups fresh sliced mushrooms
1 green onion, chopped
3/4 cup chicken broth
1 tablespoon flour
1/2 cup heavy cream
1/8 teaspoon ground black pepper
1/8 teaspoon ground nutmeg
Few dashes ground red pepper (cayenne)

Use a meat mallet to pound each butterfly chop to 1/4-inch thickness. Combine 2 tablespoons flour, salt, and black pepper in shallow dish. Use fork to beat together egg and water in another shallow dish. Place bread crumbs in a third shallow dish. Dip pork chop in flour mixture, turning to coat. Lay coated pork chop on waxed paper. Repeat with remaining pork chops.

For mushroom cream sauce, melt 1 tablespoon of the butter in medium saucepan over medium heat. Cook mushrooms and green onion in hot butter until tender. Stir together chicken broth and the 1 tablespoon flour in small bowl; stir into mushroom mixture in saucepan. Cook and stir until thickened and bubbly. Cook 1 minute more. Stir in heavy cream, 1/8 teaspoon black pepper, nutmeg, and ground red pepper. Heat through. Remove from heat; cover to keep warm.

Melt another 1 tablespoon of butter in large skillet over medium heat. Cook 2 coated pork chops in hot butter for 3-4 minutes or until brown and tender, turning once. Remove to serving platter. Cover to keep warm. Add remaining 1 tablespoon butter to skillet. Cook remaining pork chops in hot butter for 3-4 minutes or until brown and tender, turning once. To serve, spoon mushroom-cream sauce over pork chops.



Pork Scaloppine with Mushroom Cream Sauce served here with Herb-Seasoned Vegetable Medley

Serves 4.

Nutrition Information Per Serving

Calories: 521
Fat: 36 g
Saturated Fat: 18g
Cholesterol: 195mg
Sodium: 560mg
Carbohydrates: 17g
Protein: 31mg
Fiber: 1 g

Almond-Stuffed Pork Chops

4 boneless pork loin chops, 1 1/4-inch thick
1 tablespoon butter
1/4 cup chopped almonds
1/4 cup chopped celery
1/4 cup chopped onion
2 tablespoons water
1 teaspoon chicken bouillon granules
1/2 teaspoon dried parsley flakes
1/8 to 1/4 teaspoon almond flavor
2 slices firm white bread, cut into 1/2-inch cubes
1 tablespoon browning and seasoning sauce (optional)
1 tablespoon water (optional)

For stuffing, melt butter in medium saucepan over medium heat. Cook almonds, celery, and onion in hot butter until vegetables are tender. Stir in 2 tablespoons water, bouillon granules, parsley flakes, and almond flavor. Add bread cubes; toss to moisten bread cubes. Cut opening in each chop from the outer side; widen opening into pocket, being careful not to cut through the other side of the pork chop. Fill pockets in chops with equal amounts of stuffing. Secure with toothpicks.

Heat oven to 375 degrees F. Place stuffed chops on roasting rack in shallow roasting pan. Bake, uncovered, until internal temperature is 160 degrees F. (check temperature in thickest part of meat), 35-45 minutes. Combine browning and seasoning sauce and 1 tablespoon water in small bowl, if desired; brush over chops. Bake 2 minutes more. Remove toothpicks from chops.

Serves 4.

Nutrition Information Per Serving

Calories: 433
Fat: 26g
Saturated Fat: 9g
Cholesterol: 117mg
Sodium: 284mg
Carbohydrates: 10g
Protein: 39mg
Fiber: 1g

Herb-Seasoned Vegetable Medley

1 pound fresh asparagus OR one 10-oz. package frozen cut asparagus
1/2 cup thinly sliced carrot
1/2 cup red bell pepper, coarsely chopped
1 green onion, sliced
2 tablespoons butter, melted
1 to 2 tablespoons Dijon-style mustard
1/2 teaspoon dried thyme OR basil, crushed

If using fresh asparagus, snap off woody bases; discard bases. Cut spears into bite size pieces. Cook fresh asparagus, carrot, bell pepper, and green onion in saucepan in small amount of boiling water about 5 minutes or just until tender. (If using frozen asparagus, cook vegetables according to asparagus package directions.) Meanwhile combine butter, mustard, and thyme or basil in small bowl. Drain vegetables; toss with butter mixture.

Serves 4.

Nutrition Information Per Serving

Calories: 79
Fat: 6g
Saturated Fat: 4g
Cholesterol: 15mg
Sodium: 103mg
Carbohydrates: 6g
Protein: 2 g
Fiber: 2g

B&M Baked Beans

by Abbie Ostrem

Since 1867, the B&M Baked Bean Company has hugged the shore of Casco Bay. George Burnham and his family owned and operated the cannery for nearly 50 years. In 1910 George Morrill Sr. bought out the Burnham interest and moved the factory from Franklin St. to its present location on Casco Bay, One Bean Pot Circle. B&M products have been recognized both nationally and internationally with numerous awards and medals. Baking the beans in pots and brick ovens is one of the secrets of the New England baked bean. At B&M this cooking process for the baked beans and brown bread is still the same today. The ingredients in their products are still the same today.

In my family it is also the same. We are working on the fifth generation of "B&M Baked Beans" that started with my great-grandmother here in Portland. Brown bread, B&M beans and hotdogs served on Saturdays. My mom also brought us up on grilled bean sandwiches, which is like a grilled cheese but with baked beans instead of cheese. Somehow, it doesn't taste the same unless B&M beans are used for this particular grilled sandwich. It's such a favorite in my family because it is such a part of our collective memories of being kids and growing up together. Even today, when I make one for myself, the memories just seem to come with the sandwich.

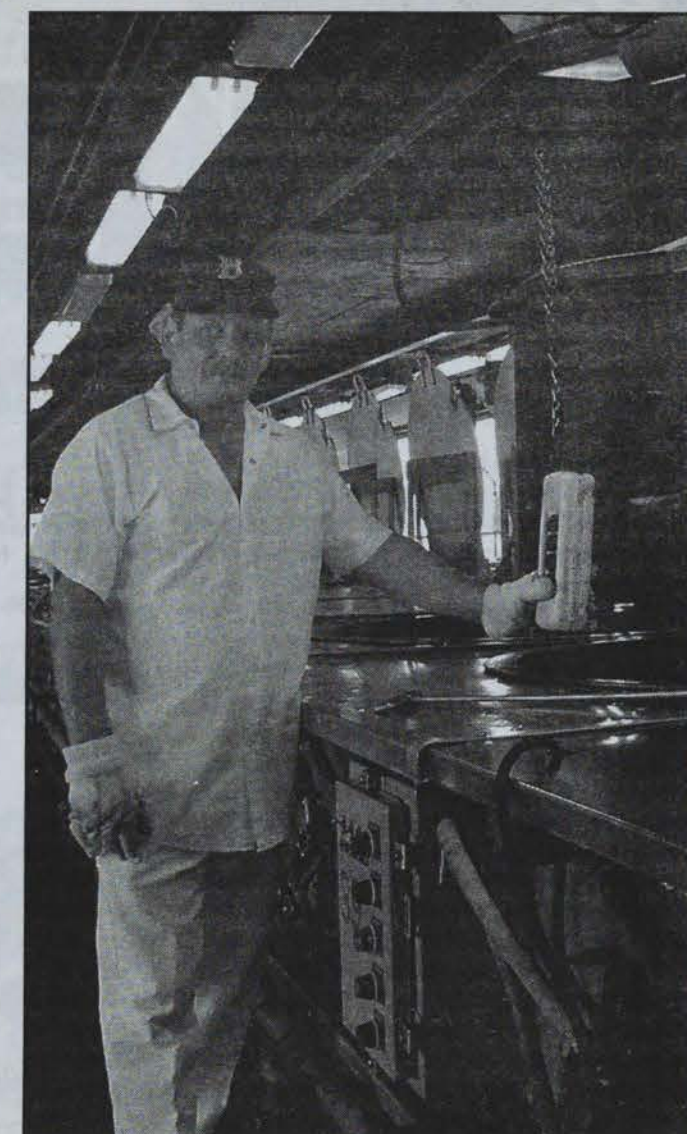
When I first walked into the B&M plant to make an appointment for an interview, the warm smell was the first thing that hit me. I closed my eyes and was right back in my mom's kitchen with my family on a Saturday afternoon. So when I finally sat down with Donald Gower for the interview, the first few comments he made about this company did not surprise me at all.

Don has worked at the B&M Baked Bean Company for 31 years. He started out in 1971 as a sifter for making brown bread. He is currently the plant manager. With around 155 other people working with him, you would think it's just another average company. According to Don it's far from just another company. "This place is big enough to be a challenge,

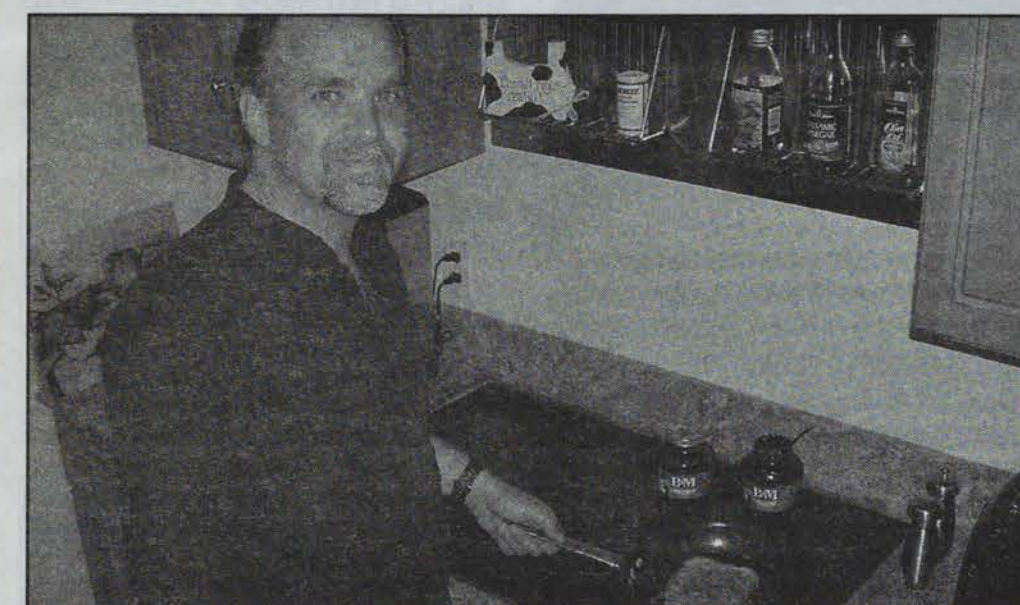
but small enough to know everyone. It's more like a family here," Don says. Don also told me the average stay for a worker here is about 17 years. He told me this great story about one time when a worker lost her diamond in a can of baked beans. Not the ring just the diamond. They all stopped to find the diamond by sifting through 7,500 pounds of baked beans. They may have lost the beans that were going to be packaged and sold to the consumers, but they found the diamond for her.

Being guided by Don through the factory, you can actually understand this strong influence. Everyone we encountered had a unique job to fulfill that seemed to be just as important as the next person's job. They were all cordial and inviting and knew Don closely. I mentioned to Don how the brown bread they make is my favorite, and I asked him how they make it. He informed me the recipe is a secret. However, he explains the way they cook the brown bread is a thick cake-type batter poured and baked right in the can, then sealed for freshness. The majority of the beans used come from Michigan and the Canadian Provinces. B&M have a variety of canned beans, including bacon and onion, maple, vegetarian, and country style, which is thicker and a little sweeter. I asked Don about the rumor they still have workers instead of machinery drop the piece of pork in the cans of beans. Don answered by introducing the two women that actually have this job. Getting to watch them for awhile was impressive. Don told me they have not yet found a proper machine to do this job at 100 percent. Knowing this, and seeing the women in action, makes me secretly hope that type of machine stays elusive for awhile. It's kind of nice knowing when I open a can and see the famous piece of pork, it was personally put in there for me.

Back in Don's office to wrap things up, as I was saying my thank-you and good-byes I asked him why he feels this company has maintained its healthy foundation so well through the years. "It's the product, the history and the people here. There is a real allegiance to this place. The process is unique and the people here make it work," Don replies.



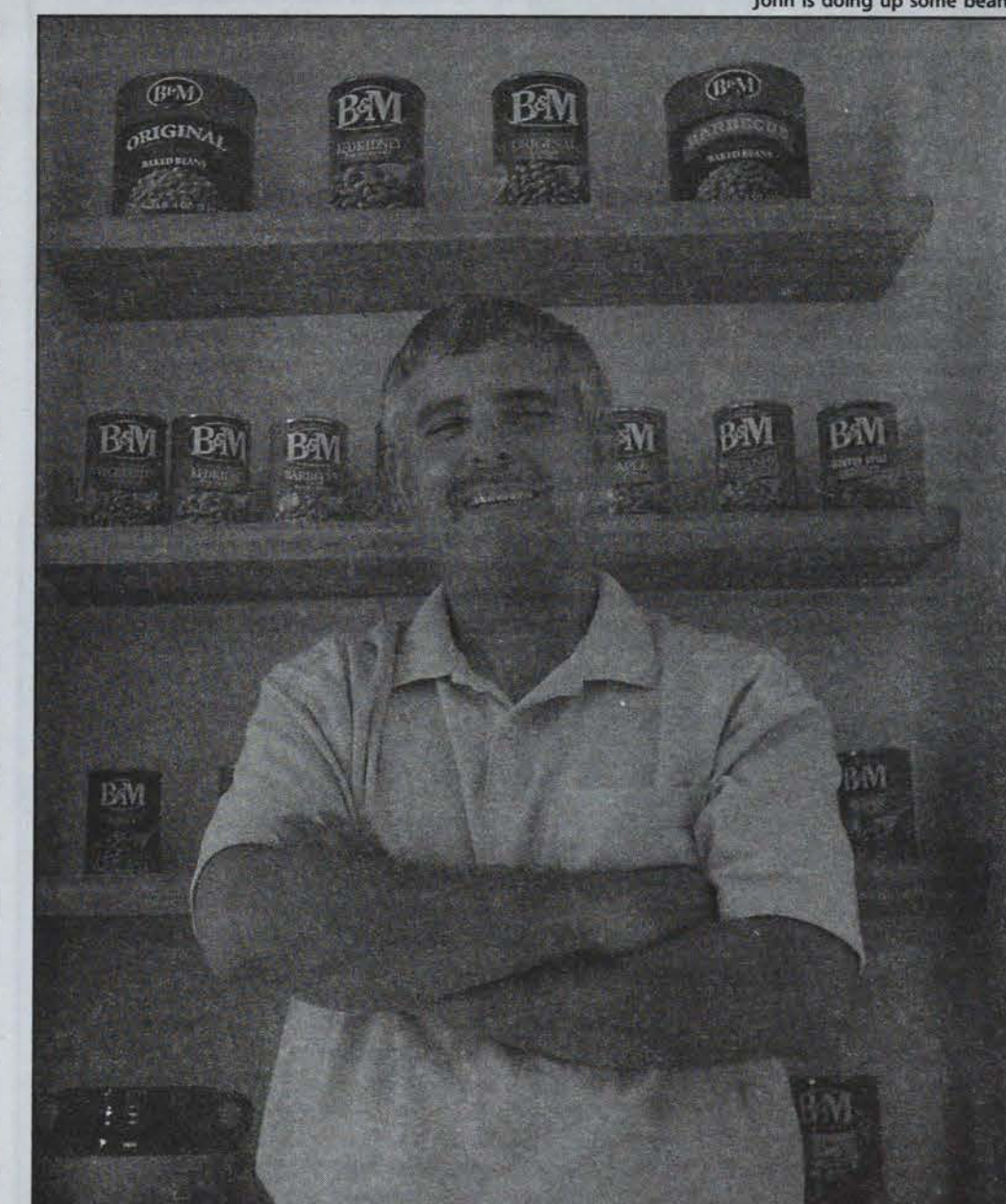
John is doing up some beans.



Chris Lowe cooks up some B&M Baked Bean sandwiches.



The beans. They're what it's all about.



Plant Manager Don Gower stands proudly before his beans.

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stage door


THEATER/COMEDY

"**Nightingale**" the story of a Chinese Emperor who has lost perspective on the important things in life, will be performed by The Children's Theatre of Maine September 5-7, Friday 7pm, Saturday and Sunday, 2pm, 317 Marginal Way, Portland. 828-0617.
"The Nerd" by Larry Shue, presented by The Oxford Hills Music & Performing Arts Association, September 4-14, Thursdays-Saturdays, 8pm and Sundays 2pm, Paris Hill Academy Building, So. Paris. 743-7197.

AUDITIONS

The Children's Theatre of Maine will hold Fall auditions open to children and adults alike for *Romeo and Juliet*, *A Thousand Cranes*, *Alice in Wonderland*, and *Honk!*, September 8 and 9, 4-8pm. Auditions will also be held for Year-Long Educational Programs, September 15 and 16, 6-8pm, for ages 11-18, Children's Theatre of Maine, 317 Marginal Way, Portland. 878-2774.
Musica de Filia all girl choir will be holding auditions for fall membership on September 8 and 11. Superb choral performance training for girls aged 8-18. 767-4815.
The Public Theatre is looking for 2 boys for roles of Charlie and Hank in Marvin's Room by Scott McPherson. Charlie is a 13 year old, bookish, nerdy, eager to please, Hank is a 17 year old troubled teen who is aggressively acting out to cover his vulnerability. Contract dates, January 12 - February 8, rehearsals are noon-8pm, Tues.-Sun. Auditions will be summer/early fall, for audition appointment, send picture and resume to: The Public Theatre, 2 Great Falls Plaza, Box 7, Auburn, 04210.

Casco Bay Weekly listings are a fun and free service to our readers. To have a listing considered for publication, send complete information (including dates, times, complete address, a contact telephone number) by no later than noon on Thursday prior to publication. E-mail: listings@maine.rr.com.



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listings

HAPPENINGS

Thursday, September 4

Grandparents Week with Babies "R" Us Preparing the House for Baby's Visit, 2pm, Babies "R" Us, 200 Running Hill Rd., So. Portland. 773-4861.
Traveler's Club enjoy slides taken by local travelers on both national and international trips, 7pm, Gilsland Farm Audubon Center, 20 Gilsland Farm Rd., Falmouth. 781-2330 x215.

Friday, September 5

Grandparents Week with Babies "R" Us Playtime with Grandchildren, learn about developmental toys, stationary entertainers and infant swings, 2pm, Babies "R" Us, 200 Running Hill Rd., So. Portland. 773-4861.
Maine Public Radio will broadcast a live concert performed by Triology, 9:30-10:30pm, Maine Public Radio, 65 Texas Ave., Bangor. 800-884-1717 or rtotier@mpbc.org.

Saturday, September 6

Baby Fest Weekend noon-4pm, Babies "R" Us, 200 Running Hill Rd., So. Portland. 773-4861.
19th Annual Walk to Reunite Siblings at Camp to Belong, 9am-2pm, Deering Oaks, Portland, University of Maine Campus, Onco: Capitol Park/Kennebec River Rail Trail, Augusta; CHCS (Endfield Road), Lincoln Ellsworth; Presque Isle. 780-5868 or 780-5861.
The 14th Annual Summer Solstice Craft Show 9am-4pm, Wells High School, Rt.109. 646-5172 or smsolstice@aol.com.
Grandparents Week with Babies "R" Us Car safety check event, 10am-2pm, Babies "R" Us, 200 Running Hill Rd., So. Portland. 773-4861.
"Fall in the Village Art Festival," fifth annual art competition, 10am-4pm, L.L. Bean parking lots and Outdoor Discovery Park, Freeport. 865-1212.
Rabies Clinic 9am-noon, Naples Veterinary Clinic parking lot, Rt. 302, Naples. 647-8977 or 647-8944.
The Seventh Day Adventist Church will hold a Worship Service, 3pm, Cathedral of the Pines, 75 Cathedral Entrance, Rindge, NH. 603-899-3300.
Sixteenth Annual Laidholm Nature Crafts Festival 10am-4pm, Wells Reserve at Laidholm Farm, 342 Laidholm Farm Rd., Wells. 646-4521 or www.laidholm.org.

Sunday, September 7

Big Messy Art face and body painting, 2:30-3:30pm, Children's Museum of Maine, 142 Free St., Portland. 828-1234 x221, or www.kittatals.com.
Grandparents Week with Babies "R" Us Product demonstrations and Digital LDs, noon-4pm, Babies "R" Us, 200 Running Hill Rd., So. Portland. 773-4861.
The New England Lions & Lioness Council will hold a Memorial Service, 11am, Cathedral of the Pines, 75 Cathedral Entrance, Rindge, NH. 603-899-3300.
Third Annual Art in Autumn paintings, sculpture, photography, 10am-4pm, O'Donal's Nurseries, 6 County Rd., Gorham. 839-4262.

Monday, September 8

Nature Book Discussion Group "Living Wild and Domestic: The Education of a Hunter-Gardener," by Robert Kimber, 7-8:30pm, Gilsland Farm Audubon Center, 20 Gilsland Rd., Falmouth. 781-2330 x215.

Tuesday, September 9

Artists' Gathering "Open Easel Night," 7pm, Center for Maine Contemporary Art, 162 Russell Ave., Rockport. 236-2875.
Dennis Kucinich for President gathering, 7-8:30pm, 19 Meguer Rd., New Gloucester. 926-4343.
The Maine Inventors Forum will resume monthly meetings, 6:30-8pm, University of Maine School of Law, 246 Deering Ave., Portland. www.maineinventors.org. patent@sum.maine.edu/874-6521.
New Zealand Travel Night featuring slides, video and discussion of the biologically diverse country where "The Lord of the Rings" movies were filmed, 7-8:30pm, Gilsland Farm Audubon Center, 20 Gilsland Farm Rd., Falmouth. 781-2330.
Score Writing a Business Plan workshop, 6-9pm, Score Offices, 100 Middle St., Portland. 772-1147 or score@score3.org.

Wednesday, September 10

Art Adventures Sea Scenes, 2-4pm, Children's Museum of Maine, 142 Free St., Portland. 828-1234 x221 or www.kittatals.com.
8 Minute Dating events for single professionals in Portland, ages 25-35, 8 Minute Dating, Rivalries, Cotton St., Portland. www.8minutedating.com, sarah@8minutedating.com or 749-3902.

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!

ONGOING

Amnesty International meets the second Tuesday of the Month at Casco Bay Ferry Terminal's Conference Room, Commercial Street, Portland, at 7:30pm. 874-6928.
Art of Maine Classes, each Friday, study 4 Maine artists and their art form, children ages 10 and up, 12:30pm-2pm, Craft room, Warren Memorial Library, 479 Main St., Westbrook. 854-5891.
Art Night Out - open bead night, Wednesday evenings, 6-9pm, 352 Cottage Road, South Portland. 799-5154.
Autumn Tree Collage Children will use colorful paper and collage materials to make their own autumn tree collage, ages 3 and up, drop in any time between 11am and 5pm, "Tues-Sat" each week in September, creative Resource Center, 1103 Forest Ave., Portland. 797-9543.
Babies "R" Us, will hold various safety related events, celebrating safety month, the biggest event is a free car seat safety check that we have partnered with Maine Kids Coalition, 200 Running Hill Rd., South Portland. 773-4861.
The Brain Tumor Support Group of Maine, 7:45pm, second Tuesday of each month, Maine Medical Center, Charles A. Dana Health Education Center, room #1, 22 Bramhall St., Portland. 871-4527 or fortin@mmc.org.
Books and Babies for babies 6-24 months old and their caregivers, Tuesdays, 9:30am. Tales for Tots for toddlers 2-3 years old and their caregivers, Tuesdays, 10:30am. Read-Aloud Time for children 3-5 years old (preschoolers) and caregivers, Wednesdays, Warren Memorial Library, 479 Main Street, Westbrook. 854-5891.
Buddhism in Portland - meditation and to study the Dharma, 7-9pm, every Wednesday. 774-1545.
Child Safety workshops to help educate parents, and about proper/legal car seats for children, and about the new laws in effect, 6pm, every second Tuesday, Babies-R-Us in South Portland.
The City of Portland's Downtown Portland Corporation meets 4pm, third Thursday of every month, 874-8683.
Co-Dependents Anonymous, a 12 step fellowship of people whose common purpose is to develop healthy relationships, meets 6:30pm, Tuesdays, Brighton Medical Center, 3rd floor, small conference room. 878-6632.
Computer Access open to the public, 6-8pm, Wednesdays & Thursdays, Portland West, 181 Brackett St., Portland. 775-0105 x27.
Debtors Anonymous is a recovery program for people with chronic debt based on the 12 steps of Alcoholics Anonymous, meets 7pm, Tuesdays, Woodlarks Congregational Church, 202 Woodlarks St., Portland. 774-4357.
Divorce Support Group The Greater Portland Spiritual Separated and Divorced Support Group meets 7pm, Tuesdays, Cathedral of the Immaculate Conception Rectory, 307 Congress St., Portland. 797-9374.
Dual Recovery Anonymous (DRA) self-help recovery program for those recovering from addiction and emotional problems meets 3:15pm, Mondays, McGeachey Hall, 216 Vaughan St., 1st floor group room AND 1pm, Tuesdays, Breakfast Room at Community Resource Center. 774-HELPER.
The "Father's Heart" worship and praise ministry, hosted by Prophetic Destiny Ministries, 3-5:30pm, every third Sunday of every month, Sky-Hy conference center, 32 Sky-Hy Drive, Topsham. 725-7577.
Feminist Spiritual Community - for rituals celebrating the divine feminine, ourselves, and for healing. All women are welcome to our non-hierarchical all volunteer group which uses circle process and shared leadership, meets every Monday, 7-9pm, 774-2830.
Food Not Bombs The group distributes free food to the masses, 2-4:20pm, Sundays, Monument Square, Portland. 774-2801.
Free School event where artists, craftspeople, dancers, and teachers of all kinds offer workshops to the public, 7pm, every first Monday of the month, Portland West, 181 Brackett St.
Gays and Lesbians Adopting, a new support group and resource exchange for LGBT foster and adoptive families in Maine, meets the third Friday of each month, 773-3023 or mainegala@hotmail.com.
Geographic Information Systems Clinic, open to anyone with a GIS questions, research, problem, research idea, or general interest, 9:30-11:30am, Wednesdays; and Open GIS Seminar, noon-1pm, every Wednesday, Room 302, Bailey Hall, USM Gorham. 780-5063.
The Greater Portland Maine Genealogical Society meets 2pm, the first Saturday of each month, Falmouth Congregational Hall, 267 Falmouth Road, Falmouth. 797-7927.

visual arts

OPENINGS

Thursday, September 4

Gallery at the Crown 123 Middle St., Portland, "Seasonal Balance," paintings by Vicki McMurtry, opening reception and wine tasting, 5pm-8pm. 756-7399 or www.the-crown.com.
Greenhut Galleries 146 Middle St., Portland, Tantalizing Tempera Paintings by Phil Schirmer, 5pm-7pm, opening reception. 772-2693 or www.greenhutgalleries.com.

Friday, September 5

Center for Maine Contemporary Art 162 Russell Ave., Rockport, "In Between," by Sam Van Aken, "Inside The Bedroom," by Barbara Sullivan, and "The Abstracted Landscape" opening reception, 5-7pm. 236-2875.
Filament Gallery 181 Congress St., Portland, New works by eight contemporary artists, opening reception 5-8pm. 221-2061.
Grafius/Coffin Gallery 79 Oak St., Portland, "Emerging Artists" group show opening 5pm, acoffin@maine.rr.com.
The Hay Gallery 594 Congress St., Portland, "Signs For Travelers," paintings by Nicholas Lamia, artists reception, 5-8pm. 773-2513 or haygallery@earthlink.net.
June Fitzpatrick Gallery @ MECA 522 Congress St., Portland, Vessels by Pam Slaughter and drawings by Deborah Randall, reception 5-8pm. 879-5742 x283.
Lajos Matolcsy Art Center 480 Maine Street, Norway. Works by over 30 artists, opening reception 5:30-7pm. 998-2497.

Sunday, September 7

Gallery at Widgeon Cove, Route 123, Harpswell. "Peaceful Thoughts," by Georgeann Kuhl, reception 1-5pm. 833-6081.

GALLERIES

A Gallery Harpswell Neck Road, West Harpswell. Exhibit by Joan Dickens, opening, 833-6544.
Area Gallery USM Woodbury Campus Center, Portland. Hours: Mon-Thurs 8am-4:30pm. Fri 8am-4:30pm. Sat 9am-3pm. "See the World Through My Eyes: Photo Voices of Portland Refugee Children," taken by refugee children living in Portland, through September 13. 780-5009.
Art Gallery USM, Gorham. Hours: Tues-Fri 11am-4pm. Sat 1-4pm. "Juried" USM alumni art showcases 42 works by 27 talented alumni, through September 20. 780-5460.
Art Gallery at the University of New England, Westbrook College Campus, 716 Stevens Ave., Portland. Hours: Wed, Fri, Sat and Sun 1-4pm. Thurs 1-7pm. "The Art and Artistry of Arthur Szky," through October 26. 797-7261 x4499 or www.une.edu/art.
Aucocisco Galleries 615A Congress St., Portland. Figurative Paintings and Watercolors from the early 1990's of George Lloyd, through September 27. 775-2227.
C.W. White Gallery 656 Congress St., Portland. 871-7282 or info@cw-white-gallery.com.
 * Recent paintings by Sheila Geoffrion, through September 6.
 * Recent paintings of plein air landscape on paper and large studio works depicting coastal Maine by Darryl Hight, September 10-October 4.
Chris Heilman Art Glass Gallery 55 Federal St., Portland. Featuring torch work decorated blown vessels and sculptures as well as Silver Vell abstract vessels by Chris Heilman, ongoing. 772-7940 or www.hotglassheilmann.com.
Coolidge Center for the Arts, Westworth-Coolidge Mansion, 375 Little Harbor Rd., Portsmouth, NH. Hours: Wed-Sat 10am-4pm. Sun 1-5pm or by appointment. Whispers of the Orient," American artworks with a Hint of the Orient, through September 21. 603-436-6607.
Drake Farm Gallery 148 Lafayette Rd., North Hampton, NH. Hours: Mon-Sat 10am-6pm. Sun noon-6pm. Sea-coast scenes in watercolor by Maddi Alana, through October 31.
Du'e 81 Market St., Portland. Works by Ian Factor and Stephen Lanzalotta, ongoing. 879-1869, 773-7730 or www.duegallery.com.
Elan Fine Arts 8 Elm St., Rockland. Hours: Mon-Sat 10am-6pm. Sun 1-5pm. John Schmiedtberger, Jacques Vesery, Gideon Bok, Jesse Gillespie and works from the estates of Leonard Baskin and Daniel Hodermarsky, through September.
 * Mary Frank, paintings, sculptures, and works on paper, through October 17.
Elizabeth & Main Gallery of Art 238 Main St. Gorham. Hours: Wed-Fri 10am-6pm. Sat-Sun 10am-4pm. Paintings by Michael C. Welch, through September 28. 671-8237.
Filament Gallery 181 Congress St., Portland. New works by eight contemporary artists, through October 11. 221-2061.

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!

The Firehouse Gallery Damariscotta. Hours: Mon-Sat 10am-5pm. Sun 11am-4pm. Paintings by Tom Curry and Jon Imber, and jewelry by Holly Hamilton, through September 7. 563-7299.

Galerie Fine Art 240 US Route 1, Falmouth. Hours: Sat 10am-4pm. Mon-Fri 10am-6pm. 781-3555. Group show of gallery artists Verner Reed, Veronika Benning, Estelle Roberge, Lori Tremblay, and Henry Peacock, ongoing.
The Gallery at Casco Bay Frames 295 Forest Ave., Harpswell Plaza, Portland. Hours: Mon-Fri 10am-6pm. Sat 10am-5pm. 774-1260.

* New Orleans: Past is Present," the works of Anastasia Lang, through September 30.
 * "What I Did on My Summer Vacation", a group show, through October 13.
Gallery at the Crown 123 Middle St., Portland. 756-7399 or www.the-crown.com.
 * "Seasonal Balance," luminous oil paintings by Vicki McMurtry, through September 29.
Gallery 302 38 Main St., Bridgton. Original work by Bridgton Art Guild members, ongoing. 674-2288.
Gallery at Widgeon Cove 31 Widgeon Cove Lane, Harpswell. Hours: Thurs-Sat and Mon 11am-5pm. Sun 1-5pm or by appointment. 833-6081.
 * "Paintings of Tuscany," Pulp Paintings, Watercolors & Monotypes by Georgeann Kuhl, through September 7.
 * "Peaceful Thoughts" paper works of art by Georgeann Kuhl, through September 19.
 * "Themes on Meditation," sculptures by Condon Kuhl inspired by Japanese Shrines, through September 7.
 * "Jewelry, thoughts of Tuscany" by Condon Kuhl, through October 30.
Gallery Seven 49 Exchange St., Portland. Hours: Mon-Thurs 10am-6pm. Fri-Sat 10am-9pm. Sun noon-6pm. Exhibit of work by American craft artists in all media, ongoing. 761-7007.
George Marshall Store Gallery 140 Lindsay Rd., York. Hours: Tues-Sat noon-5pm. Sun 1-5pm. Paintings by Wendy Turner and Furniture by Peter Turner, through September 7. 351-1083 or www.olykdyork.org.
Gleason Fine Art 31 Townsend Ave., Boothbay Harbor. Hours: Tues-Sat 10am-5pm. "Landscapes of Maine" by Chris Nissen, through September 9. 633-0876 or www.gleasonfineart.com.
Grafius/Coffin Gallery, 79 Oak St., Portland. Hours: Wed 6-9pm. Fri 5-9pm. Sat noon-5pm or by appointment. acoffin@maine.rr.com.
 * "Emerging Artists," group show, September 5-26.
Heartwood College of Art 123 York St., Kennebunk. New art exhibits every four to six weeks all year round. 985-9885.
Hole in the Wall Studios Rt. 302, Raymond. Mon-Sun 9:30am-5:30pm. Group Show with Lou Mastro, Jennifer O'Toole, Kate Winn, through September 30. 655-4952.

The Hay Gallery 594 Congress St., Portland. 773-2513 or haygallery@earthlink.net.
 * "Signs for Travelers," exhibit by Nicholas Lamia, through September 28.
Harpswell Art & Craft Guild Gallery 123 Harpswell Neck. Hours: Sat-Sun 10am-5pm. Work of six guild members. 833-6081 or 833-6544.
ICA at MECA Porteous Building, Congress St., Portland. Exhibit by faculty who teach at the Skowhegan School of Painting and Sculpture, through September 28. 775-3052.
Jameson Gallery 305 Commercial St., Portland. Hours: Mon-Sat 10am-6pm. 772-5522 or www.jamesongallery.com.
June Fitzpatrick Gallery 112 High St., Portland. Hours: noon-5pm Tues-Sat and by appointment. Photographs of Coastal Maine by Peter Ralston, through September 27. 772-1961.
June Fitzpatrick Gallery @ Maine College of Art 522 Congress St., Portland. Hours: Tues-Sun noon-5pm. Vessels by Pam Slaughter and Drawings by Deborah Randall, through September 27. 879-5742 x283.
Lajos Matolcsy Art Center 480 Maine Street, Norway. Hours: Sat and Sun 11am-6pm. Works by over 30 artists through October. 998-2497.
Little Sebago Gallery & Frame 765 Roosevelt Trail, Windham. Hours: Mon-Fri 9:30am-5pm. Sat 9:30-4pm. Exhibit by Maine master painter, Alfred L. Waterman, through September 6. 892-8086 or info@littlesebago-gallery.com.
Local 188 Gallery 188 State St., Portland. New Paintings by Broadbent and Dahlquist, ongoing.
Long Hall Gallery Maine College of Art, Porteous Building, Portland. "Adventures in Art Student Exhibition", ongoing.
Lyn Snow Gallery 87 Market St., Portland. Hours: Sun-Thurs 10am-6pm. Fri-Sat 10am-7pm. Works by Lyn Snow, ongoing. 773-5252.

Mainely Frames & Gallery 534 Congress St., Portland. Hours: Mon-Wed 10am-6pm. Thurs and Fri 10am-8pm.

In defense of civil rights.... Announcing the establishment of the Maine Gun Owners Association Inc

....an organization dedicated to the preservation and promotion of the law-abiding individual's inalienable right to keep and bear arms for self-defense and sporting purposes throughout Maine.

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Bowling For Columbine

This film is rated R for some violent images and language. It has a running time of just under two hours and was released on DVD and VHS on August 26.



Father Knows Best, Son Knows Better

by Andy Keene

Bowling For Columbine is an important movie. It is essential, however, to view it with an open mind. The credit at the beginning reads: "Written, Produced and Directed by Michael Moore." This is unusual for a documentary, because the writer is not customarily credited in a nonfiction movie. But *Bowling* is a very *written* movie. It is not an objective document, as the term "documentary" connotes. The movie promotes a subjective viewpoint as shamelessly as a late-night television infomercial. Michael Moore is a master of twisting and even ignoring elements of an issue in order to make his (usually valid) points.

Look at the way his movie has been seen and treated by audiences. It is currently the highest-grossing nonfiction movie ever made. Last year, it was the first documentary in fifty years to be screened in competition at the Cannes Film Festival, and received a thirteen-minute standing ovation there. It won the Writer's Guild of America's Best Screenplay award, the first ever for a documentary. *Bowling* is not so much a documentary as a two-hour angry rant, a satirical essay committed to celluloid.

The subject of Michael Moore's (director of *Roger & Me* and the narrative movie *Canadian Bacon*, and a best-selling author) new movie is gun control and America's history of violence. Every year, there are 11,127 gun murders in our country (the closest runner-up is Germany, with 381). "What's so different about Americans? Are we homicidal by nature?" Moore, with his deadpan narration and an varied selection of interview subjects, spins a convoluted but credible theory. He is a very persuasive man—if he didn't have his conscience and sense of humor, he could have been a successful politician.

Bowling works best as a comedy and, antithetically, as a true-life horror movie. Moore shows us authentic footage of the Columbine High School massacre, the 9/11 terrorist attack on the World Trade Center, and other atrocities caught on film. And somehow, though the mood is never light, he makes us laugh by poking fun at American attitudes and behavior. *Bowling* is as witty and entertaining as it is terrifying and sad. But Moore, near the end of the movie, betrays his point by going too far.

For every substantial point that supports his argument, Moore makes a misguided attempt at rabble-rousing that undermines the validity of his movie. His trademark assault-with-a-camera-crew that served him so well in *Roger & Me* and on his TV show, *The Awful Truth*, now seems childish and irrelevant. In one scene, he tries to get a quickie interview with Dick Clark, and ends up demonizing the man for no justifiable reason. Sometimes, Moore's faulty logic and ruthless antagonism is as frustrating as that of those he is attacking. *Bowling* is better when he rises above his standard role of rebel agitator and becomes an intelligent and dead-on satirist.

Moore may be a trouble-making, self-righteous jerk, but for daring to make a movie that criticizes American policies and attitudes at a time of overwhelming gun-ho patriotism, I also consider him to be a bold, valuable, and much-needed instigator. The movie convincingly argues that our society has become morbidly obsessed with the violence around us, and it is turning us into a nation of jittery, paranoid, trigger-happy consumers. While Moore's presentation may be imperfect, I feel like forgiving him his excesses because of the value of expressing a viewpoint that will never be volunteered by the Republican-controlled government and media.

For the first two-thirds of the movie, *Bowling* is a brilliant powerhouse of hot-blooded satire. In the last third, unfortunately, it loses its way. But it's hard to fault a movie with so many unforgettable moments. There is the hilarious three-minute cartoon segment, *A Brief History of America* (hosted by a talking bullet) parodying America's tradition of fear 'n' firearms. There is "shock-rock" Marilyn Manson's reply to Moore asking him what he would tell the Columbine killers if he could have spoken to them: "I wouldn't say a single word to them. I'd listen to what they have to say. That's what no one did." There is the montage of film clips portraying American-sponsored mass-murder, terrorism, and meddling set to Louis Armstrong's recording of *What A Wonderful World*. And there is John Nichols, suspected Oklahoma City bombing conspirator, his crazy cult-leader eyes wide open, saying without any intended irony, "There's wackos out there!"

I rate this movie with four out of five stars and suggest that every thoughtful American should rent or buy *Bowling For Columbine*. Perhaps its greatest value is that, whether you love it or hate it, agree or disagree, it will make you think about a very important subject, and hopefully provoke discussion.

by Tom Keene

Filmmaker Michael Moore has not gained a reputation for accuracy: he has, however, been justifiably praised for his comedy. There is no doubt that *Bowling For Columbine* is wonderful comedy, with some truly brilliant scenes, and these moments make the movie worth watching—but only as a comedy about the paranoia of Americans and the greedy, disturbing business that sells us "the news."

When Moore was interviewed by CNN's Lou Dobbs about the inaccuracies in his book, *Stupid White Men*, Moore said that he didn't respond to those charges: "This is a book of political



Director Michael Moore

humor ... how can there be inaccuracies in humor?"

Moore's movie won last year's Oscar as "Best Documentary," but since that term is defined as "presenting facts objectively without editorializing or inserting fictional matter," *Bowling For Columbine* doesn't come close to qualifying as a documentary. But it certainly is funny.

While pretending to tell the truth about the murders at Columbine High School, Moore used deceptive editing and misleading statement to "prove" that the two high school killers were influenced by their violent environment. For example, Moore spoke of the Lockheed-Martin plant that employed the parents of many Columbine students, saying that "missiles of mass destruction" were built there. In fact, rockets used to launch communication satellites are produced in that factory. When confronted about this misinformation, Moore responded on his website that some of those satellites would be "used to direct the launching of nuclear missiles."

Another target of Moore's movie is actor and NRA president Charlton Heston. Moore claimed that Heston came to Denver just ten days after the shootings, "and held a large pro-gun rally for the National Rifle Association." In fact, Heston was appearing at the NRA annual membership meeting, which by corporate law could not be canceled. Moore failed to mention that the NRA actually did cancel all other events in the area after the tragedy.

These are but two of the many misstatements, fabrications and deceitfully edited pieces that make up *Bowling For Columbine*, a genuinely interesting and creative film—but not a documentary. And this is my main problem with the movie: since it pretends to tell the truth like a legitimate documentary, some viewers may take Moore's inventive screenplay as the truth.

So by all means, rent *Bowling For Columbine* and enjoy the practically nonstop comedy of the first half, as well as the darker, more serious but still funny second half. But remember that this is not a documentary—it does not present "facts objectively without editorializing or inserting fictional matter." With that in mind, almost everyone will enjoy about half of this movie, and these days, being able to get a hour of humor from a two-hour flick is quite an accomplishment.

I rate *Bowling For Columbine* with two out of five stars; when it's good, it's marvelous. When it's bad, it's practically libelous.

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greener side

Pesto Later

by David Neufeld

Traditionally, you take basil, olive oil, garlic, pine nuts, and Romano cheese and you grind it up together. The result is what is commonly known and loved as *pesto*, a tangy, salty, sauce for pasta.

But pesto can be so much more and the emblematic fresh herb taste that we love can be recreated in the dead of winter.

Take any leafy herb, chop it with olive oil, either by hand (lotsa work) or in a food processor and add some other complimentary ingredient. I've made pesto from Italian parsley, cilantro, thyme, and sage. Within the confines of the basil family, you can find Genovese basil, Thai Basil, lemon basil and others (my favorite pesto is made with lemon basil).

The season will pass and by October 1st the only fresh pesto you can make is from maple leaves and the puny basil plant on your windowsill. This is where the "later" comes in.

Many herbs, if ground with olive oil and frozen, retain their fresh flavor. If you can get a lot of basil or other herbs now, you can grind up a big batch in the processor, slide it into borrowed ice-cube trays and freeze the mix. Pop the cubes into a zip tight bag and take them out as needed, even in January. Then mix the other (garlic, Romano, nuts) components with the thawed herb. The fresh ingredients lend a just-made tex-



PHOTO DAVID NEUFELD

ture to the pesto. The cubes take up only the space needed for the saved herb, not the whole pesto mix.

When grinding herbs, it is important to remove the leaves from the stems. Wash and dry the leaves. Enough olive oil should be used to keep the chopped herbs from getting the water whipped out of them. The quality of the olive oil you start with will affect the quality of the final pesto.

Pine nuts are only one kind of nut for pesto (The most expensive too). Walnuts, pecans, hazelnuts, and almonds lend their own qualities to the pesto. Toasting them lightly releases their oils. Cheese choice changes your pesto. Experiment!

Obviously, cilantro pesto may set you on an entirely different taste path.

Herbs like sage and rosemary are doubly fragrant and should be added sparingly.

Please note: Written pesto recipes exist but they are not as fun as the chop-and-taste method. By the time you have chopped, ground, added, and tasted your first mix of herbs, oil, and whatnots, your senses will be so legally intoxicated that you will not remember how much of each ingredient you used. That's the way it should be. If you freeze sufficient herbs for later creations, the pesto party can last until next summer.

David Neufeld is a garden designer. Use of the above culinary information is solely at the reader's own risk ... and reward.

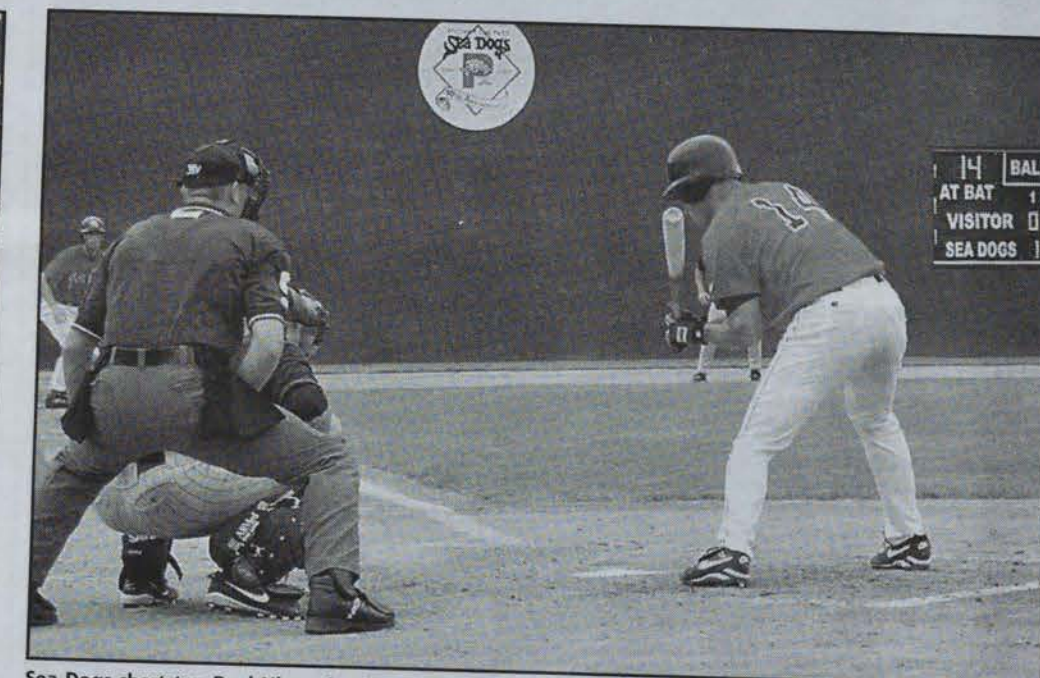
press box

Scenes From Hadlock Field



Sea Dogs centerfielder Jeremy Owens waits for a fly ball to settle into his glove. This was an easy one—Owens has made a mark at Hadlock this summer with some spectacular catches, including a game-saving, glove-over-the-fence catch early this month.

Todd Jamison, the radio voice of the Sea Dogs, describes the games from the radio booth, usually with Steve Pratt, his broadcast partner. But one night last week, Todd was visited by his friend and former boss, Mark Ovenden, sports director for KDCT in Sioux Falls, SD. The only way Todd could broadcast the game and visit with Mark was to move outside with the microphone—which is where we see him in this photo. Todd spent an interesting inning with Mark and the fans before moving back to the booth.



Sea Dogs shortstop Raul Nieves has just seen a pitch go by, but the home plate umpire has made no call, so Nieves holds his position as he waits patiently for a decision.

The tarp team at Hadlock Field doesn't get much practice, which is a good thing for Sea Dogs. But when they are called on to cover the field, they do it quickly. A Sea Dogs spokesperson said the entire tarpaulin can be laid over the infield "in under two minutes." Removing it and getting the field ready to play after a rain delay can take up to 15 minutes, since the accumulated rain must be removed and the tarp folded carefully for the next use—which fans and tarp team alike hope will a long wait.





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Female Seeking Male

27-YEAR-OLD, 4'11", H/W/P, auburn hair, gold eyes, mother of one. N/S, N/D. Love opera and classical music. I like to practice the three C's in my lifestyle: comprehension, communication and compromising. I'm daring yet conservative. Seeking SWM with similar interests. (NH) #85090

31-YEAR-OLD, PETITE SWF, blonde/blue, like playing cards, dancing, music, very honest and caring, love to laugh. Looking for N/S, attractive SM to share interests and future LTR. #85160

BEEHIBERNATING DWF ISO SWM, 40-55, who's interested in a Lady who's sincere, loyal and lovable. I'm 5'3", reddish-brown hair and brown eyes. Looking for a Gentleman who wants friendship that may evolve into a relationship. #85085

DANCE WITH ME! DWF, 5'3", medium solid build, brown/brown, upbeat but laid-back, beautiful smile and dimples. Seeking slender Male, 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, 5'2", EYES of blue, attractive, full-figured, shining attributes. Waiting to share life with Single, unattached Male, 37-52, N/S, L/D, financially secure, who enjoys dining out, movies, traveling, family, friends, animals and spending time with the one you love. #85020

DWF, 62, ENJOY 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

ENCHANTED SOULFUL LOVE, 37-year-old, 5'4", attractive DWF. We are N/S, spiritually, emotionally and physically healthy, centered and spontaneous. We love laughter, joyous living now, magic moments, pets. We orbit to each other, are ready for it all... slowly. Find me now. #85094

FOR REAL, ATTRACTIVE, fun, bright, very young 45-year-old Woman without baggage or children. Looking for same qualities in Gentleman, 40-50. Please be kind, genuine, adventurous, successful, a bit chivalrous, healthy, N/S, light social drinker. #85025

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

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, naturalism-hating Man, 38-65, for long relationship. #85061

LIFE'S BEAUTIFUL... MORE so shared. Petite, attractive, energetic SWF, older, wiser, 62. Desirous of cultivating friendship, possible committed relationship. Interests: home, health, quiet country living, books, music, theater, gardening, hiking, cross-country skiing, Jungian psychology, evolutionary spirituality, nature mysticism. #85098

LOOKING FOR MR. Right, Plus-sized SWF, 43, 5'9", brown/hazel, enjoy dining in or out, slow dancing, walks on the beach, quiet evenings, cuddling and holding hands. Desire S/DWM, 40-50, for friendship, LTR. Portland area only. #85007

SINGLE EARTHLING WOMAN, 51, physically, mentally and emotionally fit. ISO chemistry with earthling Man to be friend and companion. #85022

SINGLE, 48-YEAR-OLD BIG beautiful Woman seeking best friend and soulmate. Looking for someone to spoil thoroughly and to share my thoughts, dreams and goals with. Someone, 30-50, who wants love and support in achieving his goals and dreams. #85118

SWF, 26, 5'4", brown/hazel, Looking to meet nice, honest Man to chat and possibly meet. I have varied interests that include outdoor activities, dancing, going out, concerts, travel, etc. I do smoke, drink so-

cially and looking for the same. #85046

SWF, 38, LONG blonde/blue, smoker, loves NASCAR, Jeff Gordon and whatever comes along. Wishes to meet nonjudgmental, open-minded Man, light smoker and drinker ok, for good times. #85178

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

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

41-YEAR-OLD DWM, EASYGOING, hardworking, loving Guy, looking for SWF, 35-45, who enjoys traveling, movies, dining out and in and willing to try most anything. Seeking my best friend. LTR. #85117

ADVENTUROUS, HONEST, SINCERE 88PM, 35, 6'1", muscular build, seeking S/DWF for friendship, possible LTR. Let's share travel, dining, dancing, sports. (CT) #85081

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

DOESN'T MAKE SENSE, Why can't I 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. Ciao, bella. (MA) #85009

DWM, 35, LIGHT brown/blue, likes sports, camping, outdoor activities, having a good time. Looking for SF for dating, maybe LTR. Must have good sense of humor and love to have fun. 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

EASYGOING SWM, 40S, young-looking, healthy, average build, brown/blue, seeking friendship, dating with easygoing, average- or good-looking Female in the Portland area, who can cope with someone who works afternoons and weekends. N/S. Social drinker ok. #85021

ENERGETIC OUTDOORS TYPE, SWM, 61, 195 lbs, tall, slender, average, self-employed, n/s, passionate, understanding. Seeking a warm, friendly, romantic Lady, 40-65. You are active, into sports and outdoors, creative, homemaker, country type who's natural, with a love of life. Ready to build an involved relationship. Getting to know each other can be fun and interesting hard work, along with a sincere effort. Friendship first, then building memories and a lasting relationship. There's a place for you (and your children) at my country home. #85108

GREAT QUALITY TIME and great benefits. Are you absolutely positively looking for someone? Are you 40-60, N/S, N/Drugs, light drinker? Are you fit, decent, honest, loyal, dependable, open, flexible, outgoing, communicative and romantic? I'm all of that... plus. It's your move. #85003

HI, LADIES! DOWN-TO-EARTH, spontaneous, honest, caring, 49-year-old Male, 6', 170 lbs, brown/brown, 36" waist, one-Woman Man, certified PC tech, well-educated, honorably discharged from service in '74, many varied interests. Looking for lovely Lady to spend time with. No games. #85151

HONEST, ROMANTIC SWM, 47, never-married, no children, looking to meet easygoing, romantic, reasonably in-shape SWF, 35-40, with a romantic side. I enjoy sports, movies, dancing, dining, going to the beach, concerts and life. If interested, call! Hope to

hear from you. #85000

ISLAND GUY! ATHLETIC SBM, hard worker, 37, 6', 186 lbs, healthy, N/S, with marriage intentions. Seeking healthy, athletically built, working, N/S Female, 27-42. #85119

NEED A FRIEND, 39-year-old, nice, respectful, kind, gentle, easygoing, shy BM, N/S, N/D, looking for a Woman with similar qualities, who would like to attend movies, nice dinners and long drives with me. Race and age unimportant. #85086

ROSES, CARROT CAKE, SWM, 6'1", grayish hair and beard, light blue eyes, physically, emotionally and spiritually fit, SOH, romanticist. Seeking attractive SWF, 49-55, who is also seeking a partner and knows she deserves love and nothing less. #85154

SM, 48, 5'10", 175 lbs, vegetarian, N/S, looking for yogi soulmate. Other interests: international music, fiddle, cinema, hiking, camping, woods, mountains, plain living, high thinking, reading, beaching, leftist politics and love. #85162

SWM, 24, 6'2", 195 lbs, black/blue, enjoy sports, clubbing, dancing, boating, skiing and the outdoors. Looking for SWF, 21-27, slim, athletic, with similar interests. #85122

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, ENJOY work, passionate about interests, like to meet someone to share them, easygoing, enjoys 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, 5'9", 180 lbs, good-looking, healthy, masculine, looking to meet that special someone. For you, I am loving, caring, passionate, sensual. You be there for me and I'll be there for you. #85072

SGWM, YOUTHFUL 53, 5'5", 170 lbs, with light brown hair and blue eyes, professional, live alone in my own home. Enjoy traveling, movies, biking and walks along the beach. Searching for GBM for fun, friendship and LTR. #85091

SIDEKICK WANTED, I'm a hardworking, caring, honest Guy who wants to experience the joys of life in many facets... ranging from personal to public. I'm a 38-year-old WM, 5'6", black/hazel. Let's explore different dimensions together. #85115

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

Wild Side

ALMOST VIRGIN! 45-YEAR-OLD White Male ISO older dominant Woman to teach me to please a Woman and discipline me. I'm 5'8", 230 lbs, gray/brown, healthy, drug-free and N/S. You be, also. Race and looks unimportant. No weirdos. #85097

ATTENTION, NUDISTS, 38-YEAR-OLD PM, 6'1", 190 lbs, seeking other attractive Males or Females under 45, who enjoy nudity indoors or out. Gay, Bi or straight. Let's have some fun under the sun this summer. No weirdos. #85028

ATTRACTIVE SWM SEEKING Married Male for ongoing mutual pleasure. No strings attached. I'm 30, healthy and have my own place. Discretion guaranteed. #85044

BI WHITE MALE, 45, 6', 190 lbs, into cross-dressing, seeking others who are also into cross-dressing. #85161

BI-CURIOS FEMALE, MID-30S, N/S, N/D, seeking an older bi-curious Female, 21-42, N/S, race open. If this sounds good, drop me a line! #85121

BIMWM, 50S, 5'6", 170 lbs, seeking other Males for discreet no-strings relationship. Must be healthy. #85023

CROSS-DRESSER FANTASY, I am looking for a personable Woman who can put makeup on me and dress me up so I can experience cross-dressing. One-time only. Just want to try it. #85104

CURIOUS WM, 45, 6'1", 200 lbs, seeking Singles and Couples for orally good times. Clean and discreet (same), please! #85184

DWM, 55, 5'11", 226 lbs, with herpes, quiet Guy, SOH, N/S, S/D, salt-and-pepper gray hair. Seeking S/DWF with herpes, 45-60, for friendship and sex. Settled in life but miss being close, having a sexual relationship. If you feel the same way, let's get together and talk. #85101

HANDSOME, VERY MARRIED WPM, 50s, trim, athletic build, safe and healthy (with proof), whose spouse has lost interest. Seeking one very Married Female counterpart for erotic affair the old-fashioned way, long-term, monogamous, healthy and totally discreet. #85037

HOT REDHEAD, 39, 6'2", 185 lbs, hazel eyes, long red hair, goatee, looking for mutual satisfaction from hot Bi, straight or Gay Males. Portland and southern Maine area. Massages available. #85183

IT'S THE MORNING, not the night, to awake and smile, nothing is better. Women, 40+, consider me attractive. I'm high-energy, a devoted father and an entrepreneur. Art, classical music and fishing are my other passions. #85029

JUST FUN PLAY at the lake house. Want to have some fun? Tired of being in control all the time? Discreet professional BIF wants to boss around a shy, discreet BIF, 25+. Nothing hardcore, just fun play. Call for an interview. #85120

KINKY MASTER, LEWISTON GWM, versatile top, clean-cut, well-endowed, ISO clean-cut, well-endowed GWM, versatile bottom, 21-35 only. Must be H/W/P, slim, less body hair the better, willing to be dominated, indoors or out, 24/7. Call to "in-list." #85105

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

MALE, 41, LOOKING for a Female who would like to experience erotic times, nudism under the sun and discreet fun in the afternoon. Call me. #85026

MARRIED BIMWM, 50, 5'7", 150 lbs, athletic, looking for healthy, disease-free BIMWM for discreet relationship. #85011

MARRIED WHITE COUPLE, She: 40. He: 47. Both: attractive, healthy, fit, nice bodies and personalities. Seeking same in BIF, BIF Couple for friendship and discreet fun. #85182

free will astrology

Week of September 4 • ©2003 Rob Brezszny

ARIES (March 21-April 19): I'm not saying you're depressed. Aries, nor am I predicting you will be. But you are in an astrological phase when you're more susceptible than usual to that feeling. Having issued that warning, however, let me add that I think being depressed would actually be very good news. It would mean you're on the verge of a creative breakdown that will inevitably lead to a liberating breakthrough. To be perfectly candid, I hope you do give yourself the luxury of experiencing delusion.

TAURUS (April 20-May 20): The American Journal of Psychiatry says that many people suffer from delusions of "imagined ugliness." The technical name for the condition is "body dysmorphic disorder." It's typically characterized by an obsession with a physical flaw, or even with an imagined flaw. Judging from my experience, 99 percent of the population has at least a mild version of this pathology. That's the bad news, Taurus. The good news is that you're in a perfect astrological phase to break free from its hold. You're ready to revolutionize your self-image so thoroughly that you will hereafter see yourself as a perfect specimen of idiosyncratic beauty.

GEMINI (May 21-June 20): "Ninety-six percent of the cosmos puzzles astronomers. The universe is made mostly of dark matter and dark energy, which the experts can't even detect, let alone study." When I read that news story on the CNN website, I let out a whoop of celebration. Our culture's equivalents of high priests, the scientists, were flat-out admitting that the subject they know best is mostly a mystery to them. I hope, Gemini, that this will give you the freedom to feel at peace with the enigmas at the core of your personal life. Curiously, your courage to "dwell comfortably in the midst of profound uncertainty" (poet John Keats' phrase) will be the key to you receiving a crucial revelation about where you need to go next.

CANCER (June 21-July 22): Researchers with too much time on their hands have calculated that William Shakespeare used 20,140 words in his written works. More than eight percent of those were brand new terms that he dreamed up. Some of the best: besmirch, domineering, divulge, frugal, garbled, hobnob, lackluster, madcap, pander, sanctimonious, tranquil, gossip, and leaping. While we can't expect you to reach Shakespearean levels in the coming week, the astrological omens do suggest you will have more verbal creativity than you've had in many moons. I suggest you speak the truths your heart has never had words for. Assume that your powers of persuasion will be twice as great as usual, and invent at least 20 new words.

LEO (July 23-Aug. 22): Your risk for getting Alzheimer's disease diminishes as you smoke more cigarettes. Air pollution keeps your skin youthful by blocking out the sunlight that would age it. Atomic fallout can help prevent dandruff. So does that mean you should puff on two packs a day, hang out in the smoggiest parts of the earth, and hope for the resumption of hydrogen bomb tests in the atmosphere? Of course not. Likewise, Leo, don't prop up your bad habits and rationalize nastiness with ass-backwards theories about why they're good for you.

VIRGO (Aug. 23-Sept. 22): What if I suggested that you can, beyond any doubt, make your unique dream come true, but that it will take years of hard work, periods of deprivation, and bouts with frustrating confusion before you succeed? Would you rearrange your priorities in order to pursue that dream with all your ingenuity? Or would you give up on it and go looking for an easier assignment that provided you with more security? During the coming weeks, the time will be ripe to go one way or the other.

LIBRA (Sept. 23-Oct. 22): Promise me that you will never use astrology as an excuse to avoid taking responsibility for your decisions. Always keep in mind that the planets don't determine your fate. It's true, however, that analyzing their positions can help you know when and how to clarify your choices. For instance, my reading of the current omens suggests to me that if you continue to let things slide, if you keep post-

poning action, you'll fall under the spell of a funky malaise. If, on the other hand, you bolster your commitment to what you love, you'll not only ward off debilitation — you'll feel more robust than you have in a long time.

SCORPIO (Oct. 23-Nov. 21): According to historian Thomas Fleming, in the early part of his career George Washington was a brilliant spy: "He ran espionage rings in British-held New York and Philadelphia," says Fleming. "The man who supposedly could not tell a lie was a genius at disinformation." Later, of course, Washington became the head of the first United States government, where he conducted himself more straightforwardly. The way I see your life right now, Scorpio, you're ready to negotiate a transition analogous to the one George Washington made. Is there a situation where you have been a master of stealth and surreptitious strategy? That's exact! Where you should now act with articulate candor and forthright leadership.

SAGITTARIUS (Nov. 22-Dec. 21): This would be a good time to conduct a midnight ritual in Machu Picchu, the lost city of the Incas in the Andes Mountains. Fate will also smile upon you if you undertake a pilgrimage of healing to Chartres Cathedral in France, or circumnavigate Tibet's sacred mountain, Mt. Kailash, or seek out a Siberian shaman for a week of fasting, praying, and soul retrieval. I suggest, however, that you balance these starry-eyed quests with more down-to-earth spiritual actions. For instance, you might make amends to the person you have treated most unfairly in your life.

CAPRICORN (Dec. 22-Jan. 19): The Museum of Make Believe features artifacts from nursery rhymes, fairy tales, and classical literature. Among its treasures are Snow White's mirror, Jack and Jill's notorious pail, the baseball mitt from *The Catcher in the Rye*, and the tools Geppetto used to create his wooden son Pinocchio. I suggest you draw inspiration from this museum in the coming week, Capricorn. The astrological omens say you will have great success in translating your imaginative ideas into concrete reality. (See MOMB's treasures at: www.ruinedeye.com/MOMB/MAKED.htm.)

AQUARIUS (Jan. 20-Feb. 19): I fear that you aren't making yourself sufficiently available. The cosmos is in an increasingly generous mood towards you, but you've erected psychic barriers that are preventing the fullness of the blessings from reaching you. Here's an idea for how to shift the energy: Wrap two empty Yboxes in festive paper, ribbons, and bows. Place them in a prominent place in your home; on your altar if you have one. Then gaze at these packages meditatively for ten minutes a day, visualizing what gifts you'd like to be inside and rehearsing the feeling of intense gratitude.

PISCES (Feb. 19-March 20): In recent years, a tradition of guerrilla art has broken out in Chicago, New York, and Los Angeles. Seattle has become the latest beneficiary of the covert movement to beautify America with free sculptures. The Seattle Times reported that one night unknown creators swooped down on a café in a crime-ridden area, leaving behind a handcrafted table and chairs. On top of the table was a vase filled with flowers. One seat, a metal trunk that opened, contained vintage playing cards and a game. I hope this whets your appetite for benevolent pranks. Pisces, the best way to align yourself with cosmic law right now is to give unpredictable gifts to as many people as possible, even strangers.

Homework: Make up a secret identity for yourself, please, complete with a new name and astrological sign.
www.freewillastrology.com

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quality time

Funny bone

Should your child be allowed on the Internet without limits?
The Thoughts in the Mind of an Average Child!
By Lynn Brink Age 12

Us kids think that, no, there should not be any limits at all. But you know that we need limits! If we know where we can and can't go online, we won't go to Dirty and Adult websites that aren't made for kids to see. Us kids feel good when we find something good like a game online like pogo; a free game club for anyone over 13. Or PBS Kids online is a good website that almost every kid has gone to that has a computer in their household.

Us kids also think we should be able to be on the computer 24/7 but as you parents know it will melt our brains if we're playing games on it too long! You think that we should be outside enjoying life!

Now lets talk about e-mail!
E-mail is a wonderful thing when it comes to writing to friends and such, but what happens when you get e-mails from strangers and your children read it? The kids might get scared for the rest of his or her's life, if the e-mail comes as a threat or if it's the dirty stuff, you might want to look through your kids e-mail. When they are from ages ten and down. Anyone above that age will know not to look at anything that they don't know who it's from!

Us kids won't like you adults looking through our e-mail but it's for our own good.
The Others
Some of us think computers stink and have no use for them, whatsoever! But computers these days are magnificent and you don't even have to leave your home for your whole life. You can buy food and clothes online. You don't even have to get out of your computer chair! Remember the Internet is great but set those limits!

Contests

Drawing By:
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Barstow
Sorenson
of
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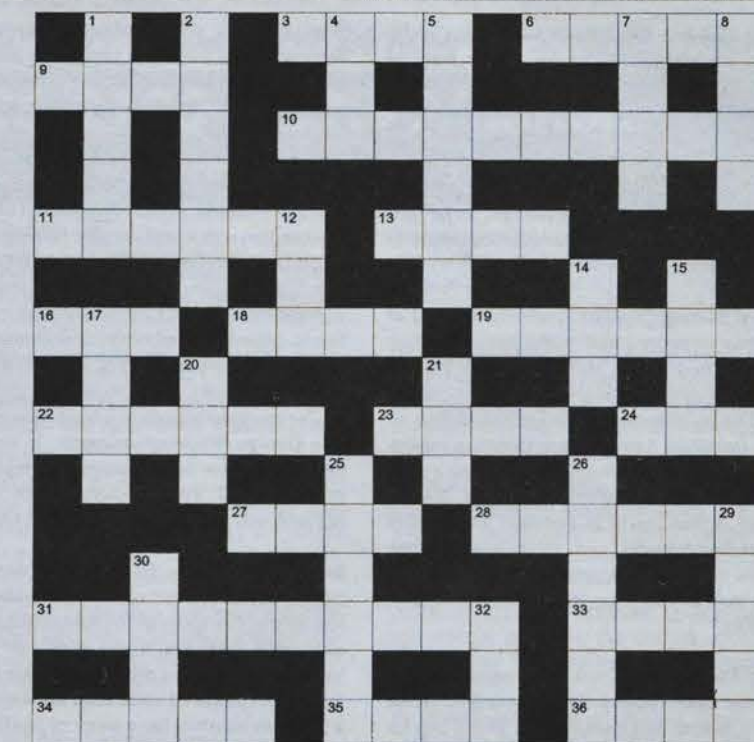
"As far as we can discern, the universe is a very SILLY place." A. Einstein

28 Casco Bay Weekly

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 & puzzles 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.

Food

Crossword



ACROSS

- 3 Hemp
- 6 Fungus for fermentation
- 9 Sailing ship, outrigger, Indonesian boat
- 10 Beef stew cooked in beer
- 11 White wine, parmesan cheese and cream sauce
- 13 Thin slices of citrus fruit
- 16 Baseball bat tree
- 18 Minced meat, cooked in bain marie, served chilled
- 19 Gulf states created this cooking style
- 22 To cook in liquid over low heat
- 23 To cook in covered pot for a long time
- 24 A leaf from laurel tree or Portland's wet border
- 27 Cook in agitated liquid
- 28 Cold state but nice when baked
- 31 Beef in pastry; Napoleon loss to him ended 1815 war
- 33 Fillet, heraldic border
- 34 To groom a horse or an Indian herb
- 35 Flour and fat for thickening
- 36 Norway river

DOWN

- 1 To cook using heat radiated from one area
- 2 Super-fine sugar, aka bar sugar
- 4 Guido's musical syllable
- 5 Thin slice of meat

- 7 Has more jelling power than gelatine; from seaweed
- 8 Netherlands city
- 12 Japan city
- 14 Indonesia coin
- 15 Athena
- 17 To remove buildup of impurities
- 20 Honshu Cape
- 21 School organization
- 25 Asian spice; Fred's dancing partner
- 26 Stew of meat, poultry, usually not browned
- 29 Italian for vinegar
- 30 Norse of the seas
- 32 Chaos daughter

Answers to last week's puzzle



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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 Café 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.
Crocker Theater Brunswick High School, Maquoit Road, Brunswick, 725-3895.
David's Restaurant 22 Monument Square, Portland, 773-4340.
Deertrees Theatre & Cultural Centre Deertrees Road, Harrison, 583-6747.
Digger's 440 Fore St., Portland, 774-9595.
Discovery Park L.L. Bean, Main Street, Freeport, (800) 559-0747 X37222.
Downeast Restaurant 705 Route 1, Yarmouth, 846-5161.
First Parish Church of Portland 425 Congress St., Portland, 773-5747.
The Flatbread Company 72 Commercial St., Portland, 772-8777.
Free Street Taverna 128 Free St., Portland, 772-5483.
Geno's 13 Brown St., Portland, 772-7891.
Granny's Burritos 420 Fore St., Portland, 828-1579.
Gritty McDuff's 396 Fore St., Portland, 772-2739.
Happy Cooking 78 Island Ave., Peaks Island, 766-5578.
Headliners 35 Wharf St., Portland, 773-1570.
The Iguana 52 Wharf St., Portland, 871-5886.
The Industry 50 Wharf St., Portland, 879-0865.
Jonathan's Restaurant 92 Bourne Lane, Ogunquit, 646-4777.
Kennebunk Coffeehouse Routes 1 and 35, Kennebunk, 229-0212.
Kresge Auditorium Bowdoin College, Brunswick, 725-3321.
Liquid Blue 446 Fore St., Portland, 774-9595.
Local 188 188 State St., Portland, 761-7909.
Ludke Auditorium UNE, 716 Stevens Ave., Portland, 797-7261.
Mast Cove Galleries Mast Cove Lane, Kennebunkport, 967-3453.
Mathew's Lounge 133 Free St., Portland, 253-1812.
The Mercury 416 Fore St., Portland, 879-4007.
Merrill Auditorium 20 Myrtle St., Portland, 842-0800.
Moose Crossing Steakhouse 270 U.S. Rt. 1, Falmouth, 781-4771.
The Music Hall 28 Chestnut St., Portsmouth, NH, (603) 433-3100.
Norway Coffeehouse 479 Main St., Norway, 774-0444.
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 (Pitties Pub) 223 Congress St., Portland, 771-5382.
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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.
Someplace 117 Spring St., Portland, 871-9169.
South Freeport Church 98 South Freeport St., Freeport, 865-4012.
The Space 538 Congress St., Portland, 828-5600.
Starbird Rectal 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.
Gina 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 4

The Alehouse
Vorcza Trio (9pm/21+)
Barnhouse Tavern
DJ Jim Casey (9pm)
The Bramhall Pub
The Jerks of Grass
(bluegrass/9:30pm/21+)
Bray's Brewery (Naples)
Mitch of NOW Is Now
(Acoustic/9pm)
Brian Boru
Stream (Reggae/9pm/21+)
David's Restaurant
Jenny Woodman Jazz Trio
(6pm)
Headliners
DJ Baby J (9pm/21+)
McGillicuddy's (Brunswick)
Ken Grimsley and Dave
Dodge (acoustic)
Old Port Tavern
Karaoke w/ DJ Mike C
(9:30pm/21+)
St. Lawrence Arts and Community Center
Anni Clark with Jason
Spoonster (Folk/Blues/7:30pm)
The Station
DJ Cougar/Karaoke
(9:30pm/21+)

Friday 5

Asylum
Emptyhead (Rock/9pm/21+)
The Alehouse
Planeside (9pm/21+)
The Bramhall Pub
Karaoke w/Don Corman
(10pm/21+)
The Breakaway
Jenny Woodman
(9:30pm/21+)
Bridgeway Restaurant
Bobby Laine (Piano/6pm)
Brian Boru
Pneuma (9pm/21+)
Congress Square
Shanna and the Hawk
Ditchweed Road and the
Blazers (6pm)
Headliners
DJ Seanee (9pm/21+)
The Mercury
12inch Zombies-Laree
Love/Moshe/
Nicotine w/ Richard Sin
(9pm/21+)
Murphy's Tin Palace
(Durham,NH)

Mystic Vibes (Reggae/9pm)
Old Port Tavern
Strict 9 (rock/9pm/21+)

Ri-Ra
Now-Is-Now (10pm/21+)
St. Lawrence Arts and Community Center
The McCarthys
(Acoustic/8pm)
Una
DJ Mike Said
WMPG (90.0/104.1FM)
Muddy Marsh Ramblers

Saturday 6

The Alehouse
Pub Crawlers (Celtic
Rock/9pm/21+)
The Bramhall Pub
Pat Foley (10pm/21+)
Bridgeway Restaurant
Bobby Laine (Piano/6-10pm)
Front Street (Farmington)
Mystic Vibes
(Reggae/9:30pm)
Headliners
DJ Baby J (9pm/21+)
Just Joan's Café (Lewiston)
Trina Hamlin & Matt Newberg
(7pm)
Old Port Tavern
Strict 9 (rock/9pm/21+)
Ri-Ra
The Mike Taylor
Band(10pm/21+)

Sunday 7

Big Easy
DJ Jay (10pm/21+)
Brian Boru
Irish session music (3-7pm)
David's Restaurant
Jenny Woodman Acoustic
Duo (6pm)
Jones Landing
Zion Train (reggae/1pm)
Old Port Tavern
Karaoke w/ DJ Mike C.
(9:30pm/21+)
The Station
J Cougar/Karaoke (9:30pm)

Monday 8

Alehouse
Swamp Donkey (9pm/21+)

listening posts

The Big Easy
Ryan McCalmon (10pm/21+)
Old Port Tavern
Karaoke w/ DJ Sid
(9:30pm/21+)
The Station
DJ Cougar/Karaoke (9:30pm)

Tuesday 9

Big Easy
DJ Jay (10pm/21+)
Brian Boru
Irish session music (3-7pm)
David's Restaurant
Jenny Woodman Acoustic
Duo (6pm)
Jones Landing
Zion Train (reggae/1pm)
Old Port Tavern
Karaoke w/ DJ Mike C.
(9:30pm/21+)
The Station
DJ Cougar/Karaoke (9:30pm)

Wednesday 10

Barbara's Kitchen
Spiral Music Productions
(Jazz/8pm)
The Big Easy
Zion Train (reggae/10pm/21+)
Breakaway
The Maine Songwriters Show-
case
(8pm/21+)
Mast Cove Galleries (Kennebunkport)
The Charlie Jennison Trio
(5pm)
Old Port Tavern
Karaoke w/ DJ Mike C.
(9:30/21+)
Ri Ra
Mike O'Brien (Irish/6pm)
Top of East
Dave Briggs Jazz Duo
(7pm/21+)

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