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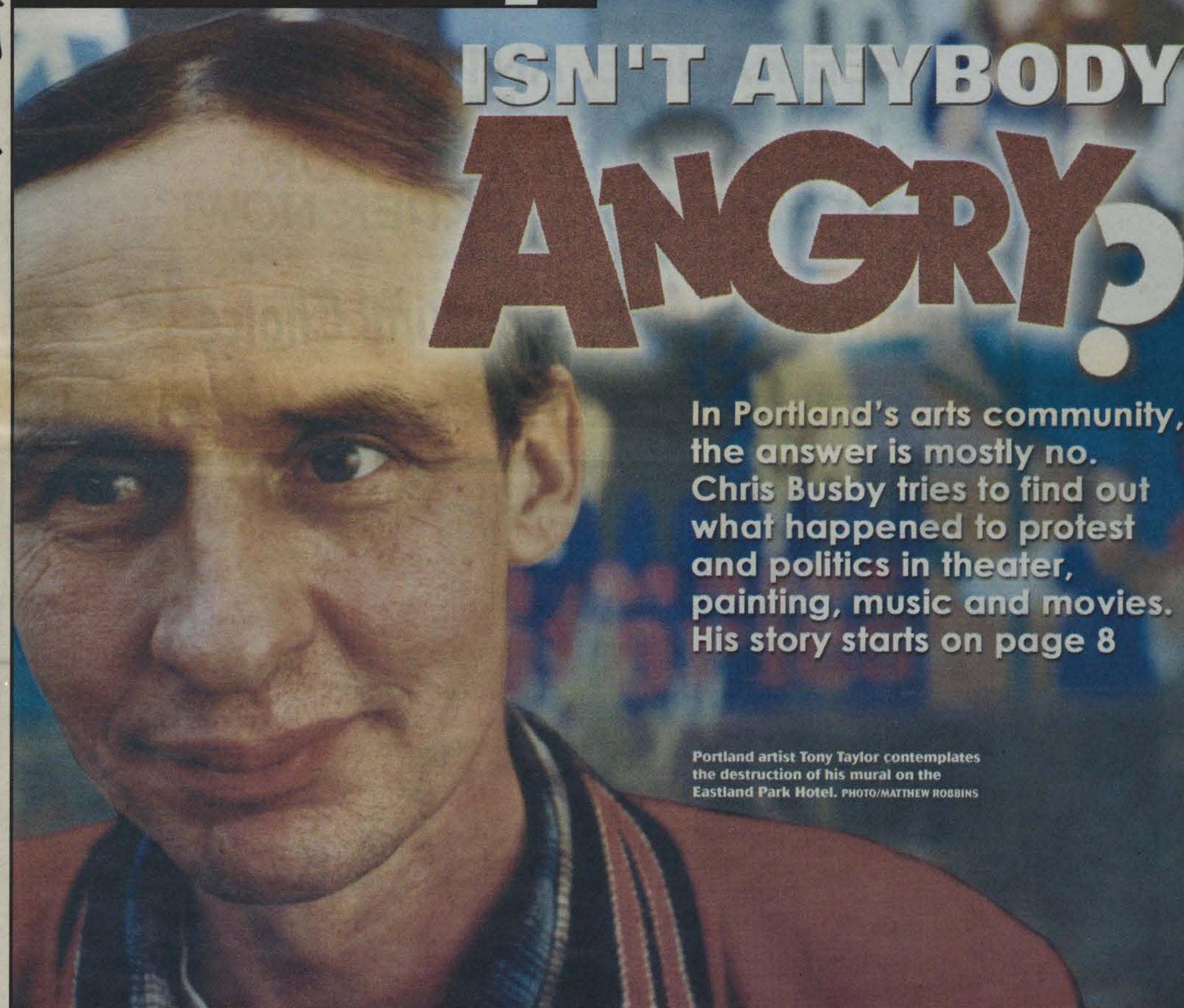
9 NOVEMBER 2000

Casco Bay Weekly

NOVEMBER 9, 2000 • VOL XII, NO 45
GREATER PORTLAND'S WEEKLY JOURNAL OF NEWS, ARTS AND OPINION

FREE

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ISN'T ANYBODY **ANGRY?**

In Portland's arts community, the answer is mostly no. Chris Busby tries to find out what happened to protest and politics in theater, painting, music and movies. His story starts on page 8

Portland artist Tony Taylor contemplates the destruction of his mural on the Eastland Park Hotel. PHOTO/MATTHEW ROBBINS

**DID PORTLAND LOSE
THE ELECTION?**

PAGE 6

**AREA CODE 207 IS
THE RIGHT NUMBER**

PAGE 17

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TALK

A CONVERSATION WITH

DAVID ASTOR

David Astor, 81, is a World War II veteran who served in the Pacific theater at Guadalcanal, Okinawa and Guam. By the time he was 23, he was a lieutenant in the U.S. Marines, commanding 220 men and six other officers. He organized a veterans awareness week for the 55th anniversary of Veterans Day, Nov. 11.

Why did you want to organize this veterans week?

I conceived this plan to just make people more aware of what has been called the greatest generation, the World War II generation. [We were] born during World War I, went through a terrible depression, most of us were poor and didn't know it. Then we went on to college, and never had an opportunity to use that because all of us had to go in the service ... I feel we had a mission after the war to make people remember what this generation did.

What are some things you remember most from the war?

You see a lot of things. This was 55 years ago and the memories are so vivid. They don't hurt me, but I can just see those images all the time. The landing ... you go down a rope ladder, into a landing craft, and there are a few shells dropping around, and you wonder if you're going to make it to the shore. And then, when you get to the shore, are you going to be able to get in on the shore? And what's going to greet you then?

Do you think movies and the media have glorified war? Do you think people realize what it was actually like?

Well, you've got to be there. Being there in an assault is a thousand times worse than any-

thing you ever saw in a movie. There's the smell, there's the sound, and there's the fear. There's a constant kind of fear you learn to overcome ... They used to call me 'The Skipper.' And when you have a fellow who is younger than you who says, 'Skipper, Skipper, I'm hit,' and you run over to where he is, and you pick him up in your arms and he's got a piece of steel sticking out of his chest ... this young boy, and this is not a movie. You can never translate that, nor would you want to.

Any favorite stories from the war?

As I was going down into the boat, I heard some of the most vivid swearing I ever heard, and it was with a Yankee accent. So I climbed up to the bridge where this commodore ... he was cursing out some ship captain who wasn't in the exact place. And I said, 'Excuse me sir, are you from New England? I'm from Portland, Maine.' He says, 'Well, I'm from Kennebunkport.' So, we talked for a few minutes. He wished me luck, and said to me, 'I'll see you in Portland.' I was working on India Street after the war, and all of a sudden a whole group of Navy brass is walking up the street, led by the commodore. He came up to me, gave me a hug and said, 'See Astor, I always keep my promise.' What a wonderful lesson that was. No matter how big, now matter how important, you just have this humility, and to be nice to people.

Tell me about the Japanese troops.

The Japanese were the bravest troops imaginable. We out-equipped them, we had more people than they did, but they were so tenacious. It was not in their culture to surrender. You had to respect their people.

Interview by Blake Morin; photo by John Monroe.



"We were ordinary people who did extraordinary things, and we just want people to remember. Remember so that it will never happen again, and that it did happen, and this generation was right there."

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Ass

Quick, name the last Democrat who wasn't George Mitchell to win a U.S. Senate seat in Maine.

The answer is Ed Muskie, who, according to reliable reports, is dead. Muskie ran his final successful campaign in 1976.

How about the last Democrat to win a gubernatorial contest? Joe Brennan in 1982. Brennan is not quite as dead as Muskie.

Can anyone recall the last Democrat to run even a credible losing campaign for governor?

The answer is still Brennan, who lost close races to Republican John McKernan in 1990 and independent Angus King in 1994.

In fact, 1994 was the last year the Democratic Party managed to run any competitive candidates for statewide office, unless you count Brennan's embarrassing bid for the Senate in 1996. Since then, the Dems have relied on the likes of Tom Connolly (you know, the guy who revealed George W. Bush was a drunk driver) and Mark Lawrence (you know — well, actually, you demonstrated on election day that you don't) to fill the tops of their tickets. Neither of them managed to hold the attention of their party's faithful, let alone the independent voters who are essential for victory in Maine. If it weren't for Congressman John Baldacci's plans to run for governor in 2002, the donkey party would be virtually out of the business of competing effectively for higher offices.

As it is, that next election could be a disaster for the Dems. The party has no serious chance of defeating Republican U.S. Sen. Susan Collins, unless 1st District Congressman Tom Allen can be persuaded to take her on. In that case, the party still has no serious chance, because Allen has a campaign style best described as Mark Lawrence on downers. Even though he won re-election handily, many of Allen's loyal supporters admit he'd barely give Collins enough of a challenge to keep her awake.

Then there's the problem of finding some warm bodies to run for the congressional seats that would be vacated by Allen and Baldacci. Many of the Democrats' top prospects — soon-to-be Attorney General Steve Rowe, soon-to-be Speaker of the House Mike Saxl and would-have-liked-to-be President of the Senate Anne Rand — might be considered reasonable contenders to hold the 1st District seat, but only if the GOP cooperates by nominating a right-wing kook. A moderate Republican candidate with a little money and an engaging personality would likely demolish Rowe (who, if he weren't about to become my wife's new boss, would be characterized as suffering from chronic blandness), Saxl (who reeks of ambition) and Rand (who has a severe list to the left).

Even if one of that crew got to Congress in '02, it wouldn't solve the Dems' problems with developing candidates who can win statewide offices. Rowe, Saxl and Rand are all from Portland. That's a serious political liability, because it usually results in vote totals from any place north of New Gloucester that approach zero.

Nor does the party of Jefferson, Jackson and, uh, Clinton have much going for it in terms of 2nd District candidates. In fact, the best-known Democrat in the northern two-thirds of the state is John Martin, once the speaker of the House and now the newly elected state senator from Eagle Lake. Outside his legislative district, Martin is best known for being the reason Maine voters instituted term limits.

Martin aside, the Dems' farm system is stocked with little more than some members of the Legislature's Joint Standing Committee on Fuzzy Thinking, a few folks with enthusiastic endorsements from their parole officers and a couple of full-time nuts.

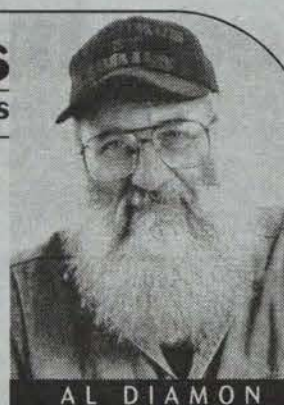
The Democrats seem to have misplaced an entire generation of potential leaders. Somehow, the Young Turks of the 1980s never became the seasoned politicians of the 1990s. Which means they aren't available to be the mature candidates of the 2000s. The blame for that breakdown in the development system can be attributed mainly to one person: the aforementioned Joe Brennan. From 1974 to 1994, Brennan ran in every gubernatorial race but one — and that year he was a candidate for Congress. For Maine voters age 42 or younger, the 1998 election was the first they'd ever experienced without Brennan playing some major role.

The practical effect of having a one-man band blowing one tired note for more than 20 years is that a lot of talented players got tired of waiting for their turns to solo. Sean Faircloth of Bangor, Jim Howaniet of Lewiston and Bonnie Titcomb of Casco are just a few of those once considered potential Democratic leaders, who put down the instruments of politics and wandered off whistling a different tune, while Brennan continued to play off-key.

No wonder there's no conductor for the Donkey Dance Orchestra. And no wonder that band sounds suspiciously like it's playing a funeral dirge.

Notes, sharp or otherwise, can be e-mailed to ishmaelia@vni.net. Or write to CBW, 561 Congress St., Portland, ME 04101 if you know the score.

politics & other mistakes



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On Nov. 2, within hours after Portland lawyer Tom Connolly leaked the story that George W. Bush had been convicted of drunk driving in 1976, the **conspiracy theories** started to flow on the Internet. Conservative nutcases announced that Connolly was tight with Al Gore's press secretary, Chris Lehane, who used to live in Kennebunkport. (Both men say they've never met.) Then they claimed the dirt was dug up by Terry Lenzner, a Washington investigator who worked for Bill Clinton during the Paula Jones and Monica Lewinsky scandals, but who also was the detective who in 1996 uncovered the rumor that Republican U.S. Senate candidate John Hathaway (also of Kennebunkport) had sexually abused a teen-age babysitter. (Lenzner was hired by another Republican, Bob Monks, so it's tough to figure how that connects to Connolly.) Finally, there was the revelation the *Portland Press Herald* knew all about the conviction in July, but didn't print a word in an effort to save the Bush candidacy. (Except the *Press Herald* endorsed Gore. Its failure to run the story appears to be simple bad news judgment.) And just last night, we swear we spotted Lee Harvey Oswald hanging out at the Dirty Bird on Fore Street, which is near Connolly's office. And Oswald was talking to some guy who'd just parked a black helicopter out front.

Speaking of conspiracies, Portland City Hall lately has been engaged in two, seemingly contradictory campaigns. On the one hand, municipal officials are opposing a **petition drive** that would halt most development in the city. On the other, they want to stop one developer from doing anything. The petition, put together by foes of a housing project on Munjoy Hill, would prevent most large projects unless they were OK'd by a citizen review board. If organizers get 1,500 signatures the matter will be put out to a vote next year. But because the measure is retroactive, no development could take place in the meantime. Mayor Cheryl Leeman, sounding desperate, offered to create the review board right now if organizers dropped their drive. (Apparently, Leeman, like her opponents, has forgotten the city already has a citizen group that oversees new projects. It's called the Portland Planning Board.) But the anti-development crowd refused to cooperate, so the whole matter remains in flux. (Not the plural of a dirty word.) Speaking of fluxed, developer **Ric Weinschenk** is close to being that. A judge has given him until Nov. 15 to complete work on a housing project on outer Congress Street or the court will enforce a city order preventing him from working on any of his other developments in Portland. According to project residents, Weinschenk has repeatedly refused to clean up debris, finish a pond and install lighting. But there appears to be no truth to the rumor he was spotted pounding back a few shots with George W. just before Bush got nabbed.

— compiled by Al Diamon from news reports, interviews and Web sites you wouldn't want your children to see

news-o-rama

CITY

Portland needs more

But can the city get what it needs with a new, less experienced legislative delegation?

by MARY LOU WENDELL

Now that all the ballots have been counted, some local officials have this to say to Portland's newly elected state legislators: The city needs a bigger piece of the pie!

"We're at wit's end here," said City Councilor Tom Kane, a member of the council's legislative committee. "We either start cutting way back on services, or we get some help in some way."

Kane said the amount of state revenue Portland receives is declining while the city's expenses are increasing. As a result, he fears big increases in property taxes will become an annual event.

Kane said the state hasn't done enough to ease a burden that falls on not only Portland, but all the bigger cities in Maine. As urban centers, these municipalities must provide hospitals, social services, recreational facilities and other programs to residents who live both within their borders and beyond. But it's the city residents alone who bear the brunt of the costs to support tax-exempt properties that provide health care and government services.

Kane also cites the state's school funding formula, which he said is biased against central cities because it relies more heavily on property values (which tend to be high) than average income (which tends to be low).

While Kane thinks Portland's lawmakers have done a good job overall, he said they tend to focus on statewide problems. There's something to that. When asked about the agenda he'll push at the State House next year, Mike Saxl, who represents the city's West End and is in line to become the next speaker of the House, said, "Access to affordable quality health care and access to higher education, post secondary education, are my two highest priorities for the [Democratic] caucus."

"It's hard to get legislators to think about local issues," Kane said. He's hoping Portland's newly elected lawmakers will shift their focus toward urban matters. "My hope is that, in addition to the statewide work, they could be a little more parochial," he said.

That seems unlikely for a number of reasons. With the loss of three legislators in important leadership positions because of term limits — representatives Steve Rowe, Eliza Townsend and Michael Brennan — the new group of Portland lawmakers won't be as powerful as the old crew. And even if they were, they'd face increased resentment toward Portland, not only from rural representatives, who've traditionally opposed almost anything the state's largest city wanted to do, but also from legislators in other urban centers, who fail to see Portland as an ally.



ILLUSTRATION / PETER LEE FITZGERALD

That's particularly true of some Republican legislators from the Lewiston area, who used the recent disputes over where to locate a new postal distribution center and whether Central Maine Medical Center could start a heart surgery program as campaign issues, claiming Portland used its political muscle to try to thwart Lewiston's efforts to win both projects.

Newly elected Democratic state Rep. Glenn Cummings, whose district includes the Back Cove neighborhoods, said he has already been warned about the tension in the Legislature between Portland and other cities. He said the legislative delegation "has to be able to articulate that Portland has some of the highest densities of poor whites, not just in Portland but in the country. There is a perception that Portland is wealthy. But we are an urban center, which means that people who often are the most needy will come to Portland because they can't get their needs met in Skowhegan or Lubec or Millinocket."

State Rep. Ben Dudley, a Democrat who represents Munjoy Hill, agreed. "There needs to be an aggressive effort to educate members from around the state on what Portland is up against," Dudley said. "It's a difficult task. But it's really our job."

Cummings added that Portland's delegation has been doing just that for years. What's new, he said, is that he and other local legislators have been talking about forming relationships with towns along the coast that also lose out under the state's current funding formulas to help get bills passed that would improve the situation. Places like Machias and

Damariscotta are also full of poor and working-class people, but have high property values. "Portland needs to align with those people," Cummings said. "That would get us outside just the urban areas."

City Councilor Jim Cloutier, also a member of the city's legislative committee, said officials from cities throughout Maine have been meeting for months to discuss forming an urban caucus. At the helm of that effort is none other than Lewiston Mayor Kaileigh Tara, lending some hope to those hoping the state's two largest municipalities can learn to cooperate. The group has been working on bills that would reform the property tax exemptions for nonprofit organizations and pump more money into renovating existing schools.

"Urban issues have been ignored in the Legislature for a long period of time," Cloutier said. "That's one of the things we're looking to rectify."

Saxl said Portland has actually done reasonably well in terms of school funding in recent years, in spite of declining enrollment. Over the last 10 years, he said, state education revenues for Portland have gone from \$3 million to more than \$16 million. Last year, because of the city's increasing property values, Portland's schools were due to receive a decrease in state funding. Saxl credits Brennan, who was co-chairman of the Legislature's education committee, for supporting a "hold harmless" policy that prevents any school system from sustaining a big funding loss.

"While we [the Portland delegation] haven't gotten everything we ever wanted, we have done very well by the city of Portland," Saxl said.

The Portland School Department also received about \$500,000 last year and more than \$700,000 this year from the state for its English-as-a-Second Language program. Additionally, on the city side of the budget, Portland last year received about \$300,000 in revenue sharing set aside by the state to relieve the tax burden experienced by urban centers.

But it's unclear whether additional state funding will continue to flow in Portland's direction. The extra revenue sharing was a one-shot deal, said the city's finance director, Duane Kline. And, while \$300,000 sounds like a lot of money, the city still expects to experience a net loss in the amount of state revenue it receives because of the state's emphasis on property values. Just this year, the state funding to Portland will drop from \$7.2 million to a projected \$6.7 million Kline said. The additional money for being an urban centers won't cover all that loss.

Portland also loses out because of the state's heavy emphasis on funding for new school construction, as opposed to renovation. A recent study puts the price tag for needed renovations to Portland's elementary schools at \$76.8 million.

Cloutier said he is optimistic about Portland's newly-elected legislators. As for any concerns about the city losing several powerful leaders to term limits, he said Portland "is still going to be the most powerful delegation in the State House," Cloutier said.

Based on the voting results on Nov. 7, that delegation will consist of Republican Joel Abromson and Democrat Anne Rand in the Senate. Joining Saxl, Dudley and Cummings in the House will be Democrats John McDonough, Joe Brannigan and Boyd Marley.

Kim Matthews won a four-way race for an at-large seat on the Portland School Committee.

Democratic Sen. Carol Kontos lost her seat to Republican Karl Turner, representing Cumberland, Gray, New Gloucester, North Yarmouth, Pownal, Raymond and Windham.

In Westbrook, voters elected Democrats Robert Duplessie and Ron Usher to the State House. Democrat Janet McLaughlin will represent Cape Elizabeth in the House. In South Portland, Republican Kevin Glynn and Democrats Christopher Muse and Lawrence Bliss will serve in the House. Republican Terry McKenney was elected to the House, representing North Yarmouth and part of Cumberland.

Representing Westbrook, Gorham, Standish and Frye Island, Democrat Bill O'Garra won a seat in the Senate. Republican Gerald Davis won the House seat representing Falmouth and part of Cumberland.

BOYS' CONFERENCE

No women allowed
Organizers change policy after a complaint

A Portland woman is angry that a Nov. 3 conference to help adolescent boys was organized to exclude single mothers.

Carol Schiller, who has a 9-year-old son, said she tried to register a week before the conference, called "Boys to Men: A Conference Exploring How to Get There in One Piece," and was told she could not because of her gender. "I think it sends a message to boys and to mothers that they're not as valued," she said. "They're being segregated by gender because the organizers of this committee don't feel comfortable talking with women."

About 350 middle- and high-school-age boys attended the all-day event at the University of Southern Maine, designed to help boys cope with the transition to adulthood. The conference was coordinated by a city public health official and sponsored by the United Way of Greater Portland, the Portland Public Health Department, Day One for Families and Youth, the *Portland Press Herald*, Maine Medical Center, the Maine Community Foundation, the University of Southern Maine, the Maine Department of Education, Men's Resource Center of Southern Maine and the Curtis Thaxter law firm.

Schiller was finally allowed to attend the conference, but only after numerous phone calls, including one to USM's Office of Campus Diversity and Equity, which then contacted university President Richard Pattenau's office. Pattenau asked an administrator to contact one of the conference organizers and inform them the university was uncomfortable with the practice of excluding girls and women, according to Kathleen Roberts, director of the diversity office.

Schiller said she had no quarrel with a conference focusing on the needs of boys. But she felt that single mothers could benefit from the event. "Single parents have so many hoops to jump through that we need the male community for support and for a resource," she said.

Conference organizers refused to discuss why mothers were excluded from the conference.

"There are women presenters in the workshops," said Phil Hoose, a member of the Boys to Men advisory committee. "There are women who have been on our steering committee. A women coordinated our conference. So women have been involved, and are here, in numbers."

A prepared statement from the conference's operations subcommittee said boys would be uncomfortable talking about some of the issues raised at the conference with women present. "Our steering committee decided, after much discussion, that our primary concern was to provide a safe atmosphere for the boys who would be attending," the statement said. "We thought it likely that boys might find it easiest to freely discuss issues concerning masculinity with other men and boys."

Maine Human Rights Commission Executive Director Pat Ryan said it would be up to the conference organizers to demonstrate they needed to exclude women, "because the essence of the conference would be undermined by including members of the other sex."

"You've got to keep in mind that the basic premise of the human rights act is that you don't discriminate," she said.

DAVID TYLER

loose change

A dance of the digits, choreographed by CBW's staff.

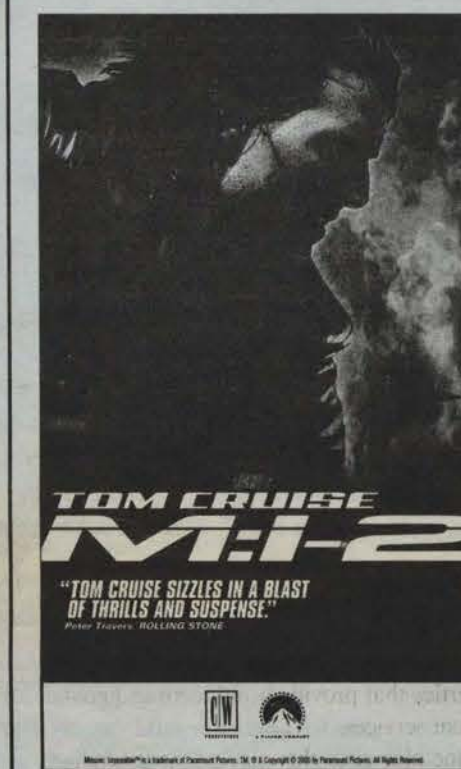
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"There still remain three studies suitable for free man," said Plato. "Arithmetic is one of them." The other two? Undoubtedly, beer and football. But if you're into math, send items for this column to editor1@maine.rr.com or CBW, 561 Congress St., Portland, ME 04101.

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ISN'T ANYBODY ANGRY?

In Portland's arts community, the answer is mostly no. What happened to protest and politics in theater, music and movies?

CHRIS BUSBY

"If you look at what's happening today on a global basis, you feel like running down the street like a crazy person and waving your hands and saying, 'Stop what you're doing, everybody! Pay attention! Snap out of it now and get real,'" said Portland artist Tony Taylor.

Then he added, "To do that, of course, they would say, 'Get the guys with the white coats and take this person away.'"

Maybe that fear of being locked up and silenced explains why Portland's art community is far from a breeding ground for much radical outrage. Or even righteous anger. Or mild dismay. But this is supposed to be a free country where anyone — particularly artists — can say whatever they want.

"It's strange today, I feel, going around in this state of mixed complacency and alarm," Taylor said. "If you're thoughtful, you're aware of these contradictions."

But awareness alone doesn't seem to be enough to stir the local creative juices. Taylor's best-known work is the soon-to-be-destroyed mural on the Eastland Park Hotel in Congress Square, a cheery depiction of Portland in the 1950s. The closest it gets to politics is the somewhat muted debate over its removal.

Most of Portland's painters, poets, playwrights, filmmakers and musicians may be blessed with discerning eyes and ears, making them capable of transforming into art a world fouled by pollution and corruption, cursed with violence and hatred and threatened by overpopulation and the ravenous consumption of the planet's resources. While the city's artists seem to be aware of political injustices, they rarely reflect those problems directly in their work, let alone explicitly criticize those responsible for them. As for offering solutions, forget it. Most music, theater, poetry, visual art and even comedy produced in Portland is thoroughly apolitical.

Nick Bloom, director of Maine Arts, labeled this situation "bizarre." (And no wonder: While Bloom said his nonprofit organization, which runs the Maine Festival, New Year's Portland and summer-long events in Congress Square, is "definitely open to ideas that would push the envelope" politically, Maine Arts doesn't allow political groups to distribute literature at its events.)

"It's as if there's a horror out there and we're all just trying to make merry in order to distract ourselves from our own feelings of impotence," Taylor said. "It's up to us to inspire each other to rouse

ourselves out of this torpor of disillusionment, to believe that we can make some contribution to awareness."

No politics, please, we're poets

Portland poet Steve Luttrell likes to quote Shelley: "Poets are the unacknowledged legislators of the world."

But Luttrell hasn't seen much political poetry being submitted to *The Café Review*, a quarterly poetry journal he edits. Nor has he heard much political poetry at the open readings he hosts at the Center for Cultural Exchange. "If you asked me, 'Is there any political poetry being written in Portland at the moment?' I would say, 'Not that I'm aware of,'" he said.

Luttrell said poets have "a responsibility" to confront political issues, but said many writers aren't "moved" to respond to that responsibility. "It gets to the apathy not just of the poet or the writer, but I think it gets to the apathy of the citizen in general," he said. "There's a general apathy in the country."

"We live in a fairly apolitical time," said Oliver Woshinsky, a professor of political science at the University of Southern Maine. "There are no searing issues that seem to be grabbing the masses by the throats, and art reflects the general nature of the times."

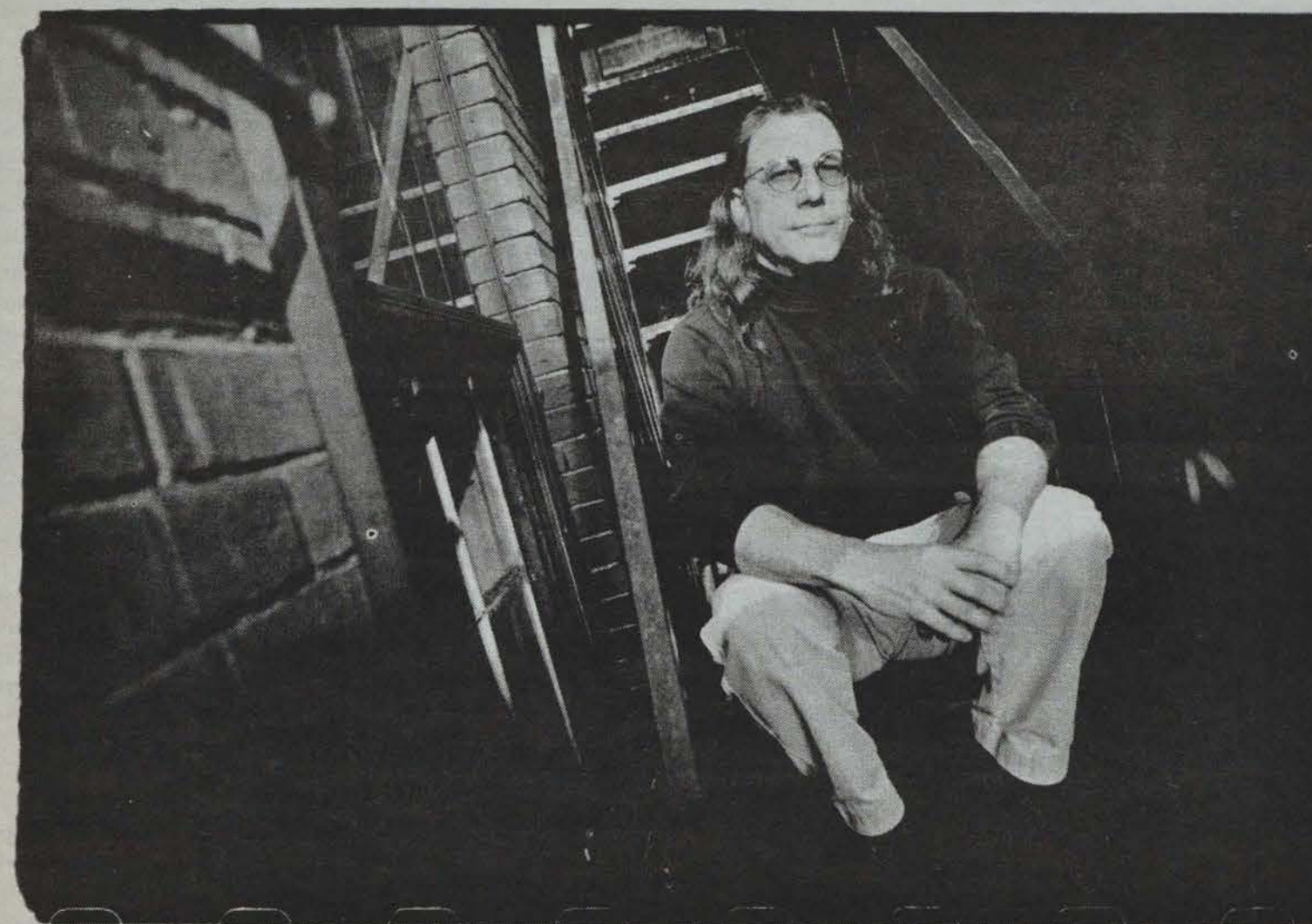
Woshinsky said political consciousness in America — and, by association, in art — rises and falls in cycles. He traces this recent spate of apathy back to the end of the recession and the Gulf War in the early '90s. Our present situation is "just a trough," he said. "It won't always be this way We'll be attacked. The economy will go down"

But even in generally apathetic times, there are those who speak out on political matters through their art. In Portland, they tend to be people working outside the mainstream, people with little or no money, people who are pissed off and have nothing to lose.

People like playwright John Nichols.

Theater of the unheard

Nichols has a hard time understanding why most local artists have no political passion. "I don't see how you can not be bothered by something," he said. "If you're sensitive enough to be some kind of person who expresses himself in an artistic way, then how can you ignore all the fuckin' shit that's going down? The thing is, you can say, 'Well, I can't do anything about those million babies that are



Unacknowledged legislator:
Portland poet Steve Luttrell.
PHOTO/MATTHEW ROBBINS

"We're not liberal. We're radical. It's not, 'We can reform this system and we can be happy.' That's not gonna happen."

— Worker #139, Black Cat Communications Collective

fuckin' starving today in Ethiopia," but on the other hand, that's a manifestation of the tiny little injustices that go on locally."

Nichols, who drives a taxi during the day, wrote his first play, "Porktown," in response to what he considered just such an injustice: car towing. It featured a gang of anti-towers in crowd costumes who slashed the tires of tow trucks. The 1993 play also lampooned local power brokers, such as Police Chief Mike Chitwood.

Did it produce a wave of outrage, either among the elite or the proles? To Nichols' chagrin, it didn't. In fact, though Nichols and his ad-hoc theater company, the Stone Pinhead Ensemble, have produced five highly political plays at the now defunct Oak Street Theatre, negative reaction has been limited to one walk-out (in response to a dirty joke) and one angry letter (from a New York-based Catholic organization), which the playwright cherishes.

The letter was written in response to Nichols' latest play, 1998's "Harold Be Thy Name," a work examining the suspicious death of reform-minded Pope John Paul I. "He sent a letter to Oak Street and said, 'We demand you shut this play down. You refer to old popes and pederastic priests,'" Nichols recalled. "I said, 'Oh, God. God knows neither of that has happened. God forbid I lie about those things.'"

All five of Nichols' plays, which he wrote and directed himself, have ended up in the black, though he said, "that's mainly because the actors knew they weren't getting paid."

With Oak Street Theatre gone, Nichols is eyeing the St. Lawrence Arts and Community Center on Munjoy Hill for his next play, the third installment of "Porktown."

"It's gonna be sort of a Ruby Ridge-type of play with a lot of comedy," Nichols said. "It's gonna be pretty political Hopefully it'll be fairly horrifying if I write it right."

Nichols is nearly alone in producing political theater. One of the few like-minded directors in town is Rodney Nason, a poet who recently co-

produced and directed a production of "Lenny: The Life and Words of Lenny Bruce" at the Skinny, a nightclub on Congress Street. Nason is a member of Bastard Sons of the Infocalypse (BSI), which, like the Stone Pinhead Ensemble, operates as a loose collective of artists more interested in creating provocative theater than getting paid.

Previous BSI productions include "Peace Accord," a play about the Bosnian conflict written by collective member Dan "Paddy" Smith and performed in a Forest Avenue warehouse in 1995, and Bertolt Brecht's "A Man's A Man," which Smith directed at the Skinny earlier this year.

Doug Murphy, co-producer of "Lenny," said the political nature of BSI's plays actually makes them easier to produce. "I think we get more attention and more passionate support when we do stuff that has a political idea, that people feel they can get behind, something they feel they can identify with, because that's what theater and art in general are about," he said.

"Lenny," according to Nason, "highlights a situation that has remained the same [since the 1950s]. It really hasn't changed since then in that no matter how talented you are, you have to be careful whose toes you step on, because no one else is gonna want to go down with you People are gonna diss you once you start stepping outside the line."

"What are all these people wasting their time kissing ass for?" Nason asked. "You think they're just gonna stand by and let you buck the system while they're standing around kissin' ass? You make 'em look like a jerk for kissin' ass — they just wasted all their time. So even the people who are kissin' ass want to see you gone as bad as the people whose ass they're kissing. It's kind of an understanding between the ass-kissers and the asses."

Nason's other work, madcap poetry recitations and provocative jazz/spoken word/DJ performances, has met with mixed reactions from

Portland audiences. It's unlikely his revival of Bruce's work will inspire modern comics or directors to take up the challenge of confronting hypocrisy.

"I try to stay away from [politics]," said George Hamm, who hosts a comedy showcase at the Comedy Connection. "I feel people are bombarded enough People come there to the comedy show, they've worked all week or they've had a bad day or they're on a date or something, and they're trying to enjoy themselves. Being a stand-up comic is not a soapbox for my political views."

Nor is being the director of an established theater company. The politics in plays produced by Portland's professional theater companies is, at most, subtle.

"I'm not doing political theater," said Anita Stewart, artistic director at Portland Stage Company (PSC). "I'm not here to send a specific message to one person. There are people that do that, but that's not what our aim is."

Most PSC plays have political elements in them, but it's up to the audiences to suss them out. PSC's plays are "entertaining," Stewart said, "but there's also a distinct message there — if you want to find it."

For example, the company's current production, "The Road to Mecca," is a kind of "Lenny"-Lite. It addresses the issue of freedom of expression, but the expression is that of a quirky elderly woman in South

Africa who resists a clergyman's attempts to put her in a retirement home, rather than that of an expletive-spewing junkie comic in America who fights club owners, cops and judges who want to put him behind bars.

Prestigious professional companies like Portland Stage quickly find themselves in hot water if they flirt with the boundaries of political correctness. For instance, PSC's recent production of "Manifest," a play about life in Nazi concentration camps, drew sharp criticism from some community members who took offense at what they perceived as inappropriately light-hearted antics by the actors. In contrast, local actor Dan Bernard appeared as a rabbi on death row singing an ungrammatical Negro spiritual in "Lenny" and drew howls of laughter, but no protests.

Acorn Productions had a similar experience in 1997 when it produced "Pushing Through," a play about the Israeli-Palestinian conflict. "It was definitely a little bit less than politically correct in terms of its outlook being a very balanced look at the situation," said director Michael Levine. "It didn't say: Israelis good, Palestinians bad."

Levine said the original version of the play portrayed both sides more equivocally than a rewritten version that included a scene in which Israeli women wrap a Palestinian woman in barbed wire and sit on her. Levine said the added scene was poorly written and out of character with the rest of the original work. When Acorn refused to include it, however, the playwright cried censorship.

"That was our first foray into the world of political theater, and I can truthfully say it was a miserable experience," Levine said. "I'm not going to stay away [from political plays], but I'm wary."

Like Acorn and PSC, Mad Horse Theatre Company's productions tend to be about contemporary social issues, rather than hard poli-


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“What are all these people wasting their time kissing ass for? You think they’re just gonna stand by and let you buck the system while they’re standing around kissin’ ass? You make ‘em look like a jerk for kissin’ ass — they just wasted all their time. So even the people who are kissin’ ass want to see you gone as bad as the people whose ass they’re kissing. It’s kind of an understanding between the ass-kissers and the asses.”

— Rodney Nason, poet and director

that much concern with [politics] because ... I don’t see democracy in the United States as working anymore,” he said. “So I’ve pretty much passed over current events, political things.”

Corrigan thinks art is an appropriate place to explore political issues, and that “if enough artists focused on [politics], perhaps something could be changed, but ... it seems to be that most of the art that has a political facet to it is like social, humanistic things like women’s issues and race relations and stuff like that, which is all really important stuff, but on top of all that are the people who control what happens with women’s issues and race relations — it’s this giant bureaucratic thing. That needs to be cracked open.”

Like Corrigan, Carolyn Eyler, director of exhibitions and programs at the University of Southern Maine, hasn’t seen much political art in Portland. Among the university’s art faculty, “there really isn’t a lot of emphasis on political or social concerns in their own work,” she said. “That gets reflected in the students’ work.”

Eyler also pointed out that USM’s students “largely come from Maine and are less exposed to urban centers of art where these concerns are manifested more [Political art] is very hot right now in New York galleries,” she added, but “it’s not what people around here might want to buy to hang over their couch, even people who are politically educated and cultured.”

Mark Bessire, director of the Institute of Contemporary Art at the Maine College of Art, believes political expression in art has become more subtle. He curated the current exhibition at the Danforth Gallery in Portland, “The Unknown Generation: X? Who Are We?”

tics. Plays like “Keely and Du,” “Under the Skin” and “Squats” addressed subjects like abortion, domestic violence and homelessness through the characters’ interactions, leaving any political interpretations largely up to the audience.

“We’re not really here to propagandize,” said Andrew Sokoloff, Mad Horse’s artistic director. “We want plays that are very human, and often [plays] that deal with really, really hard issues.”

Contrast that with Nichols’ “Harold Be Thy Name,” which includes a scene involving Jesus’ attempt to resurrect Pope John Paul I. The effort is only half-successful, leaving the pontiff a zombie. Jesus is then nailed to another cross and when he protests, right-wing cardinals stuff his mouth with money to shut him up.

“It was a pretty political play,” Nichols said. “I’m a recovering Catholic myself. I still have a fucking bone to pick with those guys.”

The politics of paint

If overt political statements are rare in Portland’s theaters, they’re all but nonexistent in the city’s art galleries. Local visual artists tend to express such ideas either in highly personalized works that leave much of the interpretation up to the viewer, or in socially conscious works that allude to problems but not their causes.

“Art is almost always political in a way, although it’s obscure sometimes,” said June Fitzpatrick, who operates galleries on High and Congress streets. “If you look through many of the shows around, there’s a message there, [but] it doesn’t kind of beat you over the head.”

Fitzpatrick has shown work by a few artists whose politics are fairly apparent, such as the late Leonard Baskin, whose “Monumental” series of paintings dealt with the Holocaust. She’s also shown work by Mia Wood, a well-traveled artist who, Fitzpatrick said, “always finds herself in a place of political unrest. The embassy in Nairobi was blown up the day she was there, so the whole installation was from the paper that floated down from the embassy.”

Fitzpatrick also noted the series of “clear-cutting paintings” she showed by local artist Tom Hall, but pointed out that viewing the striking abstracts, “you may not think that they were political until you saw the titles.”

As for overtly political art, Fitzpatrick guessed that would show up in newer galleries. “Whenever you get young, alternative style galleries — and we’ve got several now — then I think that you’re more apt to have more edgy art, because there are edgy energies there,” she said.

When asked if he’d received any political art, however, Local 188 curator (and *CBW* illustrator) Patrick Corrigan replied, “Not much. Most of the artists that I know or collaborate with don’t seem to have a strong political bent It just doesn’t seem to be a concern.”

Corrigan, an artist and musician himself, is apathetic about politics, though his apathy is rooted in political disillusionment rather than ignorance. “Personally, I don’t have



Still a fucking bone to pick:
Portland playwright John Nichols.
PHOTO/GARY GREEN

“The politicians are lying to the voters, the corporations are lying to the politicians, the parents are lying to the children, and the children are lying to themselves. That’s the problem right there: Nobody wants to tell the truth anymore. They just want to be in a dream world.”

— Isaac Bubier, filmmaker

which includes work by artists between 19 and 35 living from New York to Newfoundland. Bessire said he was struck by what he called an emphasis on “body politics” and work dealing with issues of personal identity in the exhibit.

“The art is very political, but it’s more of a cultural criticism than a structural criticism of government,” Bessire said.

“I think artists definitely tend to be a little bit self-referential when it comes to politics,” said Corrigan. “It goes through this filter of their own experience.” Corrigan personally finds such work more compelling than overtly political art, “like a painting of a capitalist ... peeing on the masses or something, which goes without saying. It’s kind of obvious.”

Raging against the machine

It’s hard to imagine a more obvious representation of corporate malfeasance than the scene that opens “The Days of Our Hope,” a soap opera spoof created by local filmmaker Isaac Bubier. Bubier plays Dick Blend, an executive at Cobalt Cola who is seen lying on a sofa, bloated and naked, wearing black nail polish. As soon as his wife and daughter leave the room, Blend starts hitting on his daughter’s boyfriend.

“The Days of Our Hope” (which the author of this article also appears in), “represents the government as a complete reversal of what it claims to be: It’s openly evil as opposed to being secretly evil in our society,” Bubier said.

Bubier’s previous project, the novel, “The Center of All Things: The Sequel to the Epic of Gilgamesh,” is “completely political,” he said. “That entire [novel] is about power: where it comes from, how it moves, how what you see on TV is a very thin layer, and behind that there’s this vast mechanism of machinery that decides your fate. Then they go to the spokesperson on TV to tell you what they’ve decided, and of course they lie about that, too.”

“The Days of Our Hope” uses absurdist com-

edy to satirize the government, corporations, religion and the family. As Bubier sees the problem, “The politicians are lying to the voters, the corporations are lying to the politicians, the parents are lying to the children, and the children are lying to themselves. That’s the problem right there: Nobody wants to tell the truth anymore. They just want to be in a dream world.”

Local filmmaker Frank McMahon directs a collective called Portland Media Artists, which began in 1997 with five or six people and now has 50 members. He attributes the lack of overtly political productions to a “backlash” by audiences that began 10 years ago against artists intent on “driving the message home with a sledgehammer.” That backlash “might have made people back off,” he said, “and find subtler ways to do it.” Filmmakers now “mix art, entertainment and politics to get people interested in the topic.”

One of McMahon’s films, “Coffee Grounds,” is a comedy about a woman so outraged by a corporate coffeehouse’s intrusion into her town that she beats up one of its patrons. “Five years ago, it would have been more heavy-handed,” McMahon said, but now “even people from Starbucks would get a laugh out of it.”

Portland filmmaker Bob Poirier took a similarly lighthearted approach with “Traditional Family Vampires,” his comedy about a family of right-wing vampires who are ultimately undone after they turn a gay man into one of their own.

Poirier — whose previous film, “Tangible Fathers,” told the story of a gay priest — said while making “Vampires,” he “tried to do something that was not gay or political, just entertaining.” Nevertheless, he said, “it just comes out that way I feel I need to speak my mind when someone’s kicking me in the ass.”

Power to the pussy

The Black Cat Communications Collective is anything but subtle. At an Oct. 23 show the

shadowy group sponsored at the Presumpscot Grange Hall on outer Forest Avenue, attendees could pick up a bright orange flyer with an article on the World Trade Organization protests in Seattle on one side and the chant “Capitalism? No thanks! We’ll burn your fucking banks!” on the other.

The show was musically diverse. It included the Middle Eastern-flavored music of local band Tarpigh, Portland performance artist Crank Sturgeon, New York hardcore band Catharsis and a solo acoustic performance by a young man who, due to the subversive nature of his work, refused to give his name, preferring to be referred to as Worker #139.

Eschewing the stage for the more intimate perspective of the hall’s floor — as all the bands did — Worker #139 performed protest songs, including “Dancing on the Ruins of Multi-National Corporations,” by radical folk artist Casey Neill, inspiring the crowd of two dozen or so young people to dance and sing along right into the microphone.

Black Cat has been organizing similar events in and around Portland for the last two or three years. An anti-Columbus Day show last year raised \$345 for Raymond Luc Levasseur, a Mainer currently incarcerated in Atlanta for bombings and bank robberies, and other prisoners.

The collective also runs Black Cat Radio, a Portland-based pirate radio station. “We’re trying to work toward something a little more ideal and encouraging others to feel they could do likewise,” said another member of the collective, who also refused to give his name, but wishes to be referred to as Worker #138.

“Through our projects, which aren’t just limited to making music, we’re trying to break down certain hierarchies and structures we’ve grown up being forced to live under,” said Worker #139. “We’re not liberal. We’re radical. It’s not, ‘We can reform this system and we can be happy.’ That’s not gonna happen.”

“People say, ‘What about the debate? Aren’t you gonna debate with these corporate rulers, these industrial rulers?’ Do they ever debate with us? No, they just shove things down our throats everyday.”

The radical songs heard at Black Cat events and broadcasts are part of a tiny local political music scene. Other than an occasional rap at the Stone Coast Brewing Company’s hip-hop open mic, a cranky folkie here and there and a few politically charged songs by local heavy metal band Broken Clown — which singer and lyricist Mark Belanger admits the uninitiated would be hard-pressed to understand — politics is practically nonexistent in the Portland music scene.

“I really wish there was more spontaneous creativity being expressed on the city streets, on alleyways down by the water, in the woods,” said Worker #139. “Events happening all over the place and being set up by all sorts of different people.”

For now, hardly anybody seems energetic enough — let alone angry enough — to create a scene like that.

Chris Busby can be e-mailed at listings@maine.rr.com.

COMMENT

**SO
noted**

Recipe for stagnation

Do we really need more bureaucracy in Portland?

That's what we're going to get if a new citizen review committee for major building projects in Portland is created. Residents of Munjoy Hill have started a Campaign for a Comprehensive Plan out of frustration because they failed to block a 70-unit apartment complex proposed for the intersection of Walnut and North streets. If this petition gets enough signatures to end up on the ballot, it threatens every new housing project with more than 20 units and every commercial development over 10,000 square feet. All of them would have to be reviewed by the citizen advisory committee.

But Portland already has a citizen review board for development: It's called the planning board, and it's composed of ordinary people who volunteer to serve. We don't need to repeat the process with another committee, another series of meetings, another pile of paperwork. There's a process already in place that allows for plenty of public input.

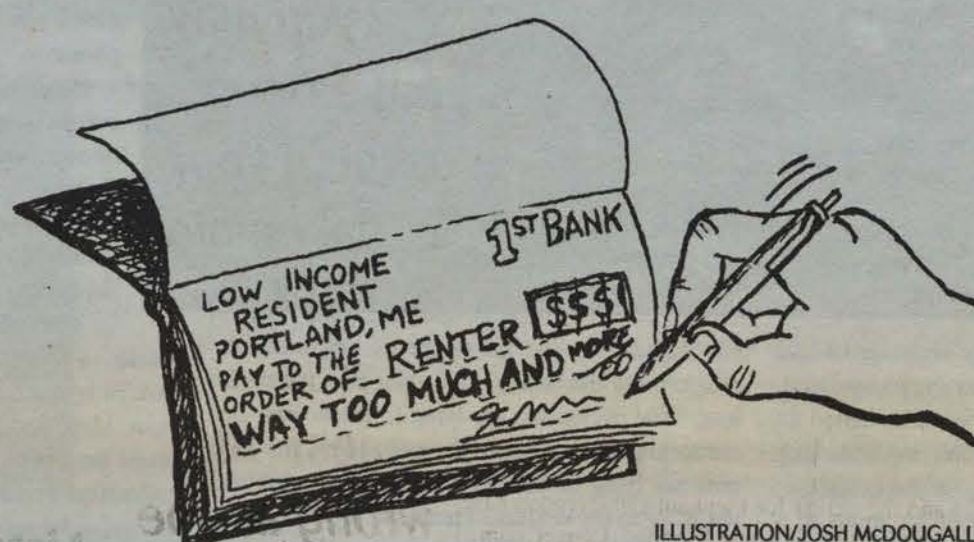
Proponents of this petition say residents aren't notified in sufficient time to take action when a big development is proposed. Occasionally, that's true. But if that's the problem, fix it the easy way: Change the rules so abutters receive word on new projects well in advance of any city action.

Proponents of this petition claim city leaders don't care what neighborhood activists have to say when it comes to shaping the city's future. But the facts don't support that. The city backed down on a proposal to build a new arena in Bayside after residents made it clear the project would not benefit the neighborhood. The planning board rejected a proposed superstore on Warren Avenue after residents complained the development would increase traffic and ruin the quality of life in the area. When the Parkside neighborhood protested the conversion of the old House of Lights building on Cumberland Avenue into apartments for low-income people several years ago, they expressed many of the same lame arguments heard on Munjoy Hill this year. But City Hall sorted out the real concerns from the ridiculous allegations, required numerous changes in the project, and today it is an unqualified success, both for its residents and the neighborhood.

Certainly citizen input can be helpful in considering any development. But that input can be made through the current process. Organizers of this petition drive are using the issue of more public comment as a smoke screen. They just don't want

this apartment complex in their back yards, and they will use whatever method it takes to stop it, even if it means shutting down residential and commercial development in the city.

Some developers have already said they'll put major projects on hold until this petition is voted on in a special election next year. That's probably just a scare tactic designed to block this referendum. But if this proposal becomes law, no investor in his or her right mind will want to consider building in Portland, particularly when so many other towns offer simple, open procedures for considering new development.



ILLUSTRATION/JOSH McDUGALL

Halting all residential and commercial building in the city may bring temporary relief to those Munjoy Hill residents seeking to stop this apartment complex. But it will only make the severe housing shortage in Portland even worse. Without new apartment projects, the market will grow tighter, and rents and prices for existing homes will keep skyrocketing.

Let's face it, Munjoy Hill is a densely populated, residential neighborhood. It's a logical place to build new housing. By discouraging development, this petition could end up driving current hill residents out of the city because they can't afford the cost of living there. And it will be low-income residents who will be harmed the most.

Development in Portland should be a process of give and take among developers, residents and city officials. There was a time, in the 1960s and 1970s, when City Hall rammed through horrible projects, whether a neighborhood wanted it or not (the Franklin Arterial remains one of the worst examples). But that's not how planning works in Portland today. And city residents should not let the rhetoric of citizen participation blind them to the anti-development atmosphere the proponents of this petition are really promoting.

Correction

In our voters' guide on Nov. 2, we got state Senate candidate Ruth Watson's position on the state's new prescription drug law wrong. Watson supports the law.

DAVID TYLER



letters

Destroying neighborhoods

It was exciting to see my name in *CBW* (News-o-rama, 10.19.00), especially since Al Diamon had promoted me to being an "organizer." Wow, thanks Al. It is a cause I deeply believe in. My neighbors have been working long and hard trying to get the city, or anybody else, to notice one fact: Big developers can destroy the fabric of our neighborhood (yours, too) and we have no say in the process. In our case, the city approved a massive project, prevented the developer from making any substantial change to the design and gave our tax money to fund the project before any of the neighbors knew about it! Pretty sneaky move by the city, wasn't it, Al?

The Campaign for a Comprehensive Plan tries to stop this flawed process from destroying another neighborhood. It asks the city to create a comprehensive plan (required by state law) that will provide for citizen input into big development projects. It also asks the city not to approve large new projects in residential neighborhoods until the residential part of the plan is completed. It will certainly not stop all construction as Al claimed. Al, where do you hear this stuff?

Al, I appreciate your giving me a mention for all the long hours and hard work that so many people have put into this effort. I'll be glad to return the favor. Give any one of us a call next time, and we'll help you get the facts straight.

Jim Estes
Portland

Think before signing

Over the next month, Portland citizens will be asked to decide whether or not to support the citizens' initiative petition sponsored by the Campaign for a Comprehensive Plan. While on its face this call for more citizen participation in city planning may seem worthy of support, it is not. The unintended consequences to the city as a whole are serious and damaging, especially during the deep housing crunch we are experiencing.

The proposed ballot question calls for the city "to adopt a local growth management program and comprehensive plan, with a housing plan for residential neighborhoods as the highest priority." It would also establish an advisory committee for citizen participation in the planning process. It is important to note that this is not all this initiative will do.

If this initiative passes, essentially all residential construction will come to a halt. During a time of such dire need for housing, this initiative would make a bad housing problem much worse. There are other, more effective ways to achieve greater citizen participation without the unintended consequences of this citizens' initiative. Therefore, I respectfully suggest that Portland citizens decline to sign.

Krista A. H. Haapala
Community organizer
Bayside Neighborhood Association
Portland

Don't ban elephants

I was a bit surprised about your take on People for the Ethical Treatment of Animals' (PETA) proposed banning of elephants in the circus (Politics and Other Mistakes, "Pink elephants on parade," 10.19.00).

I have been studying the circus for the past nine months as a consultant to Ringling Bros. and Barnum & Bailey. This was a consulting gig that I did not enter into lightly, as I had serious concerns about the ethical treatment of animals. I requested and received from Ringling Bros. responses to allegations from PETA and other animal welfare groups, inspected the living quarters of the animals "on tour" and have

reviewed the treatment of elephants who are mostly raised and trained in Florida.

Ringling takes extraordinary care of its animals, especially the elephants and tigers because they represent a huge investment for the circus. The living quarters for the animals are much cleaner than any farm that I've been to and certainly cleaner than any of our recent county fairs. Twenty-seven elephants at a time are housed at Ringling's Center for Elephant Conservation, a 200-acre facility with plenty of room for exercise.

The most important point about Ringling's elephants is that they are increasingly raised and bred as domesticated animals with the sort of attention usually reserved for thoroughbred racehorses. Eight calves have been born recently at the center and four more are on the way. Animals are the stars of the Ringling circus and are treated as stars because they drive ticket sales.

The problem with the law that Chris Muse is proposing is that he is calling for a ban where there should, instead, be regulation. The incidents described in your article are and should be against the law. They are committed by circuses that are more like carnivals, setting up for a couple of days in small cities and moving off to the next show. Animals are transported by trucks rather than by train, and the animals become stressed as a result.

This is why I believe in regulations rather than a ban. I would suggest the following: 1. mandatory inspections of all forms of entertainment using any live animals; 2. mandatory and documented down time for animals between shows; 3. regulations on the transport of animals used in entertainment.

As you know, PETA has a much more radical agenda than the welfare of circus animals. A law banning elephants from entering the state sets a precedent that opens the floodgates for bans on other domestic animals used in any aspect of commerce. They want bans; I think we need regulations that are strictly enforced.

Anyone interested in finding out more about Ringling's commitment to its animals and the Center for Elephant Conservation can learn more at www.ElephantCenter.com. Anyway, this may be more than you wanted to know. Just thought you might enjoy knowing that you may have been right in your initial opinion of PETA: They're almost as wrong as Joe Ricci.

Scott Nash
Peaks Island

Common ground

I want to encourage all residents and city officials to attend the ongoing community forums. The purpose of the meetings is to eliminate conflict between residents and developers and find common ground.

Portland has avoided some of the conflict that other communities have endured. Most development sails through the planning process with little opposition. Taxpayers understand the importance of expanding the tax base and the value of good economic development. Taxpayers are not foolish, though. They are not willing to sacrifice the integrity of the neighborhoods or quality of life for bad economic development.

Neighborhood after neighborhood has encountered the city's open-door policy toward development. Neighbors have learned that public participation is a legal requirement only. The current process makes it next to impossible to stop bad development at the planning board level. The only things that have stopped bad development have been citizen opposition, media coverage and our elected officials.

My original concern about the "big box" store on Warren Avenue quickly shifted to how all development decisions are made in our city. It starts with the developer talking with city staff and ultimately our elected officials, months before the public is aware of an impending project. City officials become invested in the project. Residents find out about the project through postcards mailed out five to 14 days before the official planning process begins.

When it is a big project with serious negative impact,

neighbors react. But residents have just two weeks to gather information, write letters and prepare testimony. They feel besieged and attacked. They see the value of their lifelong dream (their home) decline before their eyes. They feel the loss of neighborhood and quality of life.

Our conflict was never with the developer. He was doing a job, and he was a paid employee with the possibility of a return on his investment when he succeeded. It was purely a business deal — he didn't mean us any harm. He also had no obligation to look out for our best interests.

However, the city does have an obligation to look out for the best interest of the community. The city failed us. The city and its process are the source of most of the conflict between residents and developers. From inadequate notice to residents, to a process that prevents planning board members from saying no to bad projects, the process is developer-friendly.

One area of common ground between developers and neighbors is that both believe the process needs to change. The difference is that the development community was recently successful in making changes to the process.

I was led to believe that these community forums could be a vehicle of change for the residents. Some changes which will limit conflict are: 1. Increase the time and area of notice to residents of public workshops and hearings; 2.

Open staff meetings to the public when the discussion involves development; 3. Make district city councilors responsible for informing their constituents of impending new development in their district; 4. Hire a liaison person for residents to help them through the process; 5. Require an independent economic impact study for major developments; 6. Establish neighborhood planning councils to review new development.

Let's put the concept of planning back into the planning process. The residents, working with their elected officials, should be determining Portland's future.

Deb Keenan
Portland

Listen to homeless youth

I applaud your paper's call for a larger public debate on the issue of "involuntary commitment of homeless youth." (Cover story,

"Lock 'em up," 10. 19.00) However, any public debate on locking homeless youth needs to include youth in the discussions.

As a member of the Legislature's Children in Need of Services (CHINS) Commission, established in 1999, I attended the public hearing in Portland regarding the needs of homeless youth. In my opinion, this was the best thing to come out of the CHINS commission's work.

The youth who attended this hearing testified to having immediate needs to ensure that they get through the day or week: shelter, clothing, medical care, food and a place to do laundry, make phone calls and socialize. Some expressed a desire for better communication with their families, and a willingness to accept help in establishing communication. Some were attending school, some were trying to enroll in school, but were having difficulty with school transcript procedures, and for some, school was not a priority. Substance abuse services were requested by some and had been used very successfully by some (from the final report of the commission, March 2000).

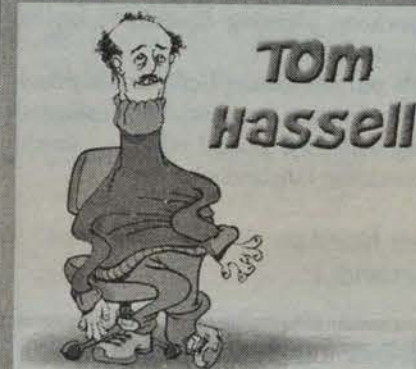
The public, the media, and those of us who work with homeless youth will be watching closely to see if youth are included in monitoring the pilot programs as required by the legislation passed last session. Without the participation of homeless youth in all aspects of the effort to assist them, no amount of money and effort will produce the results desired.

Bob Rowe
Executive Director,
New Beginnings
Lewiston

Casco Bay Weekly welcomes your letters. Please keep your thoughts to less than 300 words (longer letters may be edited for space reasons), and include your address and daytime phone number. Letters, Casco Bay Weekly, 561 Congress St., Portland, ME 04101 or via e-mail: editor@casco-bay.com

Dead on 2: Kyle Rankin and Efram Potelle, the controversial hosts of the Portland Public Access call-in talk show, "Live on 2 with Kyle and Efram," have been permanently suspended from the station for allegedly making disparaging remarks about public access staffers during an Oct. 18 show. That program was the pair's first since their return following a month-long suspension for allegedly making similar comments during an Aug. 30 show ("Ear to the Pavement," 9.21.00).

In an explanation faxed to CBW, Tom Handel, executive director of the Community Television Network (CTN), wrote: "After a series of escalating incidents in which Kyle Rankin and Efram Potelle have verbally insulted and harassed staff members while using CTN facilities, CTN has determined that it must terminate Mr. Rankin and Mr. Potelle's rights to use the facilities in order to protect CTN employees from harassment and the creation of a hostile work environment."



Is this too close to reality for comfort? Tom Hassell of Kyle and Efram's satirical "WCTN."

Potelle said he and Rankin "made remarks" during the show, "but were careful not to mention the staff members. We clarified several times that we were not talking about staff members." Rankin said he discussed a sexual relationship he had with a woman who has the same first name as a station employee on the Oct. 18 show, but made it clear he was not talking about the employee. The pair also showed sketches of characters for an animated television series they dubbed "WCTN," which they said would be a comedy based on life at a fictional television station. Though the sketches of characters, such as the rubbery Tom Hassell, bear an obvious resemblance to CTN staffers, Rankin and Potelle contend they did not break the rule barring those using the station's facilities from insulting public access employees.

"We're getting our lawyer involved, and we are going to pursue this," Potelle said. "Frankly, I don't think Channel 2 has a leg to stand on."

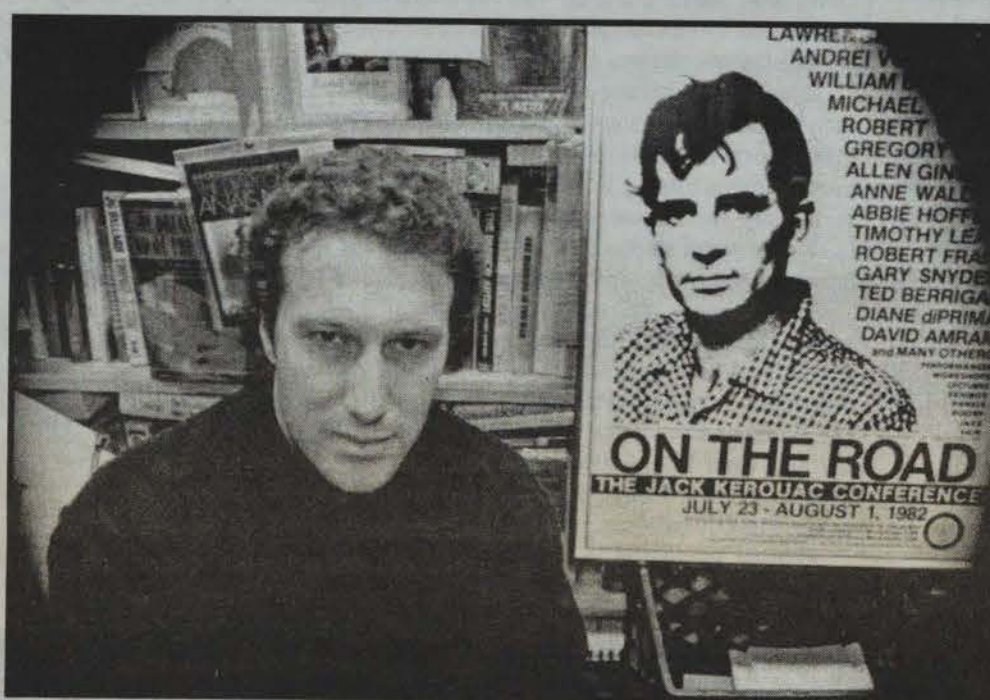
— item submitted by Chris Busby, illustration courtesy of Kyle Rankin and Efram Potelle

Arts, Entertainment, Weirdness

EDGE

The Beat goes on

A local man's documentary takes a raw look at the lives of discarded Beats



Off the Beat-en path: filmmaker Laki Vazakas. PHOTO / JOSEPH DUPONT

ALLEN DAMMANN

One of them would die in a metropolitan hospital, a fragile and wasted 89-year-old poet shriveled to a husk by years of extensive drug use. The other would be brutally stabbed to death in an altercation over pocket change, his killer never found. Both unlucky souls might have been forgotten completely if not for a presumptuous young filmmaker with a video camera.

The two men were, respectively, Herbert Huncke and his roommate, Louis Cartwright. Creatures of New York City and its menacing street life, the pair were introduced to each other in 1960s in the unlikelyst of places: Beat author Jack Kerouac's kitchen. Though theirs became a fast friendship, it was never a prosperous one.

In 1999, documentarian Laki Vazakas — who recently moved from Northampton, Mass., to the desultory, off-season landscape of Old Orchard Beach — created a 102-minute work titled "Huncke & Louis." The film, an unabashed gawk into the lives of two men in desperate circumstances, has made the rounds of several film festivals, but is not currently in public distribution.

When Vazakas met up with Huncke and Cartwright in the late '80s, the two were stifled by poverty and virtual inmates of Manhattan's Chelsea Hotel. "Herbert at the time was spending much of his afternoons in a bookstore, the Rare Book Room," recalled the 35-year-old Vazakas. "I met Herbert at the bookstore, and I was immediately fascinated."

Years earlier, a 10-year-old Vazakas had been fascinated by something else — a Polaroid camera. This incipient interest in film eventually led the native of Pittsfield, Mass., to study cinema at New York University. Immediately after graduating from college, Vazakas landed a job on the trade-show circuit, where he programmed "video walls" in exotic locations like Las Vegas and Chicago. Using a configuration of nine TV monitors, he previewed upcoming films to owners of theater chains.

"After that, I started to borrow friends' video cameras," Vazakas said, "and eventually I bought a video camera and started making films."

Then in 1988 he met Huncke. "He was articulate and very soulful," said Vazakas. "He was obviously a very gifted storyteller."

No wonder. It was Huncke who first escorted Kerouac, poet Allen Ginsberg and author William Burroughs through New York City's shadowy world of all-night cafes and furtive drug use. A writer himself, Huncke employed a stripped-away, autobiographical style that would later influence the works of his three disciples. The film attributes Kerouac with having called Huncke "the greatest storyteller I know ... an actual genius at it."

"I think he's an important voice that's been ignored," said Vazakas. "His writing is very strong and very honest."

Vazakas set out to capture those same traits in 1991 when he began filming the documentary about Huncke. Rather than use his background as a film student to dazzle Huncke and Cartwright into cooperating, Vazakas simply turned on the camera.

"I showed up at their apartment one morning and started filming their routine," Vazakas said. "I continued recording their lives together, and that allowed for a certain amount of openness and freedom. I think I became sort of a presence, a reassuring presence. And I was friends with them before I started the project, so there was a sense of familiarity."

As invasive as it is intimate, "Huncke & Louis" shows two men hopelessly bound together by allegiance, indigence and an almost heartbreaking need to parent one another. In one scene, the two squabble over the price of Visine, a dispute that prompts Huncke to childishly refuse dinner. In another, Huncke recounts a visit by Ginsberg, who coldly informed the destitute old poet there were only three Beat writers: Kerouac, Burroughs — and Ginsberg.

"I thought he was going to say me," comments Huncke. "Like a chump."

Later in the film, Huncke must come to grips with the brutal murder of his friend and companion, a person nearly half his age.

Vazakas, too, had to deal with Cartwright's death.

"I had to claim Louis' body with two other friends," he said, "and that's not a task I would wish on anybody."

Huncke himself died in New York's

BROKEN LIGHT

No illumination

When Maine writer Cynthia Thayer's second novel, "A Certain Slant of Light," begins, Peter MacQueen, once a champion bagpiper, is a broken man. He's sitting through an ice storm in his isolated shack on the coast of Maine, where he's lived since losing his wife and children in a fire 20 years earlier.

Emotionally crippled, Peter ekes out a lonely living raising sheep, and shuts out most of the world. The bagpipes are long abandoned. He's even lost the will to masturbate, though he does play with his dead daughter's dollhouse every morning.

His only friends are an old Passamaquoddy woman, and a dog called Dog, so named because that's the best his shattered heart could do. So when a beautiful but troubled Jehovah's Witness who is months pregnant knocks on his door, not spreading the word and handing out copies of *Watchtower*, but on the run from her husband, we all know the literal and symbolic ice that surrounds him will soon be gone.

Elaine, the expectant mother, begs to stay. She has a black eye and a mysterious secret. Peter has a lot of pain and a secret of his own. Grudgingly, he allows her into his home.

Everything else falls into place just as it seems it will, and that is much of the problem with this predictable and humorless novel. Before you can say May-September, Peter thinks Elaine is beautiful, comparing her eyes to "Caribbean Sea, that turquoise blue that fades into aquamarine at the edge of the water." Then he's buying bagpipe reeds and trying to play with himself again, and the dog's name is Seamus.

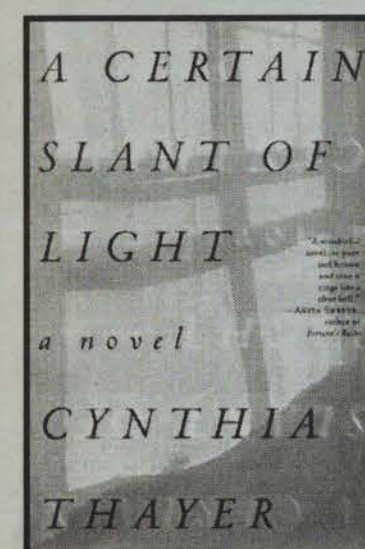
Thayer isn't a bad descriptive writer. Her prose is clear and true, although an inevitable clunky line surfaces, like, "The ram was first because he was so obstreperous."

Many elements reminded me of other, more successful novels. The pregnant Elaine, who walks into Peter's life, recalls the pregnant Lena Grove, who walked into Yoknapatawpha County at the start of Faulkner's "Light in August." The ice storm recalled "Ice Storm," by Rick Moody, and who can forget that Peter Falk's dog was named Dog on Columbo? OK, that last one wasn't a novel, but you get the picture.

Nothing surprised me or made me laugh until the very last scene, where a healed (of course) Peter luxuriates in a bed that still smells like Elaine and rediscovers onanism, and even then, I don't think I was supposed to laugh.

RICK WORMWOOD

"A Certain Slant of Light," by Cynthia Thayer. St. Martin's Press, \$23.95.



Beth Israel Hospital in 1996. By that time, Vazakas had gathered nearly 65 hours of footage, only a few snippets of which Huncke ever saw. Not that the old poet cared to see himself on the screen anyway.

"He was encouraging but not particularly intrigued with what was going on," said Vazakas. "He wasn't really interested in celebrity."

Meanwhile, Vazakas moved on to other projects. In between shoots for another documentary about Charles Plymell, an underground publisher living in Cherry Valley, N.Y., he's currently researching the social history of psychedelic drugs. Vazakas is also penning the script for a "small, intimate film," about two brothers arguing

about the death of their father, which he hopes to make in Old Orchard Beach ("During the off-season, it's very cinematic").

Only a year after he finished editing "Huncke & Louis," Vazakas has already become reflective about the documentary.

"I look at the piece now, and it reflects Herbert's picaresque life. He had no master plan," Vazakas said. "I think the film is very loose, and that's kind of the way I wanted it. I didn't want to get preachy because he was never preachy."

For more info on the documentary "Huncke & Louis," visit www.metaclick.com. Or snoop around your local library for "The Huncke Reader."

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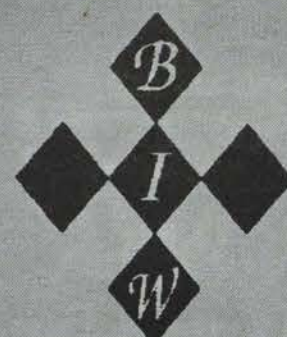
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short CUTS

DAN SHORT

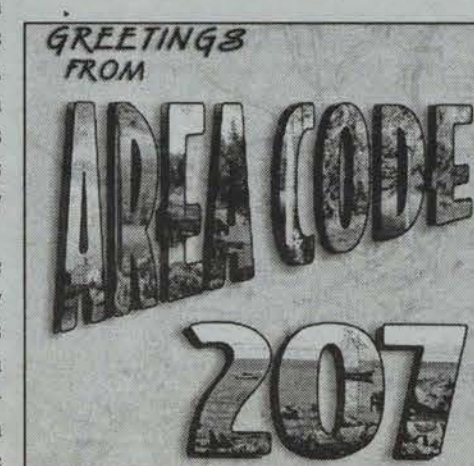
The roots of Maine

The only thing consistent about local compilations is inconsistency. The contents on nearly all of them vary wildly in terms of both quality and style. While most have something to recommend them, few have enough cohesion to work as a complete album.

"Greetings from Area Code 207" is the rare exception. Compiled by Charlie Gaylord of Diesel Doug and the Long Haul Truckers, "Greetings" focuses on music that falls under the "Americana" brand, that is, a mix of country, country-rock, bluegrass and a little bit of rockabilly.

There are a couple of exceptions (the Troubles and Cindy Bullens aim for a bluesy rather than a country feel), but there's a stylistic unity to these songs and artists that's an asset to this album. Moreover, the quality of the songs is far better than on other compilations. The worst songs are just OK, while the best, Sara Cox's "Waste of Time," is as good as any released by a local artist this year.

There's also a fantastic version of the Diesel Doug song "Circles" by Jenny Jumpstart, while Doug and the Truckers contribute a fine live version of "Eighteen Wheels of Love." There's also great material from the Jerks of Grass, Sean Mencher, Say Zuzu, the McCarthys, the Muddy Marsh Ramblers (led by Diesel Doug bassist Scott Conley), and the late Manny Verzosa, much of it previously unreleased. This is a fantastic album, and should be bought by anyone with the slightest interest in roots and country music.



The "Greetings from Area Code 207" release party, featuring performances by Diesel Doug and the Long Haul Truckers, the Piners, the Troubles and others, is at the Skinny, 625 Congress St., Portland, on Friday, Nov. 10 at 8 p.m. Tix: \$10 (21+). 871-8983.

Licorice jazz

Drummer Steve Grover provides another style of tradition-based music, in his case, jazz. On his previous albums, Grover and his various bands played post-bop jazz that avoid the pretentiousness of the avant-garde and the simple-mindedness of popular jazz. While his work is well written and well performed, it's rarely anything out of the ordinary.

On his latest CD, "Remember," he does something a bit unusual with a quartet featuring clarinetist Brad Terry. Clarinetists are very much a rarity in the modern jazz world, ever since swing had its heyday in the '30s and '40s (only Don Byron springs to mind in terms of modern-day clarinetists). Even more rare is to find one as the featured soloist in a small group setting.

Other than that, "Remember" doesn't depart from Grover's style, but Terry does a remarkable job of adapting to it. The clarinet's nasal sound is usually difficult to work with in a "serious" jazz setting, but Terry manages to coax uncommon warmth from the instrument.

The other musicians in the quartet, pianist Frank Carlberg and bassist Chris van Voort van Beest, also do a fine job. Grover's compositions are good and sturdy, particularly "Dreaming with Thelonious," which evokes Monk's style with plenty of charm. Unfortunately, the songs are not as good as the musicians involved. Still, "Remember" is a solid, engaging and intelligent jazz record.

Steve Grover's "Remember" is available at local record stores.

Missing in action

Modern rock may not have the traditions of country or jazz, but Missing Joe's approach to it is about as conservative as it gets. On the Boston-based trio's debut CD, "Breaking Down the Constellations," Missing Joe works in a style similar to the likes of Third Eye Blind, Matchbox 20 and Eve 6.

This type of band gets by on sincerity and the pop appeal of its songs. With Missing Joe, the band has the sincerity, but the songs don't have the appeal. Granted, there are a few that hold one's interest, particularly "Martini," but most lack anything distinctive to make them memorable. There's nothing on this CD that hasn't been done better before. And really, it wasn't that good to begin with.

Missing Joe plays the Ale House, 30 Market St., Portland, on Saturday, Nov. 18 at 9:30 p.m. Tix: \$3. 774-0456

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calendar

saturday, november 11

"JERRY GARCIA: A VISUAL JOURNEY"

Jerry Garcia has traveled to a place you can't get to from here, but that doesn't mean your road-tripping days have to end. So gas up the Volkswagen van, whip up a big pot of hummus and start following "Jerry Garcia: A Visual Journey," a traveling exhibition of the late musician's watercolors, lithographs and silk screens, around the country. Garcia worked in a wide variety of styles, including realism, surrealism, neo-impressionism and abstraction, and was also prone to producing cartoonish renditions of fantasy creatures like dragons, vampires, politicians and himself. Cook up some falafel outside the DoubleTree Hotel, 1230 Congress St., Portland, Sat. from 10 a.m.-10 p.m., Sun. from 10 a.m.-6 p.m. Free. 774-5611.

saturday, november 11

"GODSPELL"

Deadheads who've been looking for a new messianic figure to follow around the country should also consider hooking up with the touring production of "Godspell" when it stops in Portland. The folk-rock musical telling the story of the Gospel according to St. Matthew was first performed off-Broadway in 1971, and has since been redone countless times in churches, high schools and other torture chambers. The current touring production has been updated in interesting ways. Songs such as "Prepare Ye" and "Save the People," for example, are being performed in the style of Tori Amos, 'N Sync, the Dave Matthews Band and other modern musicians, as evidenced by their new titles: "Prepare, Yo!" and "Save the Peeps." Just kidding — about the titles, that is. Go under the spell at Merrill Auditorium, 20 Myrtle St., Portland, at 8 p.m. Tix: \$33-\$48. 842-0800.

monday, november 13

BOB DYLAN

If they aren't on the tour already, Deadheads looking for a messianic figure to follow should join the caravan tagging along behind Bob Dylan when he comes to Lewiston. A folk-rock singer from Minnesota, Dylan has performed in the past with Garcia and the Grateful Dead. He's also done a few other things in his career, like electrifying folk music; revolutionizing rock songwriting; putting out scores of peerless, classic albums; and getting the Beatles baked. See the closest thing to Christ on the planet at the Central Maine Civic Center, 190 Birch St., Lewiston, at 7:30 p.m. Tix: \$29.50. 775-3331.



Bob Dylan plays the Central Maine Civic Center on Mon., Nov. 13.

sound bites

David Phillips and freedance mix soul, funk and Eastern melodies into their modern jazz on Sat., Nov. 11 at the Eastland Park Hotel's Cumberland Room, 157 High St., Portland (8 p.m./\$10-\$15, \$10 seniors and students). 842-0800.

Jazzy hipsters Lars Vegas lounge around with dead-beat old-time jazz-heads the Clown School Dropouts on Sat., Nov. 11 at the Skinny, 625 Congress St., Portland (9 p.m./\$5/21+). 871-8983.

Dar Williams performs her contemporary folk music with Catie Curtis on Wed., Nov. 15 at the State Theatre, 609 Congress St., Portland (7:30 p.m./\$21.50-\$24.50). 775-3331.



David Phillips and freedance get jazzed-up at the Eastland Park Hotel's Cumberland Room on Sat., Nov. 11.

quick picks

FRI., NOV. 10

Hear Native American tales and tunes when the Children's Theatre of Maine presents "Black Elk Speaks" and "Other Stories," a performance incorporating music and storytelling, at the Children's Theatre of Maine, 317 Marginal Way, Portland, at 7 p.m. Tix: \$7 (\$5 kids). Continues through Sat., Nov. 18. 828-0617.

SAT. AND SUN., NOV. 11 AND 12

See how people reproduced paintings without cameras when "Art History Before Photography: Reproductive Prints from the Collection," which includes prints of works by Raphael, Correggio, Rubens and others, begins showing at the Portland Museum of Art, 7 Congress Square, from 10 a.m.-5 p.m. Admission: \$6 (\$5 students and seniors, \$1 kids 6-12). Continues through Sun., Jan. 21. 775-6148.

SAT., NOV. 11

Figure out what happens when abstract and figurative painting collide in "Negotiating Figurative Abstraction," work by Sean Foley, Jo Ann Jones and Amy Ross, at the Institute of Contemporary Art, 522 Congress St., Portland, from 11 a.m.-5 p.m. Continues through Thurs., Dec. 21. 879-5742.

tuesday, november 14

THE PORTLAND SYMPHONY ORCHESTRA WITH KYOTO TAKEZAWA

Deadheads who've grown to appreciate classical music should consider following violin virtuoso Kyoto Takezawa around the world when she stops here to play with the Portland Symphony Orchestra. Takezawa, who's jammed with the New York Philharmonic, the Boston Symphony Orchestra and other prestigious groups of band geeks, will bust out a version of Brahms' sweeping Violin Concerto with the PSO. The orchestra will also perform Copland's Symphony No. 3, which includes his famous "Fanfare for the Common Man," and Samuel Barber's "Second Essay for Orchestra." Mingle with the commoners at Merrill Auditorium, 20 Myrtle St., Portland, at 7:30 p.m. Tix: \$23-\$51. 842-0800.

tuesday, november 14

RATDOG AND THE PERSUASIONS

Deadheads looking for another band like the Grateful Dead to follow around are probably already doing nitrous hits outside Ratdog's shows, but the band's Portland appearance has the added attraction of including renowned a cappella group, the Persuasions. Ratdog, which includes Dead singer/guitarist Bob Weir, long-time Weir collaborator and bassist Rob Wasserman, drummer Jay Lane, guitarist Mark Karan, pianist Jeff Chimenti and saxman Kenny Brooks, performs blues classics, Dead songs, Weir's solo stuff and their own compositions in their signature noodling style. The Persuasions, on the other hand, don't noodle at all, but rather sing the shit out of a vast repertoire of covers and originals. Discovered and signed by Frank Zappa in the late '60s, the group recently released an album of Zappa's songs as well as "Might as Well: The Persuasions Sing Grateful Dead." The Dead live at the State Theatre, 609 Congress St., Portland, at 7:30 p.m. Tix: \$27.50. 775-3331.

Violinist Kyoto Takezawa joins the Portland Symphony Orchestra on Tues., Nov. 14.



SUBMISSIONS TO THE CALENDAR MUST BE RECEIVED in writing by the Thursday two weeks prior to publication. Send your calendar listings to **Chris Busby, Casco Bay Weekly**, 561 Congress St., Portland, ME 04101, or e-mail listings@maine.rr.com.

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KATAHDIN RESTAURANT: Located on Monument Square across from the Portland Public Library, within walking distance to Merrill Auditorium. Reservations recommended. Lunch 11:30-4:45. Dinner 7 nights at 5pm. Sunday night jazz 6-9pm. 773-4340

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Visual arts

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openings

Bates College Museum of Art Olin Arts Center, 75 Russell St., Lewiston. Opening reception for "Andrew Wyeth: Her Room," works by Andrew Wyeth created by his granddaughter, Victoria Wyeth. Fri, Nov 10 at 7 pm. Shows through March 30, 2001. Highlights from the permanent collection are ongoing. Hours: Mon-Sat 10 am-5 pm, Sun 1-5 pm. Free. 766-6158.

Double Tree Hotel 230 Congress St., Portland. Jerry Garcia-A Visual Journey, watercolors, lithographs and silkscreens by the late Grateful Dead headman, shows Sat, Nov 11 from 10 am-10 pm and Sun, Nov 12 from 10 am-6 pm. Free. 774-5611.

Jane Fitzpatrick Gallery 112 High St., Portland. Opening reception for "The Terry and Judy Show," photographs of assembled objects by Judy LaRocca and Terry Weyl. Fri, Nov 10 from 5-7 pm. Shows Tues, Nov 7-Sat, Nov 25. Hours: Tues-Sat noon-5 pm. 772-1961.

Forty Five Degrees Artisans Gallery 169 Port Road, Kennebunk. Opening reception for mixed media by the 20 artists of "The Drawing Group," including DeWitt Hardy and Janet Maynard. Sat, Nov 11 from 5-8 pm. Shows now through Fri, Dec 1. Hours: Mon-Fri 9:30 am-5:30 pm, Sat 10 am-3 pm. 967-4505.

Hole in the Wall Studio 1544 Route 302, Raymond. Oils by Linda Zeller, pastels by Cynthia Morse and paintings by Debra Calley show through Wed, Nov 22. Metal sculpture by Lou Mastro, mixed media by M.R. Truelsen and paintings by Brenda Pinar, Richard Lethem and others show through Thurs, Nov 30. Hours: Wed-Mon 9:30 am-5:30 pm. 655-4552.

ICON Contemporary Art 19 Mason St., Brunswick. Opening reception for "Furniture III," unique furniture by 12 Maine craftsmen. Sat, Nov 18 from 4-6 pm. Shows through Sun, Dec 24. Hours: Mon-Fri 1-5 pm, Sat 1-4 pm. 725-8157.

Institute of Contemporary Art 522 Congress St., Portland. Opening reception for "Negotiating Figurative Abstraction," paintings by Sean Foley, Jo Ann Jones and Amy Ross. Thurs, Nov 16 from 5-7 pm. Shows Sat, Nov 11 through, Dec 21. Hours: Wed, Fri-Sun 11 am-5 pm, Thurs 11 am-7 pm. 775-5098.

Jewett Hall Gallery The University of Maine, Augusta. "The Paintings of Maggie Carlson" shows through Thurs, Dec 7. Hours: Mon-Fri 8:30 am-6 pm. 621-3286.

Portland Museum of Art 7 Congress Square. "Art History Before Photography: Reproductive Prints from the Collection," highlights from the museum's collection of pre-photographic reproductions of European masters, shows Sat, Nov 11-Sun, Jan 21. Hours: Mon-Wed, Sat-Sun 10 am-5 pm, Thurs and Fri 10 am-9 pm. Admission: \$6 (85 students and seniors/\$1 kids 6-12). Free every Fri from 5-9 pm. 775-6148 or 800-639-4067.

St. Josephs College's Wellehan Library 278 Whites Bridge Rd., Standish. Paintings and drawings by Elizabeth Fraser and Johnny Alexander show through Sat, Dec 16. Hours: Mon-Thurs 7:30 am-11 pm, Fri 7:30 am-4 pm, Sat 10 am-5 pm, Sun noon-10 pm. 893-7725.

The Stein Gallery 195 Middle St., Portland. "The 5th Annual Perfume Bottle Show," ornamental perfume bottles by 15 American glass artists, shows through Tues, Dec 19. "Stein Gallery Holiday Jewelry Show" shows Mon, Nov 20-Sun, Feb 25. Hours: Mon-Sat 10 am-6 pm, Sun 11 am-6 pm. 772-9072.

Three Fish Gallery 377 Cumberland Ave., Portland. Opening reception for "More Flesh," drawings by members of the Portland Line Drawing Group. Fri, Nov 10 from 6-9 pm. Shows through Wed, Nov 22. Hours: Fri-Sun noon-7 pm. 773-4773.

galleries

The Artistry 547A Congress St. #57, Portland. Contemporary sculpture, painting, video and other works by Sydney Michaels, Todd Bernard, Aaron Frederick, John Ivory and Mary Schmaling are ongoing. Shows by appointment. For more info, call Aaron at 772-9012.

ArtWorks 522 Congress St., Portland. An exhibit of jewelry, photography, sculpture, handmade books and pottery by Maine College of Art alumni and students and members of the Maine Crafts Association is ongoing. Hours: Tues, Wed, Fri and Sat 11 am-5:30 pm, Thurs 11 am-8 pm. 879-5743 x263.

Aucisco 615 Congress St., Portland. "Watercolors & Drawings of the 90s," work by George Lloyd and Joe Skusey, shows through Wed, Nov 22. Paintings by Michael

Waterman, George Lloyd, Alice Spencer, Abby Shuh, Carlo Pittore and Gail Spalen and photographs by Rose Marasco and Todd Webb show on an ongoing basis in the upstairs gallery. Hours: Tues-Sat noon-7 pm and by appointment. www.aucisco.com. 874-2060.

The Chocolate Church Arts Center 798 Washington St., Bath. "A New Angle: a True Artist's Cooperative," spindleworks by Nancy Bassett, shows through Sat, Nov 11. Hours: Tues-Fri 10 am-4 pm, Sat noon-4 pm. 442-8455.

The Crown 123 Middle St., Portland. "Forces," aerial landscapes by Kathleen Logan, and "Fossil Paintings," landscapes by Thomas Curry, show through Sun, Dec 3. Hours: Mon-Wed 10 am-6 pm, Thurs-Sat 10 am-7 pm, Sun noon-5 pm. 756-7399.

Danforth Gallery/The Maine Artists Space 20-36 Danforth St., Portland. The Unknown Generation: X? Who Are We? works by artists between the ages of 19-35 from New York, Newfoundland, shows through Sat, Dec 2. Hours: Wed, Thurs, Fri noon-7 pm, Sat noon-4 pm. 775-6245.

Davidson and Daughters Contemporary Art 148 High St., Portland. Oils and monotypes by Lou Hicks show through Sat, Nov 18. Hours: Tues-Sat 11 am-5 pm. 780-0765.

Dellah Pottery 134 Spring St., Portland. "Uncle Woody's Jack-o-Lantern Pie," ceramics by Woody Dana, shows through Sat, Nov 25. Hours: Tues-Fri 11 am-6 pm, Sat noon-4 pm. 871-1594.

Eastland Gallery 157 High St., Portland. "Before & After: Part Two," new paintings by Robert Shetterly and prints by Frances Hodsdon, shows through Sat, Nov 18. Contemporary art jewelry by Robert Danick, Peggy Johnson, Martha Avrett, Jocelyn Pollard and Jennifer Nielsen is ongoing. Hours: noon-5 pm daily. Paintings by Ted Arnold show in the Eastland Park Hotel lobby on an ongoing basis. 775-2227.

Flament Gallery 195 Congress St., Portland. "The Hill Project," an interactive community arts project based on the Munjoy Hill neighborhood, shows through Sat, Nov 11. Hours: Thurs-Sat 10 am-6 pm. 775-0418.

June Fitzpatrick Alternative Space 652 Congress St., Portland. New paintings by Scott Murray show through Sat, Nov 25. Hours: Wed-Sat noon-5 pm. 772-1961.

Fore Street Gallery 366 Fore St., Portland. "Waterworks," oil paintings by Rob Anderson and watercolors by Philip Carlo Paratore, shows through Thurs, Nov 30. Hours: Mon-Sat, 11 am-6 pm, Sun noon-5 pm. 874-8084.

Hay Gallery 594 Congress St., Portland. "Many Roads," oil paintings, pen and ink and other works by Gary Robnowy, shows through Sat, Nov 18. Hours: Tues-Thurs, Sat 10 am-5 pm, Fri 10 am-9 pm. 773-2513.

ICON Contemporary Art 19 Mason St., Brunswick. Drawings by Anne Minich and Andrea Salter show through Sat, Nov 11. Hours: Mon-Fri 1-5 pm, Sat 1-4 pm and by appointment. 725-8157.

Mainly Frames & Gallery 534 Congress St., Portland. Pen-and-ink cityscapes by William C. Harrison and other work by gallery artists are ongoing. Hours: Mon-Wed 10 am-6 pm, Thurs and Fri 10 am-8 pm, Sat 10 am-5 pm, Sun noon-5 pm. 828-0311.

Montgomery Memorial Gallery 522 Congress St., Portland. Work by Claude Montgomery is ongoing. Hours: Tues, Wed, Fri and Sat 11 am-4 pm, Thurs 11 am-6 pm. 775-5098.

The New O'Farrell Gallery 58 Maine St., Brunswick. "The Maine Mountain," works by Tom Hall, Marguerite Robichaux, Neil Welliver, Nancy Wiseman and Haridwaj, Marsden, Hartley, James Fitzgerald and others, shows through Sat, Nov 18. Hours: Mon-Sat 10 am-6 pm. 729-8228.

Scott Potter Gallery 424 High St., Portland. "Root and Wings," mixed media in gold leaf and paint by Sarah Bartlett, shows through Wed, Nov 29. Hours: Tues-Sat 11 am-5 pm. 775-3630.

Radiant Light Gallery and Studio 142 High St., Portland. "Figures, Flora and Fauna," photographs of women and men in nature by Everett Engbers, Dimitris Yerous, Douglas Emerson, Thom Adams, Jan Pieter van Voors and others, shows through Sat, Nov 11. Hours: Sat 11 am-6 pm and by appointment. 252-7258.

Toby Rosenberg Gallery 293 Read St., Portland. Pottery, contemporary crafts and fine art by Appel, Asen, Austli, Clariot, Clement, Cloutier, Conway, Davidson, Hackett, Parish, Shulman, Uhler and Toby Rosenberg are ongoing. Call ahead for hours. 767-0711.

Studio 656 656 Congress St., Portland. "Recent Work by John Driscoll," shows on an ongoing basis, by appointment and during First Friday Art Walks. 871-3922.

Tube 305 Commercial St., Portland. "Portraits with Personality," photographs by Stewart Smith, is ongoing. Hours: Mon-Fri 9 am-6:30 pm, Sat 10 am-4 pm. 874-0929.

University of New England Art Gallery UNE's Westbrook College Campus, 716 Stevens Ave., Portland. "White Light Clean Color: Maggie Foskett and Beverly Hollam," work by Foskett and Hollam, shows through Sat, Dec 2. Hours: Wed, Fri, Sat 1-4 pm, Thurs 1-7 pm. 757-7261 x4375.

University of Southern Maine Area Gallery Woodbury Campus Center, Bedford St., Portland. "Black Leadership: Changing the Maine Landscape," papers and artifacts from the African American Archives of Maine, shows through Tues, Nov 21. Hours: Mon-Thurs 8 am-10 pm, Fri 8 am-5 pm, Sat 9 am-5 pm. 780-5239.

University of Southern Maine Art Gallery USM's Gorham campus. Recent paintings by Alan Bray show through Sun, Dec 10. Hours: Tues-Fri 11 am-4 pm, Sat 1-4 pm. 780-5009.

Hugh Verrier Studio 13-15 Boynton St., Portland. Sculpture and paintings by Hugh Verrier are ongoing. Hours: Call ahead. 773-9814.

C.W. White Gallery 7 Pleasant St., Portland. A rotating exhibit of mixed-media, primarily abstract paintings by Casa Bacot, Tom Ferrig, Roy Lerner, Marjorie Minton, Jerold Webster and Pamela Wilson is ongoing. Hours: Thurs-Sat 11 am-5 pm and by appointment. 871-7282.

museums

Bowdoin College Museum of Art Brunswick. Hours: Tues-Sat 10 am-5 pm, Sun 2-5 pm. Free. 725-3275.

* American paintings by Gilbert Stuart, John Singer Sargent, Thomas Eakins and others are ongoing.

* "Art and Life in the Ancient Mediterranean" and "American Murals" are ongoing.

* "Art, Religion and American Culture," drawings, prints and photographs of religious subjects by American artists, shows through Sun, Dec 10.

* "Brutal Beauty: Paintings by Walton Ford," realistic paintings of birds, shows through Sun, Dec 10.

* European art from the permanent collection is ongoing.

* "French Ceramics from Longwy" and work by Sandwich, Tiffany, Galle, Steuben, Wedgwood, Minton, Worcester and others show through Wed, Nov 15. Hours: 10 am-5 pm daily. Tix: \$5 (\$3.75 seniors, \$3 students). 787-3370.

The Museum of African Tribal Art 122 Spring St., Portland. "Housing the Spirits in Bronze," ceremonial bronze artifacts from the Yoruba and Benin kingdoms; "The Spirit of the Igbo Masks," largest collection of Igbo masks in New England and other objects representing over 1,000 years of sub-Saharan history, are ongoing. Hours: Tues-Fri 10:30 am-5 pm, Sat 12:30-5 pm. Free. 871-7188.

Portland Harbor Museum Southern Maine Technical College campus, Fort Rd., South Portland. "Heroes of the Tall Ships: Portland Harbor in the Age of Sail," a historical exhibit of

artifacts and photographs of 19th-century mariners, shows through Sun, Dec 31. Hours: 10 am-4:30 pm daily. Tix: \$3 (\$1 patrons ages 6-18). 799-6337.

Portland Museum of Art 7 Congress Square. Hours: Mon-Wed, Sat-Sun 10 am-5 pm, Thurs and Fri 10 am-9 pm. Admission: \$6 (85 students and seniors/\$1 kids 6-12). Free every Fri from 5-9 pm. 775-6148 or 800-639-4067.

* "The Art of Documentary Photography," work by Eugene Atget, Margaret Bourke-White, Ernest Haas, Lewis Hine, Dorothea Lange, Mary Ellen Mark and Roman Vishniac, shows through Sun, Dec 3.

* "North and South: Berenice Abbott's U.S. Route 1" photographs by Abbott, shows through Sun, Dec 3.

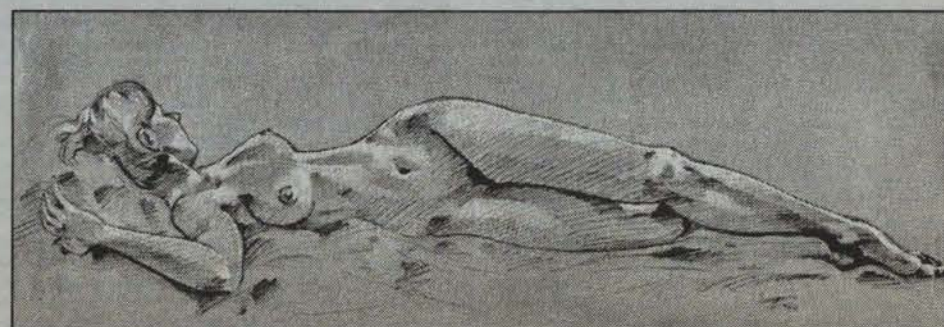
* "Spirit of the Mask," an exhibit of 95 masks from Thailand, India, Brazil, Denmark, Mexico, Bali and elsewhere, shows through Sun, Dec 31.

Umbrella Cover Museum 62-B Island Ave., Peaks Island. An exhibit of artist-designed umbrella covers as well as over 150 umbrella sleeves from 12 countries including "People and Their Covers" and "New Umbrella Cover Fashions" shown by appointment. Guided tours by director/curator Nancy 3 Hoffman available. Admission: \$2 and foreign currency. 766-4496.

other venues

Bagel Works 15 Temple St., Portland. Monotypes by eight continuing education students at the Maine College of Art are ongoing. Hours: Mon-Fri 6:30 am-6 pm, Sat 6:30 am-5 pm, Sun 6:30 am-4 pm. 879-2425.

CLOTHES OUT



"Long and Green," by Donald Levesque, is part of the new show "More Flesh" at Three Fish Gallery.

Uncovered art

Ian Factor, an artist who moved to Portland eight months ago, approaches the Portland Life Drawing Group like an athlete.

Factor says the sessions warm up with a series of one-minute poses that allow only for drawing the essence of the pose. He says those quick sketches get "your blood going, gets your hand-eye coordination going." The model then does a few 5- to 10-minute poses. The meetings conclude with two half-hour poses that allow the artists to delve into the details of the subject. Factor has drawn from the figure since the age of 12 and treasures the practice the weekly sessions afford him.

Factor is one of several artists displaying work in the show, "More Flesh," the second group show held by the drawing group. Once a week since November 1998, the members of the group have gathered to draw a nude model. Some of the artists are professionals; others do it for their personal growth. The founder of the group, Donald Levesque, says, "The one thing we all share in common is that we enjoy working from the figure."

Levesque started the group while he was an art student at the University of Southern Maine. He wanted to provide a more accessible way for artists to be able to draw from a nude model. He says he enjoys showing at Three Fish because the owners, Ron and Christine Spinella, do not apply pressure to produce works that will necessarily sell, leaving him with more freedom to express himself without commercial hindrance.

BILL SEIVER

Opening reception for "More Flesh," Fri, Nov 10 from 6-9 pm. Shows through Wed, Nov 22, at Three Fish Gallery, 377 Cumberland Ave., Portland. Hours: Fri-Sun noon-7 pm. 773-4773.

Visual arts



Garcia/Grisman by Jerry Garcia © Estate of Jerry Garcia



Tickets: \$6 members, \$8 non-members (available at Museum's front desk).

Reception and book signing will follow lecture. For more info call 775-6148.

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stage

JASON WILKINS

The road to art

When artists try to explain the creative process, they tend to talk about exalted things like freedom and spiritual fulfillment. "The Road To Mecca," from its title on down, nicely illustrates this tendency.

The latest offering from Portland Stage Company is set in a small desert village in South Africa. The year is 1974, and apartheid is still in place. But Athol Fugard, the playwright, is not dealing with race relations in this play. He's painting a portrait of the artist, specifically, an old woman named Miss Helen.

Ever since her husband died 15 years ago, Miss Helen (Celia Howard) has been filling her home and yard with folk art. The garden is filled with concrete magi, the house is bright with candles and furniture studded with glass beads. It's a wonder to behold, but the village considers Miss Helen's behavior too eccentric to bear. She has become like an Emily Dickinson of the desert, secluded with her muse, feared by children.

Only two people visit Miss Helen. One is Elsa (Eliza Foss), a young and freethinking schoolteacher from the city. Elsa draws inspiration from Miss Helen's spirit, while Miss Helen finds solace in knowing that Elsa, at least, appreciates her art. The other visitor — local clergyman Marius Byleveld (Benjamin Stewart) — frowns upon Miss Helen's statuses. They have taken you from the church, he says, and driven your neighbors away. Is art really worth so much? he asks.

Elsa and Marius are prone to argue, and really pull out the long knives when it's revealed the clergyman is trying to convince Helen to move into a nursing home. Helen herself is unsure what to do. She is old, growing frail, and she has long been waiting for her missing inspiration to return. "Suppose that I am waiting for nothing," she says, fearing this more than death. "Oh God, please no. Anything but that."

"The Road To Mecca" is one wordy play, containing a great many ideas and speeches and very little story. Nothing wrong with that — Fugard knows how to use seemingly plain language in an evocative way. But under Maura Hanlon's direction, the actors often seem to be rattling off their lines as quickly as possible, as if afraid the American audience (unused to this kind of script) may lose interest if they don't keep the running time under 2 1/2 hours. Unfortunately, stiff acting is more dull than long speeches done well.

As Elsa, Eliza Foss seems a bit overemphatic, less like a passionate woman voicing her thoughts than an actress delivering lines with excessive force. Benjamin Stewart compensates for this as Marius. He subtly makes the clergyman a three-dimensional character, who only tries to railroad Miss Helen out of her home (and even accuses her of idolatry) because he genuinely cares about her.

Celia Howard is spot-on as Miss Helen. She has several plainspoken arias about the creative spirit that moves her, and she nails them all. The last is the most moving, delivered as all the candles in her glittering, self-made world are lit, one by one. (The brilliant set by Judy Gailen truly reveals its marvels at this moment.) "This is my world," Miss Helen says, "and I have banished darkness from it." This play is one of Athol Fugard's little worlds, and though it has a few murky patches, many will find it worth visiting.

Meanwhile, at the Keystone Theater across town, MainePlay Productions is attempting to establish a theatrical company inside a movie house. "I'll Be Back Before Midnight" is their maiden production.

The show begins with Jan and her husband Greg (Amy Roche and B. Nolan McCoy) arriving at an old farmhouse in a secluded part of Maine. Jan has just been released from a mental hospital, where she struggled with nightmare visions. Naturally, the first neighbor who stops by wastes no time telling Jan the house is haunted, and a killer may be on the loose.

But the random guns and knives and bloodstains around the house are not half so frightening to poor Jan as the arrival of — aieee! — Laura (Linda Ford), Greg's sister. Laura might as well have the words "insufferable bitch" emblazoned across her forehead in neon. The obvious hints of incest between Greg and Laura are just icing on the rancid cake. The siblings both question Jan's grip on reality, especially when she claims to hear a prowler stalking outside the window.

Let us now praise Amy Roche for her fine work in this creaky play, which is so clearly beneath her talents. Trembling and visibly high strung, she makes you feel afraid for Jan even when you can easily foresee the "scary" plot twist she will face next. And let us commend Michael J. Tobin for his performance as George, the friendly hick neighbor. George is nothing but a coarse caricature, but Tobin uses fine comic timing to make him a likable caricature.

In judging the show as a whole, let's just say that during the bloody and furious climax, several members of the audience were laughing. Perhaps they were the same people who had loudly masticated and conversed throughout the first act, like folks eating in front of the TV set. Even at its best, dinner theater has its drawbacks.



Benjamin Stewart (left), Celia Howard (center) and Eliza Foss (right) in Portland Stage Company's "The Road to Mecca."

PERFORMANCE

Submissions for the performance section should be received two weeks prior to publication. Send to Chris Busby, Casco Bay Weekly, 561 Congress St., Portland, ME 04101 or e-mail listings@maine.com.

DANCE

Hertin "Tamango" von Cayeale Sat, Nov 11. The master dancer performs with a troupe of jazz musicians, dancers and a one-man "voicestra." At the Center For Cultural Exchange, 1 Longfellow Square, Portland, at 8 pm. Tix: \$17-\$22. 761-1545.

THEATER

Acorn School's Fall Semester Student Showcase Night Fri, Nov 17. The students of the Acorn School for the Performing Arts present several performances by the school's classes. A free wine and cheese open house follows. At the Acorn School Studio, 496 Congress St., Portland, at 7 pm. Free. 761-0617.

"Black Elk Speaks and Other Stories" Fri and Sat, Nov 10, 11, 17 and 18. The Children's Theatre of Maine presents the stories of Native American chief Black Elk and others told through music, performance and storytelling. At Children's Theatre of Maine, 317 Marginal Way, Portland, at 7 pm. Tix: \$7-\$55 kids. 828-0617.

"Butterflies Are Free" Through Sat, Nov 18. City Theater hosts a production of Leonard Gershe's lower power romantic comedy. At City Theater, 205 Main St., Biddeford, Fri and Sat at 8 pm, Sun, Nov 12 at 2 pm. Tix: \$12-\$10 students and seniors. 282-0254.

"Comedy Connection" Thurs, Nov 9. Comedy Showcase at 8:30 pm. Tix: \$6. Fri, Nov 10: Bob Gaudreau at 8:30 pm. Tix: \$9. Sat, Nov 11: Bob Gaudreau at 8:30 pm and 9:30 pm. Tix: \$9. Sun, Nov 12: George Hamm's Comedy Showcase at 8:30 pm. Tix: \$6. At the Comedy Connection, 6 Custom House Wharf, Portland, 774-5554.

"Death and the Maiden" Thurs-Sat, Nov 9-11. The Bowdoin College Department of Theater and Dance presents Ariadna's 1991 drama about the outrages that Chile's people have suffered after 17 years under Pinochet. At the Wish Theater, Bowdoin College, Brunswick, at 8 pm. Free, but tickets are required. 725-3375.

"For Seniors Only" Sun, Nov 12. Reindeer Theatre Company presents a musical variety show featuring various performers and the music of On a Wing and a Prayer. Tix: by donation, benefits the Reindeer Theatre. At McKelvey Performing Arts Center, 631 Stevens Ave., Portland, at 1:30 pm. All ages are welcome. 874-9002.

"Godspell" Wed, Nov 11. PCA Great Performances presents an updated performance of John-Michael Tebelak's musical based on the Gospel according to St. Matthew. At Merrill Auditorium, 20 Myrtle St., Portland, at 3 pm and 8 pm. Tix: \$33-\$48. 842-0800.

"Highlights of the '50s and '60s" Thurs and Fri, Nov 9 and 10. Merrymeeting Community Players presents a variety show featuring song and dance routines, Elvis, a magician and more. At Mt. Ararat High School Commons, Topsham, at 7 pm. Tix: \$7-\$55 students and seniors. 721-9228.

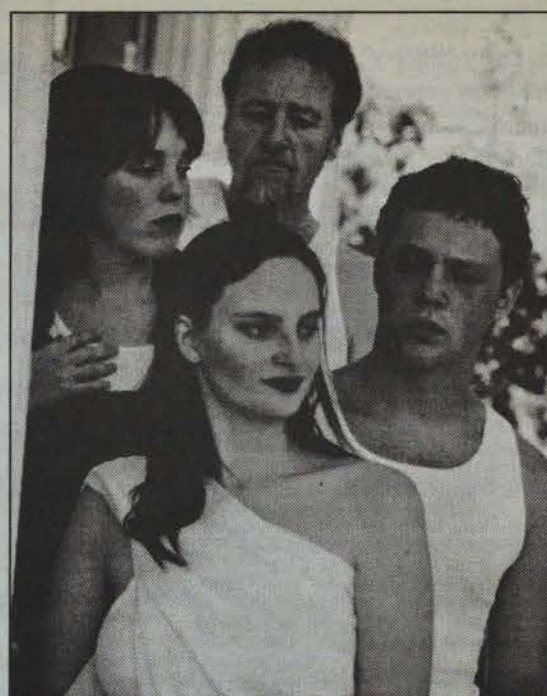
"I'll Be Back Before Midnight" Through Sun, Nov 19. MainePlay Productions presents a thriller about a young woman recovering from a nervous disorder in a scary old Maine farmhouse. At the Keystone Theatre, 504 Congress St., Portland, Thurs at 7:30 pm, Fri and Sat at 8 pm and Sun at 2 pm. Tix: \$12. (professional non-equity company) 771-5611.

"Manny's War" Through Sun, Nov 12. The Public Theatre and the Bates College Department of Theater present the world premiere of Martin Andrus's true story of a Jewish soldier captured by the Nazis during the Battle of the Bulge. At Schaeffer Theatre, Bates College, Lewiston, Fri and Sat at 8 pm, Sun at 2 pm. Tix: \$10-\$15 seniors, \$5 students. 780-5151.

"Mrs. Warren's Confession" Thurs-Sat, Nov 16-18. The Colby College Department of Theater presents George Bernard Shaw's controversial (at the time) comic melodrama about an aging madam and her well-heeled daughter. At Runnals Performing Arts Center, Colby College, Waterville, at 7:30 pm. Tix: \$3-\$2 students and seniors. 872-3388.

"Phaedra" Fri, Nov 10-Sun, Nov 19. The University of Southern Maine's Department of Theatre presents Jean-Baptiste Racine's "Phaedra," a tragedy that revolves around a bizarre love triangle among the queen of Athens, her king, and his son, Hippolytus. Throw in a few gods and goddesses and you have a real mess.

Just remember that it was written by a Frenchman (the people who brought us "Betty Blue" and lingerie) and involves people wearing togas. On Fri, Nov 10, go Greek at Russell Hall, USM's Gorham campus, at 7:30 pm. Continues through Sun, Nov 19. Tix: \$10 (\$7 seniors, \$5 students). 780-5151.



Shannon Campbell (left), Richard Meyer (back), Patience Goodwin (front) and Anthony Martelle (right) get all sexy and tragic in the University of Southern Maine's production of "Phaedra."

center stage

If the sudden eclipse of the sun at 4:30 in the evening is getting you down, allow yourself to be swept away to the shores of sunny Greece. The University of Southern Maine's Department of Theatre presents a production of Jean-Baptiste Racine's "Phaedra," a tragedy that revolves around a bizarre love triangle among the queen of Athens, her king, and his son, Hippolytus. Throw in a few gods and goddesses and you have a real mess. Just remember that it was written by a Frenchman (the people who brought us "Betty Blue" and lingerie) and involves people wearing togas. On Fri, Nov 10, go Greek at Russell Hall, USM's Gorham campus, at 7:30 pm. Continues through Sun, Nov 19. Tix: \$10 (\$7 seniors, \$5 students). 780-5151.

sportland

J. BARRY MOTHE

Johnny's last hurrah

He was standing near table 14, sipping complimentary house coffee and smoking non-filtered Pall Malls. He was watching Grady "The Professor" Mathews and a young world champion named Cliff Joyner from South Carolina duel it out in a high-stakes set of one-pocket on a rainy Monday afternoon at the subterranean Spot Shot Billiards on Portland's St. John Street.

He wore a black leather-sleeved varsity jacket with a chenille 8-ball patch the size of a dinner plate on the back and the words "Amsterdam Billiards Club" spread evenly around. He had thinning silver-gray hair and an air of intense, edgy focus.

The man was Johnny Ervolino, "New York Johnny" Ervolino, a four-time world champion one-pocket pool player in the 1960s and 1970s. Now, at 65, he had taken a six-hour car ride up from New York with a few pool-playing friends for the \$20,000-purse "One-Pocket Championship of the World," a five-day tourney that drew 100 players from all over the country.

"This is my last tournament," said Ervolino, one of the oldest players competing. Most participants were in their 30s or younger. "I don't have the stamina anymore," he said. "I can play good for a while, but then I can play like a yokel. I've had two strokes."

Ervolino, like everyone else, was drawn to Portland by the lure of a rare one-pocket tournament with decent prize money. One-pocket is a serious player's game. Each contestant has a designated corner pocket at the same end of the table, and to win, he has to sink any eight balls in that corner pocket before his opponent sinks his. One-pocket is a game of delicate leaves and freezes (which is pool jargon for leaving cue balls in strategic or hard-to-get-at place) and lots of tactical finesse.

Games can be over in a few minutes or last more than an hour; a match is the first player to win four or five games, and can easily last over five hours. Ervolino compares it to chess: "One-pocket has a lot of strategy. It's like each ball is a chess piece."

Ervolino ponied up \$200 to enter, but he said on the day before the double-elimination play started that he didn't really think he'd get too far. Still, he was happy to be in town to see old friends, people like Larry "Shorty" Johnson from Boston, who was recently enshrined in the Billiards Congress of America's Hall of Fame, but is now suffering from cancer.

And this being billiards, there was always the chance for some action on the side. A free-lance writer is working with Ervolino on a book about his years in billiards, which is to say, every year of his adult life. "I got so many stories I can't even remember 'em all," he said. "The writer just hooks up a microphone, and I start talkin'." He's also teaching billiards in Las Vegas, where he now lives. "I'm working with a girl who's going to be the best woman player ever," he said proudly. "She's 14, and she's only about this tall [holding his arm five feet off the floor]. She's from Seattle. Right now she's playing strictly nine-ball. She's gonna be amazing. But I told her to get her education first, fuck pool."

On the day before the tournament, Ervolino and Mathews, the two elder statesmen, squared off in a 3 1/2-hour side match. Mathews, a big pool name who relocated to Portland a few years ago, won 5 games to 4. Ervolino lead 3-1 but missed a few critical shots that left him muttering to himself. "I made a mistake," he said. "I bet too much money and put pressure on myself. I'm still pissed off about it, but I'll play him again."

After losing to Mathews, Ervolino practiced alone, shrugging his shoulders and squinting with distaste every time a ball stayed out of a pocket. Then he paced around a long row of silent, empty pool tables, smoking endless cigarettes and occasionally talking on a cell phone as a Mathews-Joyner rematch got under way in front of a growing crowd. More players were arriving to get ready for the tournament, cue bags slung over their shoulders. Ervolino sat next to Shorty Johnson at the bar.

"We've been friends for 50 years," he said, patting Shorty on the shoulder of his Patriots parka, "and we can never settle the argument over who's better lookin'." Shorty smiled and asked him how long he was going to stick around the pool room. Ervolino said he planned to play deep into the night.

Ervolino finished fifth in the tournament, winning \$2,000. He made a good run, taking his first two matches to make it into the quarterfinals on Nov. 4, losing to Alex Pagulyan from Toronto.

"Hey, for an old man, I can't beef," he said. "I'm spotting these guys 30-40 years. I shouldn't have lost that last match, but I'm more than happy. I guess. But this was definitely my farewell to pool."

A spectator nearby heard his last comment and said, "Yeah, until you see 'The Hustler' again."

Ervolino laughed and said, "You know you're right." CBW



The last tournament — at least for now: Johnny Ervolino at Spot Shots.

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LISTINGS

Casco Bay Weekly listings are a fun and free service to our readers. To have a listing considered for publication, send complete information including dates, times, costs, complete address, a contact telephone number by noon on Thursday prior to publication. E-mail: listings@maine.com.

HAPPENINGS

Thursday, November 9
Henry Luce Foundation Lecture in American Art V. Scott Dimond gives a lecture on "Alger Veazie Currier: A Forgotten Instance of the Beau Arts in Maine." At the Visual Arts Center, Bowdoin College, Brunswick, at 7:30 pm. Free. 725-3275.

Friday, November 10
Art Auction: Mercy Hospital's McAuley Residence holds an art auction to benefit its programs, featuring beer, wine and food. At St. Bartholomew's Church, 8 Two Lights Rd., Cape Elizabeth, from 7:00-9:00 pm. Live auction at 7:30 pm. Tickets \$10. 879-3605. Maine Maritime Museum Lecture Series: James McAllister speaks about "Tragedy at Sea: True Tales from Salem's Maritime Past." At MMA, 243 Washington St., Bath, at 7 pm. Tickets \$7.50. 443-1316.

Saturday, November 11
Pam Rogers The co-author of "Robin Hood Was Right - A Guide for Giving Your Money for Social Change" gives a talk on how to give to charity more effectively. Sponsored by Haymarket People's Fund. At Gulf of Maine Books, 134 Maine St., Brunswick, at 7 pm. Free. 729-5083.

Sunday, November 12
"Tales From an Outsider" Dr. Victor DeNoble, a "whistle-blower" who was formerly a research scientist at Philip Morris, gives a talk. At Maine Maritime Museum, 243 Washington St., Bath, at 7 pm. Tickets \$7.50. 443-1316.

Monday, November 13
"People of Color, Voices of Unity" The University of Southern Maine's Students of Color holds a two-day conference on multiculturalism and racism in classrooms, open to all college students. The 11-piece Latino band Clarivel leads a dance party at 8 pm on Friday. At USA's Woodbury Campus Center, Portland, from noon-9 pm. Tickets \$25 for conference; \$5 for dance alone to all. 780-4730.

Tuesday, November 14
"The Balkans as Category of Analysis: Borders, Space, Time" Maria Todorova, professor of Balkan and Eastern European History at the University of Florida, gives a talk. Sponsored by the University of Southern Maine's Honors Program. At the University of Maine School of Law's Most Courtroom, 246 Deering Ave., Portland, at 7 pm. Free. 780-4330.

Wednesday, November 15
Godfrey Professor of Law Lecture: Kevin Boyle of the University of Essex, England, gives a talk called "Late Speech: The United States vs. The Rest of the World." At the University of Maine School of Law, 246 Deering Ave., Portland, at 4 pm. Free. 780-4330.

Thursday, November 16
Bates College Environmental Studies' Forest Ecology Lecture Series: Jim St. Pierre of RESTORE gives a talk on "Maine Woods National Park." At Chase Hall, Bates College, Lewiston, from 2:40-4 pm. Free. 786-6330.

Friday, November 17
Diana Muir The author of "Reflections in Bulough's Pond: Economy and Ecosystem in New England" gives a talk. At Books, Etc., 38 Exchange St., Portland, at 7:30 pm. Free. 774-0626.

Saturday, November 18
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Sunday, November 19
Human Genome Discoveries Symposium Dr. David Ledbetter of the University of Chicago gives a talk on "New Genetic Technologies: What They Are and What They Mean for the Public." At Kresge Auditorium, Bowdoin College, Brunswick, at 7:30 pm. Free. 725-3582.

Monday, November 20
Christmas Fair: Woodlands Congregational Church holds a fair featuring crafts, jewelry, plants, attic treasures, lobster rolls and more. At Woodlands Congregational Church, 202 Woodlands St., Portland, from 10 am-2 pm. Free. 774-8243.

Tuesday, November 21
Craft Fair: Scarborough Band Boosters sponsors a craft fair featuring jewelry, stained glass, fleece outerwear, candles, quilts, food and more. At Wentworth School, Gorham Rd., Scarborough, from 9 am-3 pm. Free. 883-9022.

Wednesday, November 22
Fair and Craft Show: St. John the Evangelist Church holds a fair featuring raffish, chowder, knitted goods, toys and more. At St. John the Evangelist Church, 29 Aspen Ave., South Portland, from 9 am-3:30 pm. Free. 772-7489.

Thursday, November 23
"Fair on the Square" Central Square Baptist Church holds a fair featuring crafts, books, attic treasures, food and more. At Central Square Baptist Church, 466 Stevens Ave., Portland, from 9 am-2 pm. Free. 773-2423.

Friday, November 24
15th Annual Christmas Craft Show At Sullivan Gymnasium, the University of Southern Maine's Portland campus, from 9 am-4 pm. Free. 946-7079.

Saturday, November 25
"People of Color, Voices of Unity" See Fri. Nov. 11 for full listing. At USA's Woodbury Campus Center, Portland, from 8 am-5 pm. Tickets \$25. 780-4730.

Sunday, November 26
Portland Pirates Against Springfield, at 7:35 pm. See Fri. Nov. 10 for full listing.

Monday, November 27
Planetaryarium "Zubeneidnub's Magical Sky" at 3 pm. "Worlds in Motion" at 7 pm. Garth Brooks laser show at 8:30 pm. See Fri. Nov. 10 for full listing.

Tuesday, November 28
"7th Annual Great Bean Supp and Casserole Dinner" The Maine Gay Men's Chorus holds a dinner for the public featuring homemade beans and casseroles, vegetable delights, a pie auction and music. At Williston-West Church, 32 Thomas St., Portland, 5:30 pm and 7 pm seatings. Tickets \$5 for kids and seniors. 772-1384.

Wednesday, November 29
Beck's Capoeira Festival Master Beck holds a competition, open to all practitioners of the Brazilian martial art. At Casco Bay Movers, 151 St. John St., Portland, at 3 pm. Tickets \$10-\$15. 780-1675.

Christmas Fair The Volunteers of St. Joseph's Manor hold a fair featuring raffish, baked goods, food and more. At St. Joseph's Manor, 1133 Washington Ave., Portland, from 10 am-3 pm. Free. 797-0600.

15th Annual Christmas Craft Show At Sullivan Gymnasium, the University of Southern Maine's Portland campus, from 9 am-4 pm. Free. 946-7079.

Food Not Bombs The group distributes free food to the masses on Monument Square, Portland, from 2-4:20 pm. 774-2801.

Public Forum on Multiculturalism Bangor Theological Seminary, Spiral Arts Council and the Maine Council of Churches present a public forum entitled "The Changing Face of Portland: Hospitality and Healing in a New Multicultural City," featuring talks by refugees, immigration officials and others. At the State Street Church, 159 State St., Portland, from 2-5 pm. Free. 774-5212.

Southworth Planetarium "Rusty Rocket's Last Blast" at 3 pm. See Fri. Nov. 10 for full listing.

Tuesday, November 14
Open Poetry Reading Portland poet Jay Davis hosts an open reading, featuring members of the Cape Cod National Poetry Slam Team 2000, and a poetry slam. At Free Street Taverna, 128 Free St., Portland, at 8:30 pm sign-up at 6 pm. Free (21+). 774-1114.

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Saturday, December 2
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Sunday, December 3
"Fair on the Square" Central Square Baptist Church holds a fair featuring crafts, books, attic treasures, food and more. At Central Square Baptist Church, 466 Stevens Ave., Portland, from 9 am-2 pm. Free. 773-2423.

Monday, December 4
15th Annual Christmas Craft Show At Sullivan Gymnasium, the University of Southern Maine's Portland campus, from 9 am-4 pm. Free. 946-7079.

Tuesday, December 5
"People of Color, Voices of Unity" See Fri. Nov. 11 for full listing. At USA's Woodbury Campus Center, Portland, from 8 am-5 pm. Tickets \$25. 780-4730.

Wednesday, December 6
Portland Pirates Against Springfield, at 7:35 pm. See Fri. Nov. 10 for full listing.

Thursday, December 7
Planetaryarium "Zubeneidnub's Magical Sky" at 3 pm. "Worlds in Motion" at 7 pm. Garth Brooks laser show at 8:30 pm. See Fri. Nov. 10 for full listing.

MOVIES

review

"Dancer in the Dark," written and directed by Lars Von Trier. Rated R. At Keystone Theatre Cafe, 504 Congress St., Portland. 871-5500.

The latest offering by Danish director Lars Von Trier is a crazy movie. But "Dancer in the Dark" contains the kind of insanity that rings true.

Icelandic pop star Björk is one of the most intriguing celebrities around, perhaps because her true self seems to emerge so strongly in everything she does. In this movie, the novice actress tries her biggest part before this was the lead character in the 1987 movie, "The Unbearable Truth" of Selma, a single mother from Czechoslovakia who works in a tool factory in Washington state in 1964.

Soft-spoken and childlike, she lives in a trailer. Her great passion, when she's not slaving away at the factory or trying to make extra money by carding thousands of bobby pins, is musicals.

She and her friend Kathy played with gusto by Catherine Deneuve spend what little free time they have at the movies or rehearsals for a local production of "The Sound of Music."

The reason Selma works so hard is her secret quest to save enough money for a crucial operation that will prevent her son Gene (Madica Kostic) from going blind. He has inherited the same eye disease that will soon cause Selma herself to lose her dwindling sight. In a display of almost unimaginable evil, one of her friends discovers her secret and steals the money she has so painstakingly earned, leading her into a chain of violent events.

"Dancer in the Dark" is a difficult film to embrace. Von Trier (whose previous work includes a brilliant interpretation of Euripides' "Medea," the epic black soap opera "The Kingdom" and the stunning "Breaking the Waves") employs techniques such as hand-held video cameras and choppy editing. Most of the



She's got soul: David Morse and Björk in "Dancer in the Dark."

it is as much her film as his. After seeing it, it's easy to understand why Björk now insists she will stick to her music career.

Sill, Von Trier is one of a handful of modern filmmakers whose work comes close to painting or poetry, and his ideas are always worthwhile. He has fearlessly plunged into the heart of suffering in this latest film, earning him unwarranted criticism for being sentimental and simplistic. "Dancer in the Dark" does have a transcendent moment, however: Life is a dream — only the mind is real.

ANNE SEKONIA

now on video

NOW AVAILABLE: Mission: Impossible 2 South Park (DVD) Titan A.E. (DVD)

AVAILABLE TUES., NOV. 14: The Perfect Storm (DVD) Fantasia (DVD) Big Momma's House (DVD) Price of Glory (DVD)

now playing

NEW THIS WEEK
AN AFFAIR OF LOVE Frederic Fonteyne's side-by-side study of the boundaries between fleshly desire and emotional intimacy. Looking to meet a casual sex partner with an imagination as creative as her own, a woman places an ad in a sex column. The man she eventually meets is younger and shy, but the pair immediately launch themselves into a torrid relationship, meeting weekly at a hotel for unseen frenetic love-making. But when the two decide to have "normal" sex, they cross a line into faith and affection that could destroy their only bond. The Movies.

THE GIRL ON THE BRIDGE "Sex" is not a phrase you'll find in the vocabulary of Gabor and Adele. After Gabor, a fading carnival performer, takes the beautiful Adele out of jumping off a bridge, the two begin a successful knife-throwing act that takes them across Europe and the Near East. While the sensual Adele acquires a string of lovers, Gabor's vents his passion for her through the increasing speed and strength of his knife-throwing. With Daniel Auteuil and Vanessa Paradis. Directed by Patrice Leconte. The Movies.

LITTLE NICKY While not the luckiest guy on earth — that distinction still goes to Drew Carey — the wretchedly unfunny Adam Sandler does come in a close second. Maybe that's because he has dark forces pulling strings for him. In "Little Nicky," Sandler plays the title character, the son of the devil (played by Kevin James) who's expected to take over his dad's role as the doer of all evil and financier of each dad's "Big Daddy." Look for an additional cast of mediocre talent, including Jon Lovitz and Kevin Nealon. Maine Mall Cinema, Falmouth 10.

MEN OF HONOR Cuba Gooding Jr., who's done a spectacular job of squandering his post-Oscar leverage thanks to lavish crap like "What Dreams May Come," could make a comeback with this true tale of Carl Brashear, the first African-American to become a master diver in the Navy. With Robert De Niro and Charlize "A paycheck? I'm there!" Theron. Maine Mall Cinema, Falmouth 10.

RED PLANET After Brian DePalma's abysmal "Mission to Mars," filmmakers are probably reluctant to do through another film about the fourth rock from the sun — and rightfully so. With "Virus of Death" Kiefer in the lead, "Red Planet" is almost sure to be as bad as a case of Martian Mumps. Kiefer plays an astronaut whose crew is stranded on the dusty planet, where all sorts of life quickly begin to kill them. A remake of the 1998 sci-fi flick "The Thing." With Robert De Niro and Charlize "A paycheck? I'm there!" Theron. Maine Mall Cinema, Falmouth 10.

THE LEGEND OF BAGGER VANCE Call it a "Men in Black" sequel. Robert De Niro directed this story of a young golf player, a White House aide, and a CIA agent who go from bad to insufferable after a neighbor discovers Selma's hidden love and takes it for himself, leaving the destitute mother to perform an act of desperation. With Catherine Deneuve and David Morse. Reviewed in the issue. Keystone Theatre Cafe, Falmouth 10.

DINOSAUR See "Now Showing." 10/12/00. Nickelodeon Cinemas 1-6.

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times starting friday

SCHEDULE EFFECTIVE FRI. NOV. 10 THROUGH THURS., NOV. 16. EXCEPT WHERE INDICATED.
Owing to scheduling changes after CBW goes to press, moviegoers are advised to confirm times with theaters.

HOYT'S CLARK'S POND
333 Clark's Pond Rd., So. Portland. 879-1511

BEDAZZLED (PG-13)
12:30, 3:30, 6:40, 9:30
CHARLIE'S ANGELS (PG-13)
12:40, 1:10, 3:10, 3:40, 6:50, 7:20, 9:30, 9:50

Classifieds

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FAX: 775-1615
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bulletin board
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help wanted
career development
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offices/rent
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storage/rent
business rental
rentals wanted
housesitting
real estate
condos for sale
land for sale
mobile homes
real estate wanted
auctions
body & soul
fitness
instruction
lectures & workshops
education
professional services
business services
computers
financial
items for sale
yard sales
antiques
giveaways (free)
wanted
arts
holiday gifts
theater arts
bed & breakfasts
getaways
fairs & festivals
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RATES

First 15 words - \$11/week addl.
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Buy 3 wks., get the 4th free.
Wheels & Keels deal - \$25/run
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CBW shall not be liable for any typograph-
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Credit will be issued when a viable error has
been determined within one week of the
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attempt was made to verify the authenticity
of all ads, but that such verification is not
always possible. The Better Business Bureau
may have more information on the com-
panies advertising in this publication.

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SPECTRUM ENTERPRISES is now accepting
Letters of Interest, Résumés for the position of Low
Income Housing Tax Credit Compliance Monitor,
available immediately. We are looking for individ-
uals with HUD Section 8 or RRD/FmHA
Property Management experience and/or previous
certification experience in either program. Must
be able to work independently. Degree preferred,
but experience and capabilities considered.
Travel required. Strong computer and writing
skills a must. Pay commensurate to experience
and abilities. Full time with benefit package.

Respond in writing only to:
Erik J. Whitton, Assistant to the Director
SPECTRUM ENTERPRISES
545 Shore Rd., Cape Elizabeth, ME, 04107

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agency with great advancement opportunity. You get to make a valu-
able difference in the lives of many while gaining experience in the
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- *Tuition Reimbursement
- *Free Life Insurance
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or send your letter of interest to Residential Resources of Maine, 136
Commercial St., Portland, ME 04101. You may also E-Mail us at [SDSR-
RM@AOL.COM](mailto:SDSR-
RM@AOL.COM)

RESIDENTIAL RESOURCES OF MAINE
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Respect, Empowerment, Truth/Honesty,
Trust, Diversity, Quality, Creativity

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and manifest operation. Valid driver's license.

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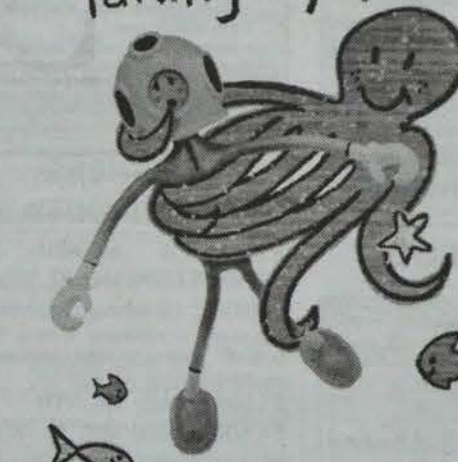
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FREE WILL ASTROLOGY - WEEK OF NOVEMBER 9

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ARIES (March 21-April 19): Many people who consult astrology columns want hardheaded advice about money, love, career, and power. I hope I don't disappoint you, then, when I predict that you'll soon have a close brush with a religious conversion or spiritual epiphany. If it's any consolation, please be assured that this will be no ordinary, airy-fairy encounter with the unseen world. I'm betting it has the potential of rousing up more good ideas about money, love, career, and power than a year's worth of generic horoscopes in your daily newspaper. In fact, if I had to give you a week a title it might be "Ten Thousand Dollars' Worth of Practical Mysticism."

Taurus (April 20-May 20): Whenever I write horoscopes about romance and togetherness, I attract a storm of complaints from readers who are solitary. "How dare you imply that everyone has or should have a partner?" is a typical protest. "I'm quite content being alone!" is another. Let it be known henceforth, dear Taurus, that I do not believe your happiness depends on having a spouse or lover. What I do suspect is that your soul needs "some" sacred relationship in order to thrive, whether it's with a good friend, a beloved animal, a beautiful patch of earth, the Divine Wow, or "anything" that's not you. When I urge you to seek deeper, wilder communion-like now-feel free to interpret it as a call to explore any kind of intimacy that draws you closer to the secret heart of the world.

GEMINI (May 21-June 20): I'll give you a hard time for just one more week, and then we can resume our love fest. Promise you won't hold it against me? Remember, I'm merely channeling back to you the veiled contents of your own subconscious mind. It's not my fault that even your guardian angel gets PMS now and then. So anyway, as I was saying before you made me feel guilty for doing my job: Emotional constipation is nature's way of telling you that you haven't digested all the fishy stories you've swallowed whole.

CANCER (June 21-July 22): You're now experiencing astrological conditions that have been linked in laboratory rats to dramatic escalations of self-esteem. To test the hypothesis that these experimental results with animals may be applicable to humans, I urge you to act like a charismatic powertriper this week. Well, let me amend that. Of course I mean you should do this with a Cancerian twist. Act like a "compassionate, sensitive, lyrical, charismatic powertriper."

LEO (July 23-Aug. 22): I think we can all agree that lately you've been feeling hungrier than usual. To what do we attribute this growing insatiability? Do you have an actual need for larger quantities of food? Is your body trying to tell you that you're suffering a nutritional deficiency? Or is the chronic voraciousness a cover for a yearning to be better appreciated and recognized? It's also possible, I suppose, that you're aching for a love you're not getting. Or maybe your soul is starved for adventures that your ego is oblivious to. My advice? Experiment with different forms of nourishment until the bottomless pit begins to feel full.

VIRGO (Aug. 23-Sept. 22): S.F. Chronicle sports writer Tom Fitzgerald reported on the weekly ritual of a pro football player. "I put my left sock on first before every game," Bill Schultz said, "write my grandmother's name on my wrist tape before putting on my gloves, walk on the field to see how my shoes feel before putting on my pads, and then throw up." Most of us have similar customs—superstitious habits we cling to even though they require a soul sacrifice. In Schultz's case, he has developed an instinctive belief that in order to succeed at football he has to puke. You may believe, on the other hand, that in order to be of use to people you have to suppress your desires or suffer some deprivation. But this is a perfect moment to rebel against such nonsense.

LIBRA (Sept. 23-Oct. 22): I've been boring up on an oracular technique called scarpomancy. It involves divining

character from a person's old shoes. This week I've examined the well-worn footwear of over a hundred Libras, and I've concluded that you folks are making girly strides towards developing a more practical approach to life. You're walking your talk more than you perhaps ever have before. The baby steps you've taken towards greater discipline and organization are beginning to add up to a giant step. There was one last truth revealed to me in the course of my soothsaying: You need to go out and buy new shoes that are attractive but comfortable.

SCORPIO (Oct. 23-Nov. 21): In Joseph Campbell's vision of myth, the hero is typically a solitary male who sporadically receives aid from a remote and ineffable muse. But let's consider an alternative. In some stories, Buddha had a female ally as he sat under the Bo Tree seeking enlightenment. Many early Christians described Jesus and Mary Magdalene as equal collaborators. The Sufi mystic poet Rumi may not have actually made love with his teacher Shams then again, he might have, but it's clear that the two men pursued a spiritual quest rooted in collaboration, not lonely solo work. Why am I bringing up these examples? I'd love you Scorpions to look to intimate relationship as not just a source of sex and companionship but also as a spur to your most noble and transcendent ambitions. The coming months will bring rich opportunities to learn more about this.

SAGITTARIUS (Nov. 22-Dec. 21): There's no way to say this without enraging churchgoers who take their religion way too seriously, so if you're one of that tribe, please stop reading now. The fact is, Sagittarius, the planetary forces are now conspiring to give you delightfully intimate, possibly even erotic dreams about God and Goddess. And that's just one likely symptom of the moist breakthroughs you're courting. I also expect at least one of the following events: cleansing tears in the face of unexpected beauty; gales of laughter that liberate you from a fixation you've clung to; and a bracing foray into the borderlands that will disperse an ancient curse.

CAPRICORN (Dec. 22-Jan. 19): Imagine that you've been searching for treasure, Capricorn. With dogged patience, you've scoured the wide world, following clues that have come to you from dreams, overheard conversations, and quirky books. Now, finally, this week, you stumble upon a large wooden chest shut tight with a rusty lock. It's half-buried in a scrubby patch where a park meets a warehouse district. You dig it up with your bare hands, barely manage to lift it into the trunk of your car, and haul it home. Ripping it open with a crowbar, you find some of the valuables you hoped would be in it—along with stuff that's a total surprise. Describe the contents and what you'll do with them in the years to come.

AQUARIUS (Jan. 20-Feb. 18): Socialize like a Libra who specializes in creating a robust harmony that energizes everyone. Collaborate like an enlightened Scorpio who's a master of blending self-interest with generous idealism. Inspire group enthusiasm like a Sagittarius oozing contagious excitement. Celebrate like a highly evolved Pisces who doesn't need drugs and alcohol to achieve cathartic intoxication. And finally, dear Aquarius, network like a relaxed Aquarius whose frenetic monkey mind is not holding the rest of you hostage.

PISCES (Feb. 19-March 20): If you hired me as your mentor or trainer or guide, you know what I'd do right now? I'd convince you to stop working. I'd ask you to redirect all the energy you normally give to producing results and improving yourself. I'd show you that the activity most worth pursuing during this phase of your astrological cycle is no-holds-barred play—exuberant fun that's free of ambition, creative messing around that has nowhere to go and nothing to prove, and inventive experiments that inspire you to suspend inhibitions. I dare you to try just such a program, Pisces.

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ATHLETIC, HARBORED, handsome Man seeks Ladies or Couple for uninhibited adult fun. I'm tall, with black hair and blue eyes, very adventurous. Into just about everything. Let's have some fun. #90064

ATTRACTIVE BIBM, very healthy, 57, enjoys receiving oral services from Gay Male, CD or TV. Just moved here. I love to lay back and receive. #90315

BEAR SEEKING bear. 32-year-old GWM, 5'9", 190 lbs, goatee, seeking older, bearish GWM for friendship, possible LTR. Enjoys outdoors, camping, fishing, hiking, etc. Portland area. #90329

BI-CURIOSITY WM, 28, 5'11", 200 lbs, seeking White Couple, Bi or bi-curious M for discreet fun times. #90043

BWM ISO another BIM for frolicking afternoon or early evenings looking for oral pleasures. Also seeking White Couple who would love to see WM pleased by another WM. #90425

BWM, 35, 6'4", 385 lbs, looking for Male/Female for discreet encounter or relationship. Men: under 28, under 200 lbs. Women: under 40, and under 200 lbs. Drug-free and healthy. #90443

BWM, 40, seeks Female, 25-40, for oral fantasies. You be healthy, able to carry on conversation, imaginative and creative. #90445

BWM, 43, into cross-dressing, looking for the same for fun times. #90466

BUSTY WOMAN wanted by this tall, good-looking SWM, 42, for sincere, sensual, erotic, healthy relationship. I'm living a good life but I'm missing that special Woman to fulfill and experience both of our fantasies with. #90464

FIRST-TIME AD placer. Married Male, 6'2", in good shape. Very professional executive looking to put excitement back in life. Seeking same in Female, 30-45, nonsmoker, nondrinker preferred. #90412

FROM PASSABLE cross-dresser to a pre-op with curves. Am back in town to let my hair down, with long legs and shorter skirts. #90819

GOOD-LOOKING WPM, early 30s, ISO slender, attractive Woman, 25-40, for occasional get-togethers. Please be healthy and a nice person. No strings. Discretion assured. #90327

GOOD-LOOKING SWM, 31, seeking good-looking CD, TV, for friendship, fun or any type of relationship. #90446

GWM, BOTTOM, 38, 5'7", 155 lbs, good-looking, well-groomed, healthy, fit and discreet. Seeking GWM, 25-50, top, must be well-groomed, healthy, fit, discreet and well-endowed, for adult fun with no strings attached. Try me. #90434

GWPM, 37, seeks fit, healthy and attractive Man under 40, for erotic full body massage and hot oral encounters. I will do it all, you just need to enjoy. Satisfaction and discretion are guaranteed. You will not be disappointed. #90065

HANDSOME RASCALI Married WM, 39, ISO nice Girl who knows how to keep a secret. #90397

HANDSOME, VERY Married WPM, 5'10", 165 lbs, nice body, trim, athletic build, safe and healthy, with proof, whose spouse has lost interest. Seeks one very Married Female from Gay Male, CD or TV. Just moved here. I love to lay back and receive. #90049

HANDSOME, HEALTHY BWM, young 40, 5'10", 160 lbs, light brown/hazel, versatile, likes indoors and out, books and beaches. Seeks G/BIM, 20-40, slim and smooth, for discreet and passionate fun, maybe more. #90421

HARDWORKING SBM seeks romantic, passionate, older Woman who really enjoys foreplay. I'm 28, 5'6", athletic, amorous, healthy, intelligent. Let's talk first, then decide. What's the worst thing that could happen? #90470

HERE TO serve. Married BiMale, 40, 5'11", 225 lbs, ISO Male, 20-40, well-equipped, ready for hot times with no strings. Discretion is guaranteed and expected. #90313

HL GUYS, ISO slim, healthy B/WM, 18-45, for friendship and more. Me: slim, healthy GWM, 45, waiting, call. #90686

HIGHLY SUCCESSFUL Female type A/B, arts, business, law, beyond, between, feminine, attractive, petite, slender, shapely, intimately uninhibited, sought by attractive, masculine, intelligent, outdoorsy PM, 51, sociopolitical, countercultural conservative, not a suit, very good one-on-one. Open to what's you. #90357

I'M A masculine, good-looking, fit, discreet Male who enjoys the company and friendship of attractive and fit straight Man. If you have any unmet oral needs, I'd enjoy taking care of that, too! #90461

KICK BACK and enjoy. In search of well-endowed receiver for oral fantasy. #90765

LOOKING FOR a special Female with unfilled desires and fantasies. Please be over 35, weight unimportant and very healthy. This mid-40s SWM is 6'2", 200 lbs, clean-cut, healthy, discreet, multi-talented and a lot of fun to be with. #90433

LOOKING FOR someone to be my sexy host. #90452

MARRIED MALE wanted. Giving 31-year-old SWM seeking Married Male who wants to receive oral pleasure. I'm good-looking, healthy, you be, too. Discreet. #90532

MARRIED WM, 46, Portland area, seeks Female who enjoys receiving oral sex. Open to comments, suggestions. All replies answered. Thanks. #90450

MARRIED WM seeking Married F or Couples for discreet experiences. Must be 25-35, I'm 5'8", 170 lbs, 30 years old, well-endowed. Will not let you down. #90456

NICE-LOOKING BWM, 42, healthy, brown/blue, 5'8", 165 lbs, ISO BIM for physical enjoyment. Must be a mature, positive, life-experienced individual who is very discreet, straight-acting, healthy and WPM. Mid-coast area. #90438

OLDER VIOLINS play sweeter music. SWM, 34, healthy, discreet, seeks Woman, 35-50, for occasional all-nighters. Will answer all. #90471

ORAL DESIRES. Handsome, separated Male, 38, looking for hot times on occasion, with a Married Woman and possibly the right Couple. Please be discreet. Call me soon, you'll be glad! #90744

ORAL SERVICE guaranteed! Outgoing GWM, 30, 6'2", black/brown, healthy, n/s, enjoys music, sports, biking, camping. ISO active, blue-collar type GWM, 20-40, for possible relationship. Let's enjoy ourselves together. #90002

ORAL SERVICING. Good-looking BM, early 40s, seeks other SM, 30-40, for daytime get-togethers. #90467

SEEKING FRIEND. 48-year-old, 200 lbs, brown/brown GM, caring, honest, sensible, easy to get along with, romantic, passable looks, enjoy walks, music, beach, boats, cars, gardening, antiques, dining out, candlelight, quiet times, no bars. You must be n/s, healthy, as I am. Let's share time, you and me. #90055

STUNNING GWM ISO a versatile, hard body Man, you be in your mid-20s to mid-30s, healthy, open-minded, into trying kinking things, well-endowed, into watching dirty movies, for serious calls only. Lewiston/Auburn area. #90458

SWM SEARCHING for the big, beautiful Woman who would enjoy having a long, warm full body massage with special attention to her feet. If this sounds like you or one of your friends for both of you, call me. #90439

SWM, 29, seeks SWF, 24-31, to fulfill sexual fantasies. Full-figured a plus. You be healthy and discreet, for one time meeting. Cumberland County. #90361

SWM, 34, educated, attractive, brown/green, well-endowed, seeking fit, horny Woman, 18-45, for playmate, relationship? Buxom a plus. Call me. #90309

TALL, DARK and handsome. Healthy, discreet Married WPM seeks similar Married WF to share spontaneous calls, playful conversation, funny emails, quiet walks, laughter and understanding leading to lasting friendship and intimacy. Reassuring voice, warm hugs and breathtaking kisses guaranteed. #90784

TALL, DARK and handsome, 39-year-old SWM, very healthy, hasn't been around the block. ISO select Couples or Married or SF for discreet times. Discretion assured and a must! #90392

WELL-BUILT, TALL, athletic, straight SWM, late 20s, seeks Female or Couples for erotic adventures. Very open-minded. Loves to please. Let's have fun. #90003

WEST COAST, muscular, athletic, tall SM seeks discreet pleasure with young, slender, feminine cross-dresser, 21-30. I enjoy lingerie and high heels. No strings attached. #90355

BIUSY, PROFESSIONAL Couple seeking some laughs, friendship and hopefully some erotic adventures. If you're a Female/Couple, down-to-earth, with positive and discreet attitude. We would like to meet you. #90371

COUPLES seeking educated, well-traveled, adventurous friends for new to the area Couple. We are both Bi, looking for friends in the Portland area. Please be healthy, attractive and open-minded. #90453

GWM COUPLE, 30 and 42, living in Saco, WPM, HIV+, looking for a long-term, live-in relationship with a versatile Male, 22-40, normal and goal-oriented, as we are. All responses will be returned. #90414

HELP! SEEKING a bi-curious F to add spice to his birthday cake. We are a professional White Couple, 40s, looking for an intimate, uninhibited encounter. Long-time fantasy. First time ad. Must be healthy, discreet and wearing a smile. #90436

MARRIED COUPLE seeking Bi or straight Female, 21-27, for fun and fantasy. She: 23, red/green, WPM. He: 6', black/brown, WPM. #90460

MARRIED WHITE Couple, he's 40, 5'10", 175 lbs, she's 36, 120 lbs, Bi. Good-looking Couple enjoys dining out, dressing up, dancing, movies. Seeking SWF for fun and discreet fun and fantasies. #90398

MARRIED WHITE Couple, she's 25, bi-curious, he's 38, willing to try it. Seeking Bi or bi-curious Female, 24-40, for first time encounters. Serious inquiries only. #90468

PASSIONATE COUPLE wanted. Are you a harmonious Couple seeking an erotic experience? Stable, professional Married White Couple looking for pleasurable times, laughter and love. Physical perfection not required. Sensitive and secure souls please. #90785

SGF, 36, mother of one, likes a good song and dance, seeking a Female replacement to my shower massage. Smokers ok, friends first, lovers later. Can you handle it? #90410

women seeking

SWF seeking new experiences. Me: casual smoker, social drinker, WPM, willing to try anything open. You: come as you are. #90447

UNBELIEVABLE, EXTRAORDINARY attractive, pre-op Hispanic Female, intelligent, 41, n/s, n/d, likes movies, dinners, garage sales, bowling, etc. Seeks serious inquiries only. For LTR. Must be open-minded. #90463

SINGLE WHITE Couple seeks Couples/Females, Bi or straight, for sensual pleasure. We are ready to meet new friends and try new things. He is 6'1", 195 lbs, brown/hazel, beard. She is 5'6", blonde/green. Let's make some hot times. #90071

STRAIGHT SWM seeking Couples or BIF for erotic or discreet times. Healthy and drug-free. #90386

SWM SEEKING SWF to become a Couple for erotic adventures. Let's explore other Couple seeking ads together. I'm healthy, gray, 40s, handsome, fit, passionate. Let's explore fantasies, fetishes, pleasures together. Let's have some fun. #90404

SWM seeks White Couple or SWF for uninhibited fun times. Into all kink from mild to wild. She can be dominant or submissive, he must be submissive. We'll explore all fetishes, fantasies and role play. Discretion assured and respected. #90766

WHITE COUPLE, 40s, ISO BIF to join in fulfilling our fantasies. She's newly bi-curious, loves movies, dancing, sitting by the fire for hot conversation. Must be healthy and discreet as we are. If interested, call. #90708

WHITE COUPLE looking for Bi/GM/F for LTR. #90390

YOUNG MAN wanted. Gay Couple seeks young Male for third party encounters. You must be slender build, with boyish good looks, 21-30. #90790

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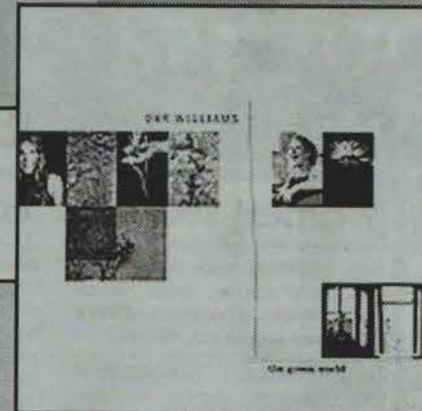
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I feel fine
Eight days a week
Ticket to ride
Help!
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Day tripper
We can work it out
Paperback writer
Yellow submarine
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