

11-9-1995

Casco Bay Weekly : 9 November 1995

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Casco Bay Weekly

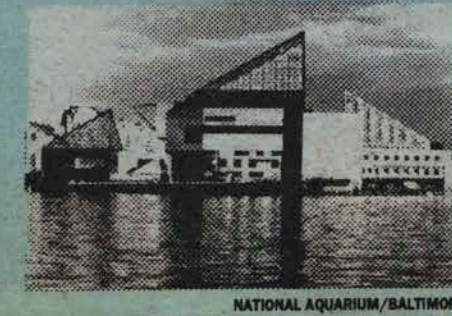
Nov 9, 1995

Election
results
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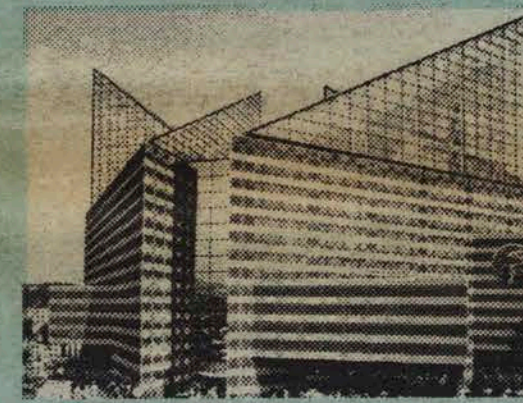
Parking
place
12

An oak grows
in Portland
14

Symphonic
structure
27



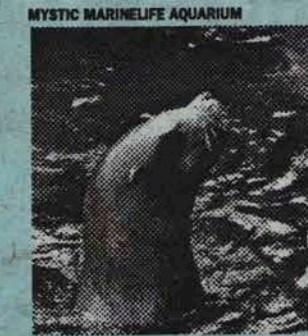
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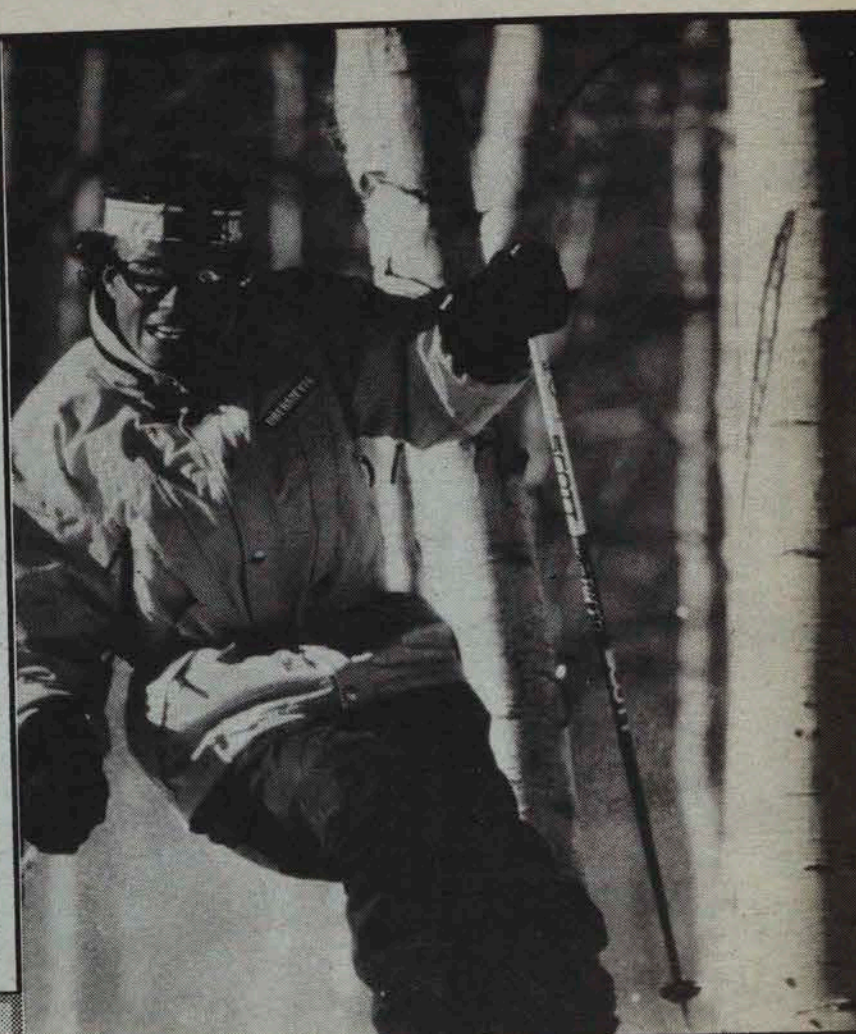
Does the world really need another aquarium

And 9 other
questions
Portland should
ask before
embracing a
\$42-million
fish house on
the waterfront.
PAGE 8



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TALK A CONVERSATION WITH ALICE MEAD



"THE PEACE-MAKERS OF THE BALKANS ARE REALLY THESE ETHNIC ALBANIANS [FROM KOSOVA]. THEY'RE SUFFERING TERRIBLY, BUT BECAUSE THEY'VE STAYED PEACEFUL NO MATTER WHAT, WE JUST WRITE THEM OFF."

When Alice Mead sets her mind to something, she doesn't let it go easily. That's what happened when she began learning about Kosova, an ethnic Albanian state of the former Yugoslavia caught in the midst of the battle raging in the Balkans. Alice Mead didn't know very much about Kosova when she resolved to go there in October of 1994. The mystery surrounding this place — where 50 percent of the population is younger than 18 — was part of what drew her. Mead has brought more than just war stories back to the U.S. She has also found homes for five Kosovan students, including one who lives with her and her family in Cumberland. Since her visit to Kosova just over a year ago, she has published "Journey to Kosova," a diary of her experiences, and a video of Kosova that she is sending to Congress.

How did you get involved with this to begin with?

I go to Quaker meeting over on Forest Avenue. In their bulletin, they had something about helping a Bosnian refugee from this place that I had never heard of [Kosova]. I tried to find out what it looked like, and I couldn't find any information. Then I found out that there are a million kids there. And I couldn't believe what was happening to these kids. I just couldn't believe it. I decided I had to go.

Why tell the story of Kosova?

There are a lot of refugees in Portland, and people really aren't very aware of them, and they haven't reached out to them at all. I mean, the refugees have houses and clothes, but they've been through experiences that are like World War II in their horribleness. I think it's an important problem that

should be brought out more. You see things like the refugees on diversity day, carving pumpkins and whatever. Which is good. But we're all kind of avoiding what they've really experienced.

And we're ignoring the fact that they're still experiencing it now?

Yeah! Here comes [Serbian leader Slobodan] Milosevic to our country. You know what this means to these people? Milosevic! They're talking to Milosevic! It's just really painful to see [Milosevic and company] invited to the United States and treated as dignitaries. It's absolutely horrifying. We're certainly dancing with the devil.

Interview by Zoë Miller; photo by Tonce Harbert

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The Portland Police Department's victim advocate beat a domestic violence rap when her alleged victim failed to show up in court. A judge dropped charges of criminal threatening against Phyllis Hanson on Nov. 1, because Hanson's partner, Pat MacLeod, made herself scarce. Hanson was arrested by South Portland police on July 4 after MacLeod said Hanson threatened her with a steak knife and rammed her car. As a result, Hanson was suspended for seven days, but faces no further discipline and is back at work helping victims cope with the aftermath of crime. Hanson's lawyer, Jim Bushell, said his client was a victim herself because of damaging publicity. But the arresting officer, South Portland Police Sgt. Ed Sawyer, said Hanson's actions had damaged police credibility. "This is not an anomaly [when a victim fails to show up in court]," Sawyer said. "There definitely was domestic violence."

■ The Portland Sea Dogs no longer have the stupidest name in Maine professional sports. The city's new United States Basketball League team will be called the Mountain Cats, even though Portland has neither mountains nor cougars. Team owners gushed Nov. 6 about how much money they planned to make off marketing the moniker and team merchandise, but didn't have much to say about the actual games, which are supposed to begin in May 1996. The Mountain Cats have, as yet, no coach, players or home.

■ Irving isn't finished yet. Even though the giant Canadian conglomerate announced Nov. 6 it was dropping plans to build an oil tank farm on Spring Point in South Portland, the company is still considering buying existing tanks elsewhere in the city. Irving gave up on the Spring Point project under intense citizen protest over fire safety and increased truck traffic. In response, the South Portland City Council unanimously approved strict new rules requiring an earthen retaining wall around each new tank. But that regulation doesn't apply to existing tanks, such as those near the Bancroft and Martin facility off Main Street. That property is for sale, and may yet allow Irving to invade Portland Harbor.

■ The boom in bars in Portland's Old Port is over. The city council voted Nov. 6 to slap a six-month moratorium on new liquor licenses in the area to give officials time to draft new rules to prevent rowdy behavior. In the last three years, the number of bars in the Old Port has skyrocketed from 49 to 53. Without government intervention, councilors feared the number of saloons would double every 30 years.

■ Cruise ships won't be the savior of Portland's economy after all. More than half the potential cruise ship passengers the city was expecting in 1996 disappeared Nov. 2 when Regency Cruises shut down operations. The Regency collapse will cost area merchants an estimated \$400,000 in sales of trinkets and souvenirs, according to city officials. CBW

CITY



Carolyn Cosby wasn't a happy camper the night of Nov. 7. PHOTO/TONEE HARBERT

Question 1 down Maine won't discriminate, but it will spend some cash

■ CHRISTOPHER BARRY

When the polls closed in Portland on election night, some 70 people were still waiting to cast their ballots. About 40 of them were new voters, according to election officials. The long line presented a problem. No one was sure what to do. Voting came to a halt as officials scurried about, making telephone calls to the Secretary of State's office and consulting law books. Then it was decided: Everyone in line and registered as of 8 p.m. could vote. The crowd cheered. A police officer was put at the end of the line to make sure no one tried to sneak in late.

About 39 percent of Portland's registered voters came out to vote Nov. 7. With Question 1, the anti-gay rights initiative, five bond issues, two constitutional amendments and a seat belt law on the ballot, turnout was slightly higher than predicted. Statewide, Question 1 was defeated by a 53 percent to 47 percent margin. In Portland, 66 percent voted against the initiative, which was backed by Carolyn Cosby and Concerned Maine Families. (See "Politics and Other Mistakes," page 7.)

Portlanders and Mainers seemed to be in the mood to spend money. Supporters of the city's middle school renovation project were relieved when Portlanders approved a \$1.2-million bond to help finish middle school upgrades.

"I'm delighted," said Sue Clark, a school committee member. "I thought it would pass and it shows that the community is interested in the long term for Portland schools."

Toby Hollander wasn't as delighted. Hollander, who has a daughter at Lincoln Middle School, advocated for a "no" vote, complaining the \$1.2 million wasn't enough to finish the job completely. "The city is under pressure to produce with that amount of money," he said. "I'm still skeptical it can be done."

Clark disagreed. "I think it's absolutely enough money to finish the job," she said. "[The schools] won't have bells and whistles... but it's got the basics."

Hollander thinks the city will finish the job, but fears some essentials will be left out. "[City Manager] Bob Ganley and crew will say [the schools] are within code," he

said. "Then they'll say 'if you want blackboards, get it from the school budget.'" Portland mirrored the rest of the state by voting to approve \$91.9 million in new bonds, approving the four bond issues on the ballot by significant margins.

Portland will get \$2 million from the \$58.9-million transportation bond approved by voters. The cash will be used for land acquisition and site improvements to the container operation at the International Marine Terminal.

Maine's 170 high schools will benefit from a \$15-million package that will be spent outfitting the schools with part of the technology necessary to convert to fiber-optic communications systems. Voters OK'd a \$14-million bond to help pay for landfill closings and pay for the removal of underground oil tanks. Mainers also supported a \$4-million bond for subsidized apartments to house people with mental illnesses. The money will provide 250-300 units of new housing.

Mainers also approved a constitutional amendment granting the governor line item veto power, although the Legislature would be able to overturn the gov's veto with a majority vote. Gov. Angus King was happy about his new power tool, saying he would rarely use it except to aid in "negotiations." And a constitutional amendment preventing lawmakers from raiding the state's retirement fund during a budget crisis was also approved by voters.

As CBW went to press, the unofficial numbers were too close to call on whether Mainers will be required to wear seat belts.

Past imperfect Michael Naylor's legal history can't be erased

■ CHRISTOPHER BARRY

The ink was barely dry on the Oct. 26 CBW when a reader delivered a letter to the paper's offices. The letter said that Michael Naylor—the subject of that week's "Talk" feature on page three—was a convicted child molester. Not knowing of his record, CBW had profiled Naylor as the teacher of a class called "Writing for Passionate Men." Naylor has also been in the public eye as a columnist for *Odyssey*, a New Age monthly newspaper. And Naylor is slated to teach a dance class called "Dance Funkfest" at Agape, a Congress Street salon.

Yet court records portray Naylor as a man who sexually abused his seven-year-old daughter both vaginally and anally in the mid-1980s. In 1990, Naylor was convicted of a felony, unlawful sexual contact. But in January 1992, the Maine Supreme Judicial Court vacated the lower court's ruling. Hearsay testimony by Naylor's first wife, the victim's mother, was ruled inadmissible, while favorable evidence concerning Naylor's character as a father—which had not been allowed in the original trial—was ruled to be admissible.

When asked about the case, Naylor claimed the court vacated his conviction because Dr. Lawrence Ricci, the doctor who examined the victim, erred. "They decided not to reference Dr. Ricci's [opinion]," Naylor explained. The court said, "this is a serious error and he deserves another trial," according to Naylor.

But Ricci, the director of the Spurwink Clinic's child abuse program, said the Supreme Court never cited his testimony as a reason for overturning the felony conviction. Mike Roberts, Bangor's assistant District Attorney, who prosecuted the case, agreed. And in the actual Supreme Court decision, there's nothing to indicate Ricci's testimony was discredited.

After the high court's decision, Roberts sought to retry Naylor. But after several delays, Roberts decided it would be better for the victim if the state allowed Naylor to plead to a lesser charge. Naylor accepted, and on Dec. 29, 1992, he pled no contest to a charge of unlawful sexual contact—a misdemeanor.

"I learned that the victim had undergone significant difficulties throughout this time period. We wanted to save her from any further trauma," Roberts said. "You don't want to abuse the victim the same way the abuser did."

Naylor vehemently denies having sex with his daughter. Instead, he claims she suffers from "False Memory Syndrome" and had been brainwashed by his former wife. But Roberts and Ricci still believe that Naylor is a child molester.

"I talked to [the victim] on numerous occasions," Roberts remembered. "I ques-

tioned her more times than usual for a case like this. She stuck to her story pretty strongly."

Ricci concurred. "There's been no data [since the case] that would lead me to reconsider my decision," the doctor said.

Naylor has an elaborate set of theories to explain his daughter's stories of sexual abuse. He equates his situation to that of oppressed gays, lesbians and blacks. He claims that reports of child sexual abuse in this country have been inflated to maintain a cottage industry for therapists and counselors. (Naylor also maintains that domestic violence statistics are exaggerated.)

"There's a diagnosis for when kids buy into and take in a story adults have forced on them," he said. "It's called False Memory Syndrome." In a column he wrote for *Odyssey*, "Pluto in Scorpio—the Black Dog" he pontificated on the rash of false claims of sexual abuse. "A great deal [of sexual abuse cases] reported within the context of a divorce or post-divorce crisis are faulty, or highly suspect," he wrote. "And there is a conscious and responsible way to trek this territory of suspected abuse without the aid of false beliefs such as 'Children Never Lie!'"

Naylor never told *Odyssey* publisher Gail Rossi that he'd been convicted of unlawful sexual contact. "I was shocked," Rossi said. "Clearly he had a professional responsibility to tell me [of his background] because of the subject matter he was writing about." Rossi learned of Naylor's history about a month ago. Now she's contemplating her next move. In the November issue of *Odyssey*, Rossi informs her readers about Naylor's past. And she gives him a space to respond. She hasn't decided whether to stop running his column.

Naylor doesn't think there was anything wrong with not letting Rossi know about his record. "My opportunity to even write about [sexual abuse] probably would not have occurred," he said. "Because I'm innocent, I have already done my suffering for this grievous error. I have nothing that is accountable in terms of any sort of guilt."

And Naylor didn't tell anyone at Agape about his past either. Fred Lancaster, a spokesman for Agape, said he had just found out about the sexual abuse charges on Nov. 5. Lancaster refused to be interviewed, but did provide a statement that said "Agape is about healing. We are a place of caring, guidance and support where people can come together to be in the healing process together. Agape is not about judgment and punishment." Lancaster wouldn't comment on whether Naylor would continue to offer classes at Agape.

District Attorney Roberts thinks that it's appropriate for people in the community to know about Naylor. "I think

untreated offenders, and he clearly is one, should be monitored," Roberts said. "If he in any way is attempting to send a message to the public that children lie about sexual abuse and people are falsely accused, I think it's important to set the record straight."

Naylor plans on holding workshops in the near future about False Memory Syndrome. Why now? "I've been waiting for all of this to come out," he said. But this time he plans on letting people know he was convicted of unlawful sexual contact with his daughter.

Solely watch Soley's shorts

Seamen's Club busted with little lobsters

Old Port real estate magnate Joe Soley had a run-in with the Marine Patrol on Halloween night. Wardens showed up in the kitchen of Soley's Seamen's Club restaurant and started measuring lobsters. Sixteen of Soley's crustaceans were smaller than the legal limit, according to the Marine Patrol's Lt. Dan Morris.

"We had developed information that a Yarmouth harvester was selling short lobsters [to the restaurant]," Morris said. "It's a criminal matter... the restaurant owner is responsible." The case will be settled in Cumberland County District Court, he said.

The restaurant will probably be fined at least \$405, according to Morris. The possession of any short lobsters carries a \$25 fine. And the restaurant will be fined \$10 for each of the first five lobsters and \$30 for each additional undersized undersea creature.

"That's news to me," said David Rubino, the general manager of Soley's Monopoly, Inc. But a Seamen's Club employee did confirm the wardens confiscated some lobsters. Soley didn't return CBW's calls.

CHRISTOPHER BARRY

Weird

Forget about weird news if you get your groceries at the Shop 'n Save store in Rochester, N.H. The supermarket has created a "tabloid-free" checkout line in which the front pages of such publications as the *Weekly World News*, the *Sun* and the *National Enquirer* are covered up to prevent impressionable children from discovering that Hillary Clinton and Bigfoot are having an affair. The store's manager said the experiment resulted from customer complaints about sensational headlines, and has been very successful so far. No word from Hannaford Bros., the Scarborough-based owners of Shop 'n Save, on whether this is an attempt by space aliens to keep their existence on earth a secret. No comment either on whether the anti-tabloid mania will spread to other stores in the chain. And did anyone ask Elvis whether he approved?

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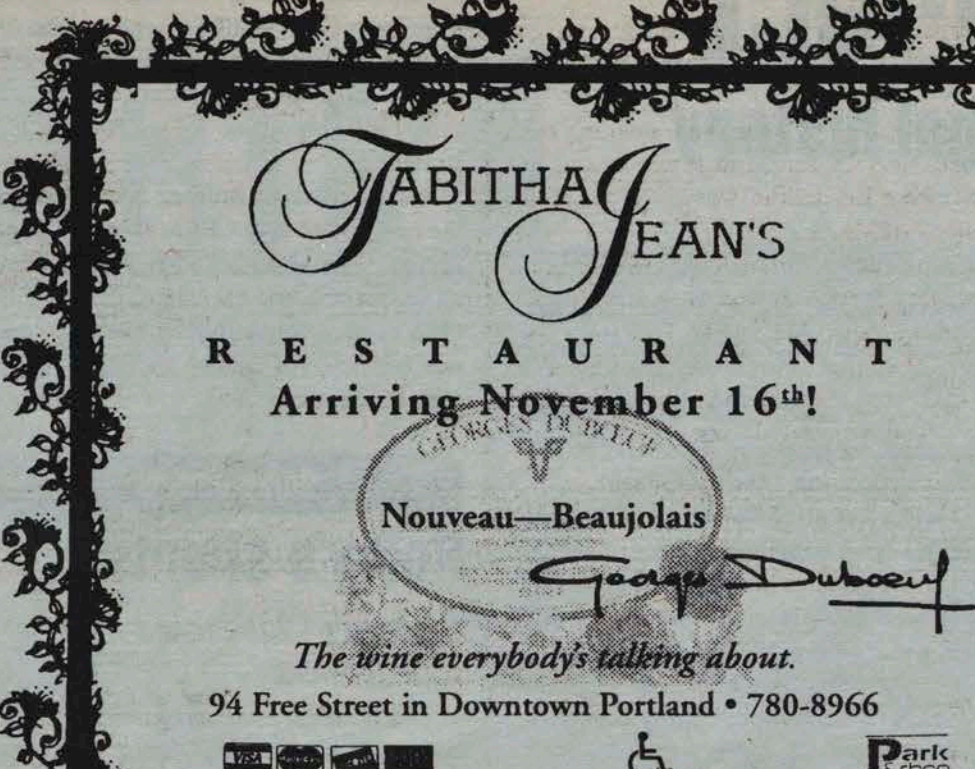
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Some of what the Production Department listened to while getting this week's paper out:
Siouxie and the Banshees, "The Rapture"
Ani DiFranco, "Out of Range"
The Cure, "Kiss Me, Kiss Me, Kiss Me"
Madonna, "Bedtime Stories"
Various Artists, "If I Were a Carpenter"

Casco Bay Weekly
561 Congress St.
Portland, ME 04101
Phone • 775-6601
Fax • 775-1615
E-mail • editor@cbw.maine.com

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Bullet with butterfly wings

The defeat of Concerned Maine Families' anti-gay rights referendum should put an end to the political career of Carolyn Cosby. Should, but probably won't.

Cosby spent election day promising to challenge thousands of ballots in a futile effort to overturn what, in her view, was the work of militant homosexual activists from out of state, who had snuck across our border to steal our votes. Those weirdos from away apparently were responsible for her initiative's defeat in places like South Thomaston, Farmington and Biddeford. Somehow, a majority of the citizens in traditionally conservative towns were seduced unwittingly into supporting the dreaded gay agenda.

Cosby's real culprits were hardly militants. The referendum was done in by a formidable commingling of church and state in the persons of the bishop and the King. What moved the huge block of undecided voters to cast their ballots against Cosby was the effective television spot featuring Gov. Angus King warning of the economic consequences Maine would suffer if Question 1 passed, and the quiet insistence of Catholic Bishop Joseph Gerry that the church could be both opposed to gay rights and opposed to Cosby.

Both men took considerable risks to defeat the referendum. King, by taking such an aggressive stand against the Cosby proposal, alienated many right-wingers who backed him in 1994. Gerry was faced with open revolt among conservative Catholics, who claimed the bishop was espousing views contrary to those of the pope. King and Gerry will likely suffer some political discomfort as a result. But there's little doubt the two delivered key blocks of support to the "Vote No" side. The King ad turned the tide among middle-class moderates and yuppies, a majority of whom ended up casting ballots against the initiative. The Gerry pronouncement helped build support among Franco-Americans, resulting in a near-even split of that powerful (and usually socially conservative) voting block.

The final piece needed to assure the referendum's defeat was not, as Cosby claimed, voter fraud. It was the skillful use by Maine Won't Discriminate of Sen. Olympia Snowe. Snowe did little to help defeat Question 1, except to issue a single weak statement. Through careful editing, the anti-referendum group was able to paste together a TV spot showing a photo of Snowe with a couple of quotes from her statement reading, "negative impact ... broad implications." It gave the distinct impression that Snowe felt a lot more

strongly about the issue than anything the senator actually said, and it was crucial in convincing Republican women to abandon Concerned Maine Families.

Cosby's defeat further lowers her political credibility. It's now down to zero. Her résumé includes a failed bid for the Portland City Council, a failed effort to defeat Portland's gay rights ordinance and an elaborate system of feuds with most of the rest of the religious right.

It's much more difficult to assess what the vote means to the groups trying to pass statewide legislation granting civil rights regardless of sexual orientation. The King-Gerry-Snowe combo was effective in defeating Question 1, but two-thirds of it is firmly on record opposing gay rights. The one-third that supports it, Gov. King, has already spent a good deal of political capital on an issue that isn't likely to pay many dividends. Legislators wavering over their position on a gay rights bill that will probably reach the floor in 1996 may be less impressed with who won this referendum than with the relative closeness of the vote.

Maine Lesbian Gay Political Alliance president Karen Geraghty termed defeating Cosby merely "a piece of what we have to do." Geraghty said the victory didn't necessarily provide much momentum for passing a civil rights law. "We have to try to get a sense of what are the reasons why people cast their ballots the way they did," she said. "Once we do that, Sen. [Dale] McCormick [the bill's sponsor] and others will have a tough decision to make."

As Maine Won't Discriminate chair Pat Peard celebrated late Tuesday night by declaring, "The voters have said no to divisiveness, no to discrimination, no to anything that will be hurtful to this state," Geraghty was sounding less certain. "This campaign has pointed out the education that still has to be done," she said. "This campaign didn't really deal with discrimination."

She's right. Slightly more than half the electorate voted no for reasons ranging from fear of economic boycotts to worries about unforeseen legal consequences to support for local control. Some were just plain confused about what Cosby was up to. But only a few were concerned about discrimination against gay men and lesbians. It's not unreasonable to suppose that if those other distractions were cleared away and voters were asked to decide strictly on that issue, Cosby, who said she's considering launching another referendum, might yet have her revenge.

For now though, she'll have to content herself with making outrageous charges, filing frivolous lawsuits and watching the spotlight of public attention move away. Cosby and company have been forced back to the fringes of Maine politics, where they normally reside.

Whether it's tattered principles, broken promises or tangled explanations, send the contents of your political garbage can to this column, care of Casco Bay Weekly, 561 Congress St., Portland, ME 04101. Or call 775-6601 and trash a reputation.

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Does the world really need another aquarium?

... and 9 other questions Portland should ask before embracing a \$42-million fish house on the waterfront.

■ WAYNE CURTIS

Call it maritime manifest destiny.

Portland's Gulf of Maine Aquarium, which first rumbled forward in 1978, is moving ahead resolutely as a glacier, slowly grinding down the obstacles in its path. The aquarium intends to be the single largest private-public partnership in the state. It would be 100,000 square feet, attract 850,000 visitors per year and cost \$42 million to build. Construction would generate nearly 500 jobs. Once completed, some 140 people would staff it, with 336 jobs generated in the region as a result of the economic boom. It would have an operating budget of \$7.7 million. It would produce \$2.4 million in additional state sales and income taxes. It will open in the year 2000.

The Gulf of Maine Aquarium (GMA) is not a modest project. It's not something that will blend into the city's fabric, like the Maine Narrow Gauge Railroad Company & Museum or The Children's Museum. If successful, the aquarium has the potential to reshape the city's profile, significantly alter the waterfront and shape the economic future.

Given the impressive scope of the project, it's a little odd that it has generated virtually no opposition nor even much debate. Of course, that could change once the building site is announced (possibly within the next few months) and the aquarium's impact on the city goes from abstract to concrete. Financing for the aquarium (to be determined after the site is selected) is also likely to generate heat, since significant city and state funds may be involved.

But why wait until then for the debate to begin? *CBW* came up with 10 questions that seemed to get to the heart of the matter. We called around to aquarium managers nationwide to get their perspective. We spoke at length with Alan Lishness, project director of the Gulf of Maine Aquarium, and Don Perkins, management consultant for the Gulf of Maine Development Corporation.

None of these questions lend themselves to simple answers, and we don't try to give them. We just wanted to make sure that if

15 years from now Portland finds itself in the unhappy circumstance of being saddled with a failed aquarium, no one will ask: "How come nobody asked these questions when the project started?"



Does the world really need another aquarium?

OK, it's a facetious question. But it does lead to the more serious issue of how much demand exists among the public for yet another aquarium. Are we reaching a saturation point? What if we build it and nobody comes?

Start with what we know: we're living in the Age of Aquaria. Aquariummania has swept the nation in recent years. When the New England Aquarium opened in Boston in 1969, only about a dozen aquariums were open nationwide, many of them old and musty. Since then, 15 new, multi-million-dollar projects have opened their doors in cities like Baltimore, Tampa, New Orleans, Monterey, Corpus Christi, Omaha, Columbus, Camden, N.J., and Norwalk, Conn.

And the pipeline is still pretty full. New aquariums are far along in the planning stage or under construction in San Francisco, Denver, Cleveland, Minneapolis, Bay Shore, N.Y., Buffalo, Myrtle Beach, S.C., Orlando, and Palm Beach. Five aquariums costing a total of \$350 million are under development in southern California. And about a year ago, Charleston, S.C., had no fewer than three major aquariums in development.

And the trend doesn't show much sign of fading. The *New York Times* reported last year that as many as 100 cities were currently weighing aquarium plans, although the American Zoo and Aquarium Association (AZAA) in Washington, D.C., thinks that's too high. Thirty to 50 cities is a more realistic number, according to Jane Ballentine, the AZAA's director of public affairs.

Meanwhile, attendance at the nation's aquariums shows some evidence of flagging. After explosive growth in the late

1980s and early 1990s, total attendance at AZAA's 26 member aquariums dipped last year to 34.9 million, from 35.5 million in 1993.

Has aquarium popularity peaked? Is Portland jumping on the bandwagon too late?

No one knows since this boom is unprecedented, and there's no way to gauge if demand is close to being saturated. Ballentine admitted that the aquarium community is divided on that question. "One side thinks maybe there is a glut," she said. But the majority seems to think there's room for more, especially if aquariums are planned so they don't replicate others.

Gulf of Maine Aquarium backers say they're not worried about a downturn in interest. A 1993 report by Forrest Associates (see sidebar, page 10) said the "latent demand" for aquariums was still significant, and that the U.S. still showed a strong demand for "recreational activities featuring exposure to wildlife and/or the outdoors."

As for a glut of aquariums nationwide, "the only people talking about aquarium gluts are reporters," said Linda Riley at the New Jersey State Aquarium. "There are a lot of zoos, and nobody's talking about a glut of those. There's a big appetite for seeing what's under the water."

"Thirty of anything is not a lot," Don Perkins added. "We don't see a saturated market."



Why don't we hear about failed aquariums?

Portlanders have been treated to a steady diet of stories about successful aquarium projects, including the Tennessee Aquarium in Chattanooga (featured in a *Press Herald* series last year) and the Oregon Coast Aquarium in remote Newport, a favorite of GMA supporters since it topped its projected first-year attendance within four months of opening in May 1992.

But what about aquariums that have failed? Why don't we hear about them?

Simple. No major aquariums have failed — at least not to the point of shutting their doors.

But several have been limping along. Some — including projects in Connecticut, New Jersey, Florida, Louisiana and Texas — have come up short on visitor projections, which directly hits their bottom line. Their travails can be instructional.

Example one: The Maritime Center in Norwalk, Conn., opened a \$30.5-million facility in 1988. It projected more than a million visitors the first year. Some 384,000 showed up. A year later, the city stepped in to take over bond payments and has since spent more than \$18 million financing the debt. The city is on the hook to make payments through the year 2004.

Example two: The New Jersey State Aquarium opened a \$52-million facility in February 1992 in Camden, across the river from Philadelphia, as part of a plan to revitalize a decaying industrial city of 85,000. The first year was sensational, topping the original forecast of 1 million by 300,000. The next two years were a disaster. Annual attendance plummeted to 511,000.

GMA aquarium supporters say they've learned from the mistakes of others. Norwalk's flaw, according to Perkins, was that it sought to be all things to all people. In addition to the aquarium, the project included a maritime history museum, a boat workshop and an IMAX theater. "They didn't identify a niche that mattered to people," Perkins said. "Identify your niche and fill it well." A good aquarium with a tight focus and engaging exhibits will create demand among the public, Perkins stressed. A poorly conceived aquarium will not.

As for Camden, the lessons were many. It was built in an impoverished area perceived to be dangerous. Funding cuts and political wrangling eliminated colorful tropical fish in favor of dull, dun-colored New Jersey fish. And the museum was static, with too few exhibits that allowed touching and interaction.

After watching attendance plummet, the museum revamped to the tune of \$4-million last year, adding a sexy coral reef display and more exhibits where visi-

tors can get their hands wet. The aquarium anticipates a bump up in attendance by 100,000 over last year.



Do tourists want to see Maine fish?

The concept behind the GMA is appealingly simple: trace a drop of rainwater from Katahdin on its route to the sea. "I can't think of a better way to focus people's attention on our aquatic resources," Perkins said.

The watershed approach is one of the more popular in aquarium design these days; it can be found at the Tennessee Aquarium, the Pine Knoll Shores Aquarium in North Carolina and the new Denver aquarium. It touches on environmental concerns about ecosystems and bioregions, and meshes nicely with an educational and research mission.

But will it entertain? Do tourists want to see Maine fish, which don't exactly boast the sex appeal of exotic sharks or brilliantly hued tropical fish? "People go to aquariums because they want to see cool fish with neat stripes and neon colors and eyes bulging out of the sides of their heads," Jane Ballentine told the *New York Times* earlier this year.

Alan Lishness conceded the point. "There's nothing like well-lit piranhas with gold flecks," he said. But Lishness and Perkins are confident that visitors will be intrigued by Maine aquatic life.

Until recently, common wisdom was that no freshwater aquarium would be successful, since freshwater fish don't have the flash of their saltwater cousins. The Tennessee Aquarium, which opened in 1992, demolished that notion by succeeding solely on a diet of native fish.

What's more, Perkins and Lishness said that Maine fish are more beautiful and exotic than most people might assume. Exhibits could include the Atlantic salmon fighting a current to get upstream and colorful local trout. The Gulf of Maine may not have the bizarre sharks of warmer waters, but it has its share of intriguing peculiarities, including wolffish, sea ravens, sturgeon and jellyfish. Portland's aquarium could also incorporate a kelp forest, Perkins and Lishness note, an attraction that has proven hugely popular at the Monterey Bay Aquarium.



Where do all these optimistic dollar figures come from?

The headwaters of the aquarium project, from which all subsequent numbers flow, is the 1993 Forrest Associates study on the project's feasibility. According to Lishness, the aquarium was first conceived as a far smaller facility. But the Forrest study came back with good news and bad news. The

good news was that the aquarium had far greater potential to attract visitors than previously thought. That bad news? The aquarium's size and budget had to double.

The consultants figured that 100,000 square feet would accommodate the crowds. After canvassing other aquariums nationwide, the study found an average cost per square foot of about \$400. Rounding up, they estimated a \$42-million construction budget.

Armed with that figure, aquarium backers looked at the impact the project would have on the local economy. They commissioned a report by national accounting firm Arthur Andersen and local consultant Market Decisions Inc. Last May, the firms issued a report concluding that the Portland aquarium would "create a significant level of net new economic activity within the southern Maine region."

Forecasts and projections are only as good as their foundation of assumptions, of course. The numbers can be as solid as granite before a project commences, only to crumble as the assumptions fall apart.

Take the New Jersey State Aquarium as an example. The projections seemed solid until the second year, when in retrospect it became obvious that, of course, you can't build in a ghetto! Of course, you can't build displays around brown fish! Of course you have to offer interactive exhibits!

Portland would do well to keep an eye on the assumptions — especially those assumptions that may trip up other aquariums in the coming months — as the local project grinds ahead.



Will a Portland aquarium really attract 850,000 visitors per year?

That's the \$42-million question.

Projected attendance is the foundation on which all the other numbers — construction costs, budget, economic impact — are built. Aquarium supporters, backed by the Forrest study, say that the aquarium will attract 1.2 million in its first year. That's more than the Sea Dogs, Portland Pirates, Portland Museum of Art, Children's Museum and Victoria Mansion attract in one year combined.

In the second year, attendance is expected to dip to 959,000, before settling at 850,000 annually in subsequent years. (Attendance at aquariums typically falls off 20-30 percent after the novelty wears off.) So, will it happen?

Perkins and Lishness are brimming with confidence, although they admit tourist data is sketchy for Portland. They cite L.L. Bean, which attracts some 4 million visitors each year, and Portland Head Light, which draws an estimated 350,000 to 400,000 each year. While neither of these are paid admissions, they suggest the potential.

Boosters also say that aquariums typically draw eight times the average

attendance at the local art museum, which would put the projected aquarium attendance in the ballpark when measured by the Portland Museum of Art's 106,000 visitors per year.

Nor do the GMA projections seem out of whack compared with those reported by other aquariums, even taking into account our brief tourist season. Attendance figures for last year include 1.3 million for Boston, 1.5 million for the National Aquarium in Baltimore; 1.5 million for the Monterey Bay Aquarium, 1.4 million for the Aquarium of the Americas in New Orleans and 1.2 million for the Tennessee Aquarium.

Perkins and Lishness are quick to point to the success of the \$24-million Oregon Coast Aquarium in Newport, Ore., a town more remote that draws from a region more sparsely populated than northern New England. By the Oregon aquarium's third season, aquarium attendance was still running 50 percent above projections, attracting 530,000 to a town with a population of just 8,900.



Is \$42 million a realistic figure?

A new fish recently swam onto the scene — the mega-aquarium. The new Tampa aquarium cost \$84 million. A project on the boards in Long Beach, Calif., is slated to weigh in at more than \$120 million. Most of the other new aquariums — Monterey Bay, Chattanooga, Camden, New Orleans — have topped \$50 million. Computer mogul David Packard, who ponied up \$55 million to build the Monterey Bay Aquarium in 1984, visited almost every major aquarium in the country before writing the check. He concluded that the single problem from which most aquariums suffered was underfunding.

Will Portland be able to build in enough "Wow!" factor with a budget of \$42 million? "Forty-two million dollars seems reasonable" for the proposed size, said Jane Ballentine of the AZAA. She noted that many new aquariums were adding expensive high-tech components to help interpret the exhibits, but these weren't essential for success.

Then there's the issue of expansion and improvements. Once built, aquariums need to be constantly updated and expanded to maintain visitor interest. In fact, a sort of aquarium inflation is taking place nationally, with relatively young aquariums adding major additions to keep the crowds coming. These include Newport, Baltimore, Tennessee, New Orleans and Camden.

"Expansion is budgeted in already," Perkins said. In fact, a high-definition video theater using state-of-the-art technology — an alternative to the wrap-around IMAX theaters — could be "a likely second act," Lishness said.

As for whether the building will come in for \$42 million, shell-shocked Portlanders

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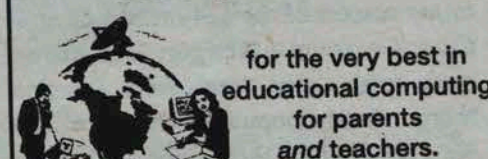
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Where the aquarium has been and where it's going

The Gulf of Maine Aquarium project first came onto land in 1978 and has been evolving ever since. Because of the measured, cautious pace of the project, it's tricky to keep track of where this effort stands. Here's an attempt to explain.

The Gulf of Maine Aquarium Development Corporation — a group of local businesspeople and concerned others — has commissioned a handful of studies to date. The first, a 1993 report by Portland-based Forrest Associates, concluded that Portland could support a world-class aquarium, but only if backers were unstinting in its funding. "Our evaluation of the project's marketing position indicates that, to achieve long-term market and financial success, the proposed aquarium cannot position itself as a lesser facility than [other major aquariums]."

A second study, looking at the project's economic impact, was released this past May. Apparently designed to boost local and political support for the project, the study concluded that benefits from the aquarium would be extensive for Portland and Maine. Employment gains from building and staffing the aquarium would be significant, and tax revenues to the state would increase by \$2.7 million.

Most recently, a group consisting of former mayor Tom Allen, Congress Street landlord Penny Carson and Don Perkins of the Gulf of Maine Development Corporation, and aided by Cambridge 7, a Boston-area consulting firm, concluded that the Portland waterfront was the only place that made economic sense for the project. Four neighborhood meetings were held in October for public input on which waterfront site would be preferred.

What's next? Quiet negotiations will now take place with one or more landowners on the Portland waterfront. The obvious sites include the city-owned property at the foot of India Street, the Guilford Transportation property southwest of the Million Dollar Bridge, and the Cumberland Cold Storage building near Union Wharf. Within the next few months, an announcement will likely be made that the corporation has acquired an option on one of these.

The questions will then get more specific: What's the environmental impact of an aquarium? Can the site physically support an aquarium? Do any unresolved tide issues exist? At the same time, the development corporation will move ahead to shape a financial plan based on the site. Perkins stressed that the private sector would take the lead in funding, with the city, state and federal governments likely pay the balance. Then comes the fun part — designing the building and its exhibits.

Assuming all these threads weave together on schedule, the aquarium will usher in the new millennium in the year 2000.

— Wayne Curtis

Does the world really need another aquarium?

CONTINUED FROM PREVIOUS PAGE

who've seen overruns on Hadlock Field, City Hall Auditorium and middle school renovations might be skeptical. But backers insist that the figure is within reach.



If it's such a great idea, why don't private investors pay for the whole thing?

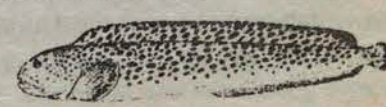
Aquariums are such a hot ticket these days that some are being built as private ventures, not as public institutions. Ripley's Believe It or Not has an aquarium project under way in South Carolina. A Dallas-based firm with the vaguely alarming name of Tarlton Aquastar is building a \$38-million Underwater World in San Francisco, and another at Minneapolis' huge Mall of America.

But Perkins and Lishness said the proposed Portland project simply can't support the debt needed to build the project as envisioned. "A \$7-million business can't pay for a \$42-million building," Lishness said.

And it's not just an attraction — the Portland aquarium is a more powerful, long-range economic development tool, they said. "Sure, we could bring in a franchise and throw up a canned aquarium that would be a Disney-by-the-Sea nightmare," Perkins said. "Or we could put up an aquarium with a serious marine research and technology component, and suddenly we're developing marine-related opportunities in Maine. That's first and foremost."

Some private investors might be involved, but Perkins said it's still too early in the game to even discuss a theoretical financing package. Once the site is determined, then a financing plan will take shape. If backers acquire a sizable site that could accommodate additional commercial development, then private investment could be part of the deal. "It all turns on the site," Perkins said. "That will drive the financing by having a tangible proposal for people to look at."

And why not just get Betty Noyce to pay for it? "Betty Noyce and a variety of other potential donors will be approached when we feel we have a compelling proposal," Perkins said. "You don't go out half-cocked and start this discussion."



Can Maine's aquarium compete with the New England Aquarium in Boston?

Anyone who's been to the New England Aquarium in Boston knows it's a tough act to follow. It's architecturally striking. It has exceptional, engaging exhibits.

And by the time Portland's aquarium opens, the Boston aquarium will be an even tougher act to follow.

The New England Aquarium is launching a major expansion and renovation to be completed within the next five years — about the time Portland's aquarium is slated to open. The aquarium is investing some \$70 million in the expansion, with the facility growing from the current 74,000 square feet to 169,000 square feet. New exhibits will include a 1.1-million-gallon "open ocean" exhibit and a 315,000-gallon "rocky shore" exhibit with harbor seals and California sea lions. A wave tank and a tide pool are also planned.

But we shouldn't view Boston as competition, aquarium supporters say. The more the merrier, the thinking goes, as interest in undersea life expands.

"A significant number of aquarium-goers love aquariums and will go to others, provided it's a first-rate aquarium," Perkins said. "Just like they go to more than one restaurant or ski area in a year."

Perkins envisions sharing resources with the New England Aquarium to the benefit of all. "It doesn't make sense for the [two] aquariums to hire the same specialist veterinarians, but rather to share them," he said. "We could also create collaborative exhibits to rotate."

Still, the Northeast doesn't have anything like the aquarium congestion of California or Florida.



Why should we build an aquarium in the last part of town that needs more tourists?

The committee choosing a site last month rejected plans to place the aquarium someplace other than the Old Port. Sites like Spring Point, Thompson's Point, Back Cove, the Eastern Prom and the South Portland side of the Million Dollar Bridge were all sent packing for one reason or another.

While other large-scale urban aquarium projects have been used as an anchor to attract development, that's proven risky. Development doesn't always follow. Camden's aquarium was supposed to spur \$500 million in new investment along the waterfront, of which approximately zero million followed. Because of that, aquariums are seen as a liability if they're off on

their own, far from other attractions that might help create a critical mass to lure visitors.

"I started a year ago convinced that Spring Point was the right site," Perkins said. "A year of research showed otherwise."

In other words, the Old Port may not need the aquarium, but the aquarium needs the Old Port — to provide warm bodies who might wander over spontaneously, and to give the project a luster of political and economic viability.

As for where these 850,000 people would park, Perkins said that this was also dependent on the actual site. The facility should be built to accommodate the median crowd, he said. When the crowds exceed the capacity, remote parking lots with shuttle buses could be employed.



Should downtown Portland harness its future to large-scale, industrial tourism?

This is the most far-reaching question of the bunch. It's also a little weird that there's been virtually no debate on this issue.

The aquarium would not radically alter Portland's future course, but it would likely vastly accelerate change that's already underway. Manufacturing long since fled the city, and retail has decamped for the mall. Shops and restaurants, many catering to tourists, have filled the void. Many shops downtown aren't designed for Portland's residents as much as for those passing through.

"Over time, I think that Portland will increasingly attract visitors because it's a spectacular city," Perkins said. "The aquarium will certainly add a number of visitors, but I don't think it's going to qualitatively change the city."

"And it's not as simple as, 'More people come to town, that means more T-shirt shops,'" he added. "It's more important to look at the other side of the story."

And that side of the story is the development of Portland as a marine research and technology center. Perkins envisions a Portland that doesn't employ just T-shirt merchants and ice cream vendors, but marine biologists, deep-sea divers, captains of research vessels, maritime suppliers and a whole raft of other high-wage specialists.

The aquarium is the engine to get this started, Perkins insisted. The tourist dollars are the fuel to help it along. In this scenario, industrial tourism is the byproduct, not the goal.

"Portland and Maine have to position themselves for what's going to be a difficult future," Perkins said. "We need to take advantage of our marine resources. Those are the assets we're building on for the future. They're also an asset the state has largely ignored."

Wayne Curtis is former editor of CBW and a current freelance slacker.

Illustrations from "Fishes of the Gulf of Maine" by Henry B. Bigelow and William C. Schroeder, U.S. Government Printing Office, Washington, D.C., 1953.

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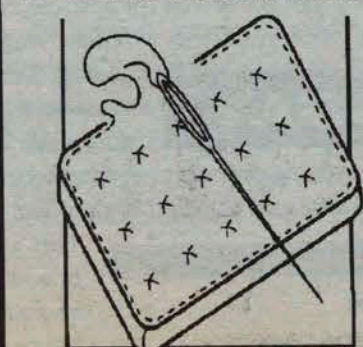
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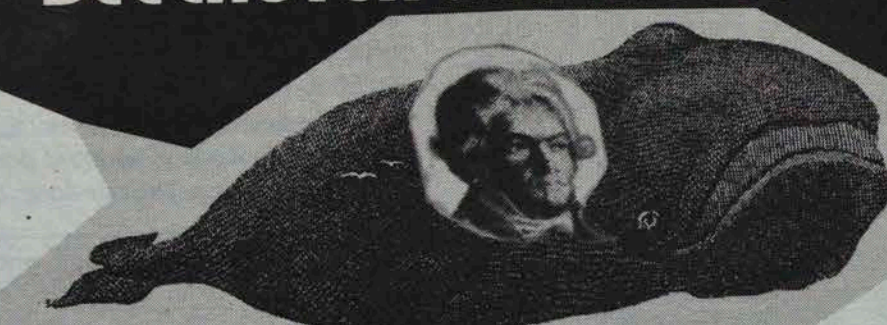
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WATERWORLD

A state-of-the-art aquarium, filled with interesting, interactive exhibits illuminating the ecology of Maine — and pumping millions of dollars into the local economy. **Sounds good, right?**

Sure it does. But before Portland signs onto a project that will cost an estimated \$42 million, the city's residents should engage in a debate. The only public forums for discussion of the aquarium proposal have focused on siting, not on whether the aquarium should be built at all, or with whose money. And since the issues haven't gotten much of a hearing among the citizenry, we've suggested some points for debate in this week's issue.

Aquarium supporters admit that the project can't go forward on private funding alone. So Portland voters had better sit up and pay attention while decisions are still being made. While the city would most likely



be responsible for financing only a portion of the proposed aquarium, money isn't the only thing at stake. The profile of the city's waterfront is at issue as well. And there's more to be concerned about than the aquarium's potential failure.

Imagine a successful aquarium, with 850,000 people streaming through its gates every year. Imagine the souvenir stands and fast-food outlets that would spring up to serve all those visitors. Imagine the jobs created — many of them in the low-paying service sector.

Such are the wages of tourism. Maine communities where tourism sustains the economy — Camden, Boothbay Harbor, Bar Harbor — have watched services for year-round residents gradually disappear while seasonal boutiques multiply.

Obviously Portland is far bigger than these towns, and tourism is a smaller part of the economic picture here. Aquarium boosters insist that tourist-related businesses would be but a fraction of the development triggered by an aquarium. But the peninsula has already seen retail outlets that are useful to residents disappear, especially in the tourist-happy Old Port. Only one supermarket remains downtown. And the trend shows no sign of reversal. An aquarium on the waterfront would increase the city's dependence on tourism.

That's if the aquarium were to succeed. If it failed, the city would likely be left with at least some financial obligation, as well as a very expensive piece of infrastructure to maintain.

Portlanders should take a good, long look at the aquarium proposal, decide whether we want to tie up so much money in a tourist-driven venture, and make our voices heard as the aquarium moves forward.

SARAH GOODYEAR

comment

The parking game

A field guide to parking in Portland

■ PAUL KARR

I recently returned to Portland after a nine-month absence, and was pleased to find a couple of notes tucked beneath my windshield-wiper blades one morning. Old friends, no doubt, just saying welcome back.

Closer inspection, though, revealed that the notes weren't really notes at all — they were parking tickets. Within a couple of days, I'd collected a fistful. One day I got nailed at nine in the morning, moved to a distant residential street I thought was safe all day, then got bonked again before noon.

It sure was good to be back.

Then my car got towed for a street sweep (which I figure is Portland's version of the welcome wagon), and it set me to thinking. I mean, parking problems are something I've never really associated with living in Portland. Too many piles of dog droppings in the parks, yes. Dodging seagulls, sure. But traffic and parking? It's not like this is Harvard Square.

This is such a walkable city downtown that you don't even need a car half the time. (I tend to use mine more as a kind of rolling self-storage unit.)

And so it was that, puzzled by all this fuss about enforcing parking laws, I decided to spend a day poking around the city ordinances. I was surprised by what I found, and in the spirit

of public education constructed a quiz to test *CBW* readers' knowledge of the parking laws they love to hate:

1. TRUE OR FALSE: The city can't tow or ticket you on a street where there don't seem to be any signs.

FALSE: According to the city code, a sign must be visible and legible to "an ordinarily observant person." But the parking department uses a 250-foot rule of thumb to decide whether or not you could have seen the sign. The rule doesn't have legal grounds.

2. TRUE OR FALSE: Most people who get towed on streetsweeping nights are from out of state or out of town.

FALSE: No way. The vast majority of street-sweeping tows are inflicted upon peninsula residents.

3. TRUE OR FALSE: Everybody knows that you can apply for a resident parking permit that exempts you from certain tickets during the day.

FALSE: I sure didn't know it — not until I read the city code. Here's how it works: you trudge down to the parking division office (it's in room 22A in the basement of City Hall), whip out your license and proof of address, then get a sticker allowing you to park all day on streets in your neighborhood marked with one or two-hour parking limits. Don't mistake this for permission to park on all streets with those signs, though; your sticker's only good in your "zone."

Oh, yeah, I forgot. Make sure you don't have any outstanding parking tickets.

4. TRUE OR FALSE: The meter readers work for the city, and therefore for you and me.

TRUE: The parking division's budget is roughly \$2 million a year, maybe half of which goes toward operation of the city's parking garages. The division collected \$670,000 in tickets last year. Millions of dollars' worth, though, were never paid.

5. TRUE OR FALSE: The city gets a cut of the fee you pay a towing company to unshackle your vehicle from its lot.

FALSE: "We don't get a dime," says John Peverada, parking manager for the city. In case you were wondering, every towing company gets the same \$50 for the hook job, plus \$10 more every day you leave your car in its hands.

6. TRUE OR FALSE: If you don't get your car out of hock in good speed, you can lose it.

TRUE: State law allows tow truck companies to take over the title to your car after about a month and a half. They can crush it, sell it, register it or do whatever else they want.

7. TRUE OR FALSE: You can't contest a ticket or a tow-away.

FALSE: Actually, you can. Within 10 days of the indignity, you can march down to the parking division and calmly lay out your case. The head honchos don't often give ground, but they say they visit the site of every protest anyway.

8. MULTIPLE CHOICE: The city tows _____ cars on a typical street-sweeping night: a. 2 b. 10 c. 25 d. 100.

C: Yup, 25 of you are towed every Sunday through Wednesday night because you didn't read or ignored those signs.

9. TRUE OR FALSE: Parking rules are the same on-peninsula as off-peninsula.

FALSE: Off-peninsula, folks still use the old "odd-even" system that annoyed us longtime residents. On peninsula, there's one night a week when you can't park on a certain side of a certain street.

10. ESSAY QUESTION: Meter readers want to ruin your life.

I don't know. Sometimes it sure seems true, but look at the flip side: in this strange new Republican climate, maybe parking enforcers are the new environmentalists. The day after my car was towed, I took a long walk to City Hall. It was almost liberating to be free of my car for a few hours, and I began to realize once more I owe cars have become such an extension of our bodies that we don't really perceive them as they are: huge hunks of metal, belching noxious fumes into the air and — sooner or later — into our lungs.

You know, if my entire closet of clothes hadn't been sitting in the back seat of that car, I might never have gotten it out of hock.

Paul Karr hasn't been towed this week.

ACTIVIST NOTEBOOK



BE A NEW YEAR'S VOLUNTEER.

Lend your time and talents to the "Arts for All" New Year's Eve celebration. Yeah, it's a bit early to be planning your New Year's Eve agenda, but Very Special Arts (VSA) needs you now. On Nov. 27, VSA will begin training volunteers with artsy inclinations to help kids and adults make postcards and hats at Portland's New Year's Portland celebration. Training consists of two sessions lasting two hours apiece.

Think of all the fun you'll have on New Year's. To volunteer call Debb or Ellen at 761-3861.

DON'T RIDE ALONE, STUPID! Rideshare is in the midst of kicking off its Guaranteed Ride Home campaign — "an insurance policy for car-poolers." Rideshare is implementing this new program to ensure commuters never get caught without a ride home. To get involved with the program call John Balicki, 774-9891, or Kathryn Buxton, 775-2802.

Send Activist Notebook announcements three weeks in advance to Colleen Summer, *CBW*, 561 Congress St., Portland, ME 04101.

LETTERS



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@cbw.maine.com

Pint-sized?

While reading your beer issue (*CBW*, 10.26.95) I couldn't help but think about the term "pour me a pint." To me that means 16 ounces by volume of drinking pleasure. Getting out my trusty Pyrex brand measuring cup and filling it to 16 ounces, I proceeded to pour it into the same type of glass that you are given at a bar when ordering a "pint." Lo and behold, the glass was filled to the brim at 14 ounces. Leaving room for the head, you will be lucky if you get a 12-ounce beer. Now, I'm not saying that there is a conspiracy to dupe the public or that you should take out this misrepresentation on your server, but just that you should be aware of the situation (especially when paying 3 to 4 dollars for a glass). For years in Europe, bar glasses have had the volume level marked on them to assure the public of a true fill.

So what should a beer drinker do? Next time you're out, order a 12-ounce bottle and ask for a pint glass and see for yourself. Also, if the menu states the price as a pint and it is served in a 14-ounce glass, politely let the management know of their error, as they may be unaware of this.

Cheers.

Gary Clement
Gray

We do too brew

In your article entitled "The Red Menace" (*CBW*, 10.26.95) you allowed Al Diamon, the self-professed beer guru, to print an inaccurate and, as far as I can tell,

speculative statement concerning brewery plans for The Hedgehog. Mr. Diamon never spoke with an owner. Had he done so, he would have learned that "abandoning our plans" for a brewery was a completely false statement. We are building an off-site facility in Skowhegan. The plans allow for future expansion and regional distribution of our beers not encumbered by physical space and zoning constraints at issue at the India Street location.

Furthermore, before the brewery is on line, we are offering at least one of our recipes brewed by D.L. Geary ... and it's good. Thank you, Mr. Geary.

Pat Lawton
K.T. Snyder
Owners of Hedgehog Brewpub
Portland

Time to speak up

I would ask the silent majority to please stand up, let yourselves be heard. The City can AVOID LATE-NIGHT AND WEEKEND WORK ON THE PORTLAND-SOUTH PORTLAND BRIDGE PROJECT. No late-night heavy equipment operation, no jackhammers, no pile driving, no light-as-day floodlights. A scheduling change is possible — the project can move from a double-shift, six-day-a-week, 7 a.m.-10 p.m. schedule, to a five-day, single-shift 8 a.m.-5 p.m. schedule. The double shift will complete the work in 10 months; a single shift will take longer, 17 months, BUT THERE WOULD BE NO LATE-NIGHT OR WEEKEND WORK. The Maine Department of Transportation, the contractor, the Portland Public Works department, the city manager's office and this councilor all want to make this happen.

A number of immediate neighbors oppose the change. Some want to see the bridge close altogether during the Portland end of construction (that's simply not possible); some want to keep a small park area open a little while longer; some bravely say "we can stand the noise." But thousands of people, from the West End to Munjoy Hill, as well as hundreds of businesses, live and operate within earshot of the construction project. They will all hear and have to live with the nightly pounding.

It is this larger, this silent majority that must SPEAK UP NOW. Don't call me — my views on this issue are seen by some as biased. Call the city manager (874-8689), call the mayor (797-4741), call any of the other councilors. Tell them — NO late night jackhammers, NO late night bulldozers, NO weekend work. Tell them we can, and we should avoid these intrusions — call immediately — your views are important.

Orlando E. Delogu
Councilor, District #2

Kudos, Al

Al Diamon's article on Portland's middle school construction (*CBW*, 11.2.95), is, in my opinion, one of the finest pieces of reporting I have ever seen.

As a concerned and investigative citizen and a board member (middle school subcommittee) of the Taxpayers Association, I believe you have made a pivotal contribution to the well-being of our city.

I believe there is more surrounding this particular situation — don't stop now.

Bred

Walston C. Gallie
Portland

Poignant, not depressing

You really should send a reviewer to see "Beyond Rangoon" and rewrite your blurb about it on the movie page.

"Beyond Rangoon" depicts the ongoing struggle for democracy in Burma as much as it shows a young American's healing. There's nothing petty or flip about this movie, nor is it just depressing.

If I'd paid attention to your blurb about this movie, I never would have gone to see it, and I never would have missed a valuable film. I wonder how many others I've missed because I've taken your cynical words about them to heart.

Joy Carren
Joy Carren
Portland



What's with the sign on Portland Pier near J's Oyster Bar that says "Shoreway Trail"? It doesn't seem to go anywhere except DiMillo's parking lot.

Back in the mid-1980s, city officials thought Portland should have a "Shoreway Access Plan," which would allow ordinary folks to view the working waterfront. Exactly why the powers-that-be thought regular citizens would want to watch fish having their heads cut off remains a mystery, but it hardly matters. As with most ideas out of City Hall, this one ran into financial trouble and out of steam. About the only parts of the plan that got implemented were a few signs and a map. The trail currently runs from Chandler's Wharf to the Maine State Pier, a hefty quarter-mile hike along a mix of restored and decaying piers. Highlights include the aforementioned oyster bar and parking lot, as well as Dan Lilley's law office and the Casco Bay Island Ferry Terminal. "The signage system was a very early effort," said Rick Knowland, senior planner for the city. "It's a little bit deceptive." Knowland is currently working with the private group, Portland Trails, to connect the stunted waterfront walk to an Eastern Prom trail set to open next year. When completed, that project will allow an intrepid hiker to slog all the way from the Old Port to Back Cove. Knowland also hopes to extend the pathway up the Fore River toward the International Ferry Terminal. As part of all the changes, the route likely will be incorporated into the 30 miles of the Portland Trails system, and the "Shoreway Trail" signs will disappear.

Got a burning question about life in Greater Portland? Let *CBW*'s crack investigative squad sort it out for you. Those whose questions are selected for publication will receive a complimentary SPAM® refrigerator magnet. *CBW* Q, 561 Congress St., Portland, ME 04101, or by fax: 775-1615.



What's in a name? **The Memphis Mafia** is no more. The Portland rockabilly band is still alive and well, but the name has to go. Seems a trio of Elvis lecturers from California has already trademarked the name, and has sent the local boys a cease and desist order demanding that they stop calling themselves The Memphis Mafia within 15 days. The tangle over the name arose last month when the band performed at a Pittsburgh club, which happened to be down the street from where the Elvis wonks were lecturing. "We're looking into the possibility of calling ourselves The Memphis Mafia Rockabilly Combo," says **Matt Robbins**, guitarist for The Memphis Mafia, "but I'm not sure they'll go for that." The band is considering other names, including The Memphis Kingpins, King Memphis, and The Kingpins. Call Robbins at 773-5622 and vote for your favorite name, or suggest one of your own. Our choice?



In honor of the band's recent deal with an English record label (no telling how the name snafu may affect that), we hereby submit **E**, or The Band From Portland Formerly Known As The Memphis Mafia.

■ Art mart: Around 400 art lovers packed the Baxter Gallery at **The Maine College of Art** for the school's annual art auction last week. The event featured the work of 117 artists, most of them MECA alums, and raised \$30,000 for the school's scholarship fund, just shy of its \$35,000 goal. Top bids went to works by **Louise Nevelson** and **Neil Welliver** (not MECA alums), which went for \$1,200 apiece. Hot on their heels were works by **Peyton Higginson** and **Claude Montgomery** (who are MECA alums), which went for \$1,100 and \$1,000 respectively.

■ Chansons à répondre: If you didn't get enough of the French-Canadian culture that Ann Carlson and Benoit Bourque packed into "Pigs Foot Stew" a few weeks back, you're in luck. Portland Performing Arts hosts a week-long residency with Québécois singer and fiddler **Guy Bouchard**, which will include a session of call-and-response singing at 7 p.m. on Nov. 10 at Portland Performing Arts Center; workshops on French-Canadian singing (2 p.m.) and fiddling (4 p.m.) on Nov. 11 at PPAC; and a Franco-American soiree at 7 p.m. on Nov. 11 at St. Hyacinth Hall, 295 Brown St. in Westbrook. Singing and fiddling sessions are free and open to the public. Tickets to the soiree are \$3.

■ Perishable publishing: **Portland Magazine**, arguably the city's most vexing publication, features yet another "The 10 Most..." list in its current issue. This time PM goes far afield for its "10 Most Intriguing People in Maine" story. The winner? **John Travolta**, a sometime resident, along with **Kirstie Alley**, of Islesboro. (Alley, sadly, didn't make the top 10.) Writer Kevin LeDuc's snooping doesn't turn up much, except for an unidentified man who assaults him and asks, "You know what we do to snoopers around here?" Take away their word processors, for starters. **CBW**

edge

WONDERFUL PARTY...LITTLE STEVE ORBIT...
PUNKS ON PARADE...COMEDY BECOMES LEWISTON...
FLYING FRENCH FINGERS...ANXIETY ATTACKS



Local alternative: Oak Street Theatre's Elizabeth Buchsbaum and Michael Levine PHOTO/COLIN MALAKIE

Married...with theater

Can a vow of alternative programming keep Oak Street Theatre happily hitched to its audience?

■ TANYA WHITON

After two years as general manager for Portland Stage Company, Michael Levine was creatively stumped. Though trained as an actor, Levine somehow ended up staring at bank statements while the decisions about scripts, casting, staging and production happened without him.

A year and a half ago, Levine left PSC to satisfy his "creative itch." He and his wife, Elizabeth Buchsbaum, both 29, opened Oak Street Theatre — a small, black box theater dedicated to rejuvenating the grassroots stage in Portland. It's the

only theater in town, for example, where performance artists follow on the heels of Shakespearean classics.

Balancing the theater's books while producing alternative theater is a tricky proposition, but so far Levine and Buchsbaum have managed to produce and support financially risky experimental programming alongside better-known, more mainstream works. They brought in two established local theater groups — Vintage Repertory Company and American Renaissance Theatre — as resident companies. They created Oak Street Productions, which serves as a base for local

productions like John Nichol's "Tuna Daiquiris," experimental performers like Celeste Miller, and off-the-beaten-path kids' theater. Finally, to separate the independent performers and ensembles from their own pet projects, Levine and Buchsbaum recently formed Acorn Productions, a mini-company that will produce three shows this season.

"We spent the first year getting [the theater] up and going — I had no artistic input," says Levine. As is typical of non-institutional theater, there wasn't much cash flow, either. Levine and Buchsbaum invested \$30,000 of their own money to launch the theater, but they have yet to draw a salary from it. Buchsbaum splits her time between the theater and her job as administrative assistant for Portland's Downtown District. "I'm there to lend and ear can be an artistic advisor, but the daily grind is his," Buchsbaum says of Levine. "He's in there day to day in the trenches."

Following their instincts as programmers and managers is an ongoing learning process; embracing performance art as a regularly featured part of the season, for example, has forced them to make quick decisions about what flies and what doesn't. Levine's own taste in theater means gambling in terms of box office sales. "We're committed to doing gay theater and women's theater, and letting performers try out [new artistic territory]. I'm really into multimedia stuff," he says. Levine readily acknowledges that the big box-office sellers are mostly old chestnuts, but contends that Oak Street is fast becoming a haven for theater fans who are tired of rehearsed hits. "I'm willing to take a certain amount of risk, as long as I feel the artist is getting something out of it," Levine says. "Then again, if you only have 10-20 people every night, you're in trouble."

Vintage Rep's Jane Bergeron, for one, appreciates the risks Levine and Buchsbaum have been willing to take. "They came along at a perfect time — we were thinking about opening our own space, but it wasn't financially viable," says Bergeron. "We don't do anything that's really mainstream. Our mission is to do material that has generally been around for a while but that people don't get a chance to see."

From the outset, Levine's intent was to get back to actively creating theater. His first Acorn project (and first crack at directing in Portland) was the recent one-man show, "Drinking in America," with local actor David Blair. Written by notorious performance artist Eric Bogosian, the piece was just the sort of thing Levine wanted to direct. "It's very urban, very cynical," he grins. A rapid-fire series of raw, in-your-face monologues — which run the gamut from a holy-rolling preacher to a rasping, washed-out junkie — "Drinking in America" is a scathing comment on the grotesque excess of the American dream.

Levine, not surprisingly, had his reservations. "I didn't have any reputation as a director," he says. "I was putting a lot on the line." After opening night, though, he could breathe a sigh of relief — the show was a hit with audiences and critics alike. It was an auspicious beginning for the fledgling Acorn's season, which will also include Claire Chafee's "Why We Have A Body" and Harvey Fierstein's "Safe Sex."

To broaden Oak Street's safety net, Levine and Buchsbaum recently decided to go nonprofit, and enlisted help with the exhaustive responsibilities of running the theater and choosing productions. The move means, among other things, that Oak Street will have a wider variety of grant money available to it, as well as "a better chance of somebody funding projects," says Buchsbaum. It also means that Levine may finally receive a regular paycheck. "The biggest difference is that major decisions are [now going to be] made by a board of directors other than my wife and myself," says Levine. "It was getting too big to run it ourselves."

The theater's board includes an all-star cast of local theater professionals, including Tina Young, Michael Gepner, Kym Dakin, Greg Titherington, Avner Eisenberg and Julie Goell. The new board, Levine

says, intends to pursue a similar agenda of producing alternative theater, and hopes to line up shows and performers that complement the seasons of Mad Horse and Portland Stage. "They appear to have found a niche," says Tom Werder, managing director of Portland Stage. "Their biggest challenge will be to invigorate their audience — one that perhaps isn't accustomed to making charitable donations — and somehow stimulate the kind of giving that will allow the audience to support what it wants to see."

With an artist-driven group of decision-makers and the eligibility for arts funding — albeit, from a rapidly shrinking resource pool — conferred by nonprofit status, Levine and Buchsbaum hope to expand the theater's roster of alternative programming. They plan to bring in big-name performers, set up a scholarship fund for its acting school, the Oak Street School for the Performing Arts, and put the work of Maine playwrights on stage — in short, to give their audiences even more variety on top of a steady diet of challenging, edgy theater. "The people who come to Oak Street expect to be on edge," Levine says. "I want to do theater that disturbs, and gets people excited about the process. It's not TV." **CBW**

From the old country

The first time I heard Iris DeMent's voice, I reckoned she must be about 80 years old or so — a wise and wizened great-grandma watching the sorrows of the world from her porch rocking chair somewhere in an Appalachian holler.

Of course, as her publicity photo illustrates, I was way wrong — she's only 34. But the singer-songwriter's eerie, slightly ragged voice still sounds like it's from another age, when country music



wasn't about glitz and flash and fringe but was coaxed out of old guitars on long summer evenings up in the hills.

Born in Arkansas, DeMent did a lot of her growing up in Southern California, where her family moved in search of work. Her sound, most recently heard on her second album, "My Life," is rooted in white gospel. Sweet, melancholy, but also clear-eyed and clean, DeMent's songs mostly manage to stay just this side of sentimentality. Her lyrics tell unaffected stories of love and death and pain — simple stuff, really. But when DeMent sings, all the human heart's complex emotion

■ SARAH GOODYEAR

Iris DeMent performs at Morganfield's, 121 Center St., Nov. 15 at 8 p.m.
Tix: \$15. 774-5383.

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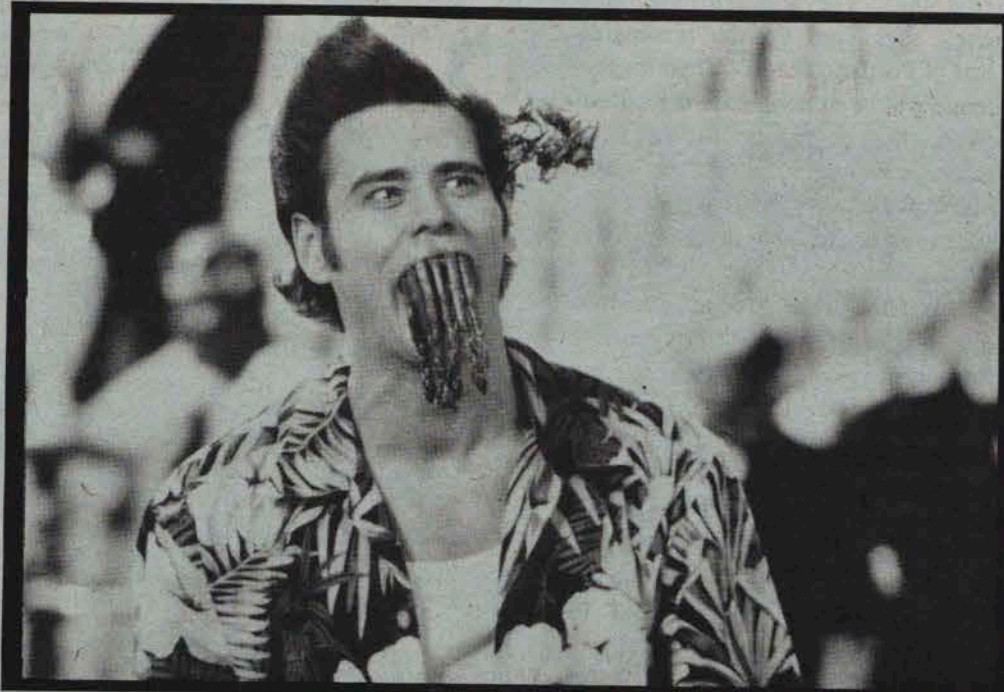
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Casco Bay Weekly

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movies



Jim Carrey gets looney (what a surprise) in ACE VENTURA 2: WHEN NATURE CALLS.

ACE VENTURA 2: WHEN NATURE CALLS For all of you who can't get enough of Mr. Silly Putty (a.k.a. Jim Carrey), here's a sequel to the film that broke him on the big screen. This time around Ace travels to the dark continent and saves Africa's benevolent beasts from mean and nasty poachers. Even if Carrey's monopoly on comedy has got you annoyed, he's so bizarre you just have to laugh at him.

AMERICAN PRESIDENT A Rob "Look what Meathead's doing now" Reiner film about a fictional commander-in-chief (Michael Douglas) and his affair with an environmental lobbyist (Annette Bening). Oh, the conflict! Also starring Morgan Freeman and Michael J. Fox.

APOLLO 13 Tom Hanks, Bill Paxton and Kevin Bacon are trapped in their spacecraft on the dark side of the moon after an accident screws up their oxygen and power supplies. Not a good flick for claustrophobics.

BABE THE PIG It's not enough for an enterprising porker to eat slop and roll in the mud. This is the tale of a young pig in search of gainful employment; he tries everything, even rounding up the sheep, during his adventures on the farm.

COPYCAT Holly Hunter and Sigourney Weaver team up against a serial killer who is mimicking the murder style of the nation's most notorious monsters: Dahmer, Bundy, Berkowitz. Hunter is her feisty self, and Weaver plays a criminal psychologist who hasn't been able to leave the house since being stalked by a particularly sicko client.

FAIRGAME Okay, Hold on to your popcorn. Cindy Crawford stars as a bombshell lady lawyer trying to escape some nasty hitmen. William Baldwin (one of the many Baldwins crowding the silver screen) is the Miami cop who helps her. Stanislavsky weeps.

GET SHORTY John Travolta and Danny DeVito star opposite each other in this comedy based on Elmore Leonard's novel. Travolta plays a mob thug turned producer and DeVito plays a short movie star.

GOLD DIGGERS: THE SECRET OF BEAR MOUNTAIN Girl adventure film! An L.A. mallrat (Christina Ricci) moves to a little Northwest town and befriends a tomboy (Anna Chlumsky) with a messed-up family life — and the two take off on a treasure hunt.

HOME FOR THE HOLIDAYS Jodie Foster directs an all-star cast in an intimate look at family relationships during the holiday season. Charles Durning and Anne Bancroft play mom and dad, Holly Hunter, Robert Downey Jr. and Cynthia Stevenson are the kids and Geraldine Chaplin gives a ditsy performance as the senile aunt. Thanksgiving is coming. Call your therapist.

HOW TO MAKE AN AMERICAN QUILT Can you forgive Winona Ryder for butchering the character Jo in "Little Women"? *CBW* can't. In this warm and fuzzy drama, she portrays (woodenly, no doubt) a young woman who leaves her fiancée to live with her grandmother for the summer. Her grandmother belongs to

a quilting bee. Winona meets a dashing boy and contemplates calling off the marriage, while discovering her heritage as a woman and learning to quilt. Yuck.

MAMMA ROMA Made in 1962, and just now being released in theaters around the U.S., "Mamma Roma" is the painstaking drama of a woman trying to control the course of her life and the life of her son. The trouble is, her sordid past as a prostitute keeps threatening to destroy the delicate power she wields over her delinquent son.

MIGHTY APHRODITE Woody Allen plays out his ever-more-sickening personal psychodrama in a film about a middle-aged man who throws over his aging wife, Helena Bonham Carter (heh? heh? aging?) for a young prostitute. Supposed to be funny. Yeah, I'm laughing.

NEVER TALK TO STRANGERS Rebecca DeMornay plays a criminal psychiatrist caught in a creepy plot involving Antonio Banderas and Harry Dean Stanton (starring as a serial rapist). Sounds charming, huh? Sounds like it's headed straight to video.

NOW AND THEN Question: What could be worse than Demi Moore in a period piece based on a classic novel? Answer: Demi Moore as a child — played by 13-year-old wunderkind Gaby Hoffman. Also starring Melanie Lynskey, Rosie O'Donnell and Rita Wilson and their teenage counterparts. The plot: them. Now, and then.

PERSUASION The world always has space for one more tale of star-crossed lovers. In this case, Jane Austen's story of a young sensible woman trapped within a family of fools is brought to the screen. She falls in love, but they reject her toasty prince charming. Thank goodness they didn't carry daggers in those days.

POWDER Sean Patrick Flanery plays a boy genius raised in isolation. His albino-like complexion and social clumsiness disguise an incredibly wise, sensitive nature — and like all old souls he is tortured by his peers and ridiculed for being different.

THE SCARLET LETTER Demi Moore is Nathaniel Hawthorne's legendary character Hester Prynne, the adulterous mother of an illegitimate New England town. Her lover? The local pastor (Gary Oldman). No doubt Hawthorne is spinning in his grave — he probably would have cast Winona Ryder.

SEVEN Hunk of the moment Brad Pitt stars with Morgan Freeman as two detectives in hot pursuit of a serial killer who somehow communicates each of the seven deadly sins through his murders. Throw in one hot momma and lots of running around and you've got a psychological thriller you can actually sit through.

SMOKE A street corner in Brooklyn is the scene of several lives intersecting in mysterious ways: a cigar shop keeper snapping photos, a teenager who lies about his name, a novelist with writer's block and a host of other characters. Each of them has a secret and a personal dilemma, and while they don't seem related at first, their stories begin to fit together like puzzle pieces. The cast includes William Hurt, Stockard Channing and Harvey Keitel.

THREE WISHES Patrick Swayze plays a magical drifter with a magical hound taken in by Mary Elizabeth Mastrantonio, a 1950s housewife with two kids. He proceeds to do his genie routine, turning dogs into men.

TO DIE FOR Gus Van Sant's inventive new flick won raves at Cannes and stars Nicole Kidman as a murderous TV weatherwoman. (There's talk of a Best Actress nomination for Kidman.)

TO WONG FOO, THANKS FOR EVERYTHING Director Beeban Kidron ("Used People") has taken on a script that involves Wesley Snipes, Patrick Swayze and John Leguizamo as three prize-winning drag queens on a road trip. Sound familiar?

USUAL SUSPECTS Warning: testosterone flick. Male audience members may be overwhelmed with the desire to hold up the popcorn stand. Gabriel Byrne, Kevin Spacey, Stephen Baldwin, Kevin Pollack and Benicio Del Toro are a gang of notorious cons hired by a big-dog mobster to pull off a huge scam. Chazz Palminteri is the flatfoot who gives chase, sort of.

VAMPIRE IN BROOKLYN Eddie Murphy's brother Charlie penned this campy horror flick as a vehicle to help Mr. "Raw" make a comeback. Super babe Angela Bassett co-stars as a building-hopping fanged temptress.

WATERWORLD There you are, 500 years in the future, and the world is totally covered with water because of global warming. Kevin Costner swims by, gills a-flapping. Perennially weird Dennis Hopper is the villain. The goal: Find dry land. The plot: Kevin Costner tries to find dry land and encounters the evil Hopper. Vague mutations, futuristic "Mad Max" on-water sets, budget equal to the gross national product of many small nations.

THE WOODEN MAN'S BRIDE A beautiful bride-to-be is being escorted across the North China desert en route to her wedding, when a gang of outlaws kidnap her. The escort's valiant attempts at saving the bride persuade the bandits to release her. Unfortunately, the fate awaiting her is less pleasant than life as a captive — her husband-to-be has died.

And her mother-in-law makes her marry a wooden dummy, sleep with it and be faithful to it forever. Yikes. Fortunately, the brave escort is still in the household...

movie times

Owing to scheduling changes after *CBW* goes to press, moviegoers are advised to confirm times with theaters.

Dates effective Nov 10-15

General Cinemas, Maine Mall, Maine Mall Road, S. Portland. 774-1022

MIGHTY APHRODITE (R)

1, 3:05, 5:10, 7:15, 9:20

BABE THE PIG (G)

1:15, 3:15, 5:15

HOW TO MAKE AN AMERICAN QUILT (PG-13)

1:20, 4:15, 7:05, 9:35

COPYCAT (R)

1:30, 4:10, 7:15, 9:45

POWDER (PG-13)

1:40, 4:20, 7:20, 9:40

HOME FOR THE HOLIDAYS (PG-13)

1, 3:10, 5:25, 7:35, 9:50

USUAL SUSPECTS (R)

7:30, 9:45

GOLD DIGGERS: THE SECRET OF BEAR MOUNTAIN (PG)

1:20, 3:25, 5:25, 7:35, 9:35

Hovis Clark's Pond, 333 Clark's Rd., S. Portland. 879-1511

ACE VENTURA 2: WHEN NATURE CALLS (PG-13)

10, 10:30, 12:15, 12:45, 2:35, 3:05, 5, 5:30, 7:15, 7:45, 9:45, 10:10

AMERICAN PRESIDENT

6:50 (SAT ONLY)

SEVEN (R)

10:10, 1, 3:40, 6:40, 9:20

THE SCARLET LETTER (R)

9:10

NOW AND THEN (PG-13)

10:20, 1:40, 4:20, 6:30, 9:50

GET SHORTY (R)

10:20, 12:30, 2:50, 5:10, 7:30, 10

THREE WISHES (PG)

10:40, 1:20, 4:00, 6:50 (EXCEPT SAT)

VAMPIRE IN BROOKLYN (R)

11, 1:30, 4:10, 7, 9:30 (FRI, SAT & SUN ONLY)

FAIRGAME (R)

11:10, 1:50, 4:30, 7:40, 9:55

The Movies, 10 Exchange St., Portland. 772-9600

THE WOODEN MAN'S BRIDE

NOV 9-14

WED-FRI 3, 7:15, 9:30

SAT-SUN 3, 7:15

MON-TUES 5, 9:30

MAMMA ROMA

NOV 11-14

SAT-SUN 1, 5, 9:30

MON-TUES 7:15

PERSUASION (PG)

NOV 15-21

WED-TUES 5, 7, 9

SAT-SUN 1, 3

NOV 22-28

WED-TUES 5, 9

SAT-SUN 1

Nickelodeon, Temple and Middle streets, Portland. 772-9751

(THE FOLLOWING TIMES ARE FOR NOV 13-16)

TO WONG FOO (PG-13)

4, 7, 9:20

NEVER TALK TO STRANGERS (R)

4:20, 7:20, 10

TO DIE FOR (R)

4:10, 7:10, 9:50

OPERATION DUMBO DROP (PG-15)

3:50, 6:30, 9:00

WATERWORLD (PG-13)

3:40, 6:50, 9:40

APOLLO-13 (PG-13)

3:30, 6:40, 9:30

clubs

thursday 9

The Big Easy Red Light Revue (blues/R&B/soul), 416 Fore St., Portland. 780-1207.

Clyde's Pub Karaoke, 173 Ocean St., S. Portland. 799-4473.

Free Street Taverna Soup/Baby (jazz/funk), 128 Free St., Portland. 774-1114.

Geno's Open Mic (tune up, turn on and freak out), 13 Brown St., Portland. 772-7891.

Granny Killam's Klover with Red Belly (all ages punk), 55 Market St., Portland. 761-2787.

Hedgehog Brewpub Karaoke with Nick Knowlton, 35 India St., Portland. 871-9124.

Morganfield's Lisa Gallant Seal & the Brotherhood Dogs (rock), 121 Center St., Portland. 774-5853.

Old Port Tavern Ring (former members of Crossfire), 11 Moulton St., Portland. 774-0444.

Tipperary Pub DJ Greg Powers & Karaoke, Sheraton Tara Hotel, 363 Maine Mall Rd., S. Portland. 775-6161.

The Underground DJ Bob Look (Big Bob's dance party), 3 Spring St., Portland. 773-3315.

Zootz Bounce (fresh music spun by DJ Larre Love & guest stars), 31 Forest Ave., Portland. 773-8187.

friday 10

The Big Easy West End Blues Band (blues), 416 Fore St., Portland. 780-1207.

Free Street Taverna Shutdown 66 (surf-spy/funk music), 128 Free St., Portland. 774-1114.

Geno's Moon Dog Biscuits (space rock), 13 Brown St., Portland. 772-7891.

Granny Killam's Elderberry Jam (dingy/sherry rock), 55 Market St., Portland. 761-2787.

Hedgehog Brewpub Lisa Gallant Seal & the Brotherhood Dogs (rock), 35 India St., Portland. 871-9124.

Java Joe's Peter Albert (classical guitarist), 13 Exchange St., Portland. 761-5637.

Morganfield's The Holmes Brothers (soul-singing trio), 121 Center St., Portland. 774-1245.

Old Port Tavern Ring (former members of Crossfire), 11 Moulton St., Portland. 774-0444.

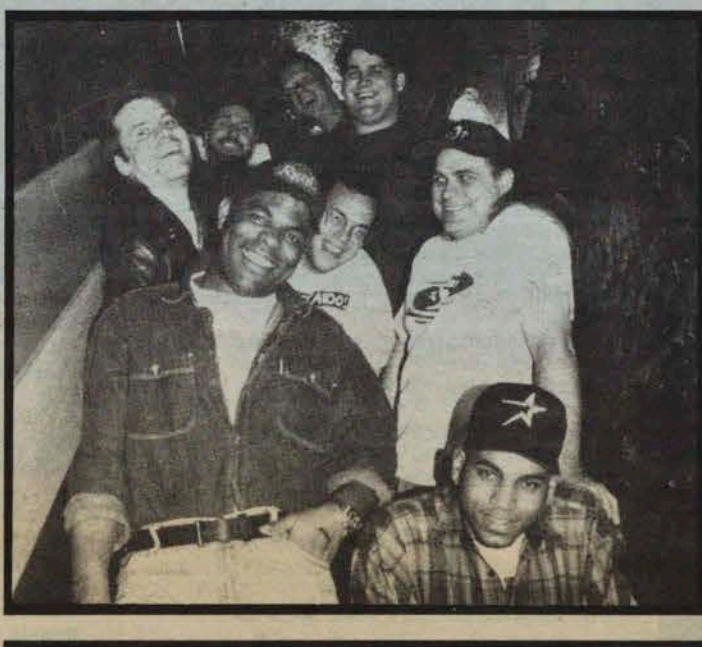
Raoul's Rockin' Vibration (reggae), 865 Forest Ave., Portland. 773-6886.

T-Birds Jenny Woodman (yeah, yeah, yeah), 126 N. Boyd St., Portland. 773-8040.

The Underground DJ Tim Stanley (dance, dance, dance), 3 Spring St., Portland. 773-3315.

Prime cut

Boogalicious: Looking for something to shake your booty to? Boston's funkiest act, Rippopotamus, is coming to town with their heavy, horny funk show. They've opened for stellar acts like the Beastie Boys, Fishbone and Phish, were voted best funk band in the Boston Music Awards in 1993 and received 5 nominations in the *Boston Phoenix* music poll in 1995. Rippopotamus plays a blend of rap, funk and hard rock topped by solid vocals and an infamous horn section that keeps crowds jumping until last call is long over. They'll be performing cuts off their new CD, "Butter," and some old favorites, too, at Granny Killam's, 55 Market St., at 8:30 pm. **7 6 1 - 2 7 8 7**



Verrillo's Chameleon (top forty), 155 Riverside St., Portland. 775-6536.

Zootz Daddy Black Boots, Theory of Negativity & Vicious Cycle (super chug show), 1 Forest Ave., Portland. 773-8187.

saturday 11

The Big Easy West End Blues Band (blues), 416 Fore St., Portland. 780-1207.

Clyde's Pub Karaoke, 173 Ocean St., S. Portland. 799-4473.

Free Street Taverna Elderberry Jam (dingy/sherry rock), 128 Free St., Portland. 774-1114.

Geno's The Cellar Dwellers (CD release party for local folk/rock act), 13 Brown St., Portland. 772-7891.

Granny Killam's Rippopotamus (boogalicious funky groove), 55 Market St., Portland. 761-2787.

Gritty McDuff's Rhythm Gypsies (ajky), 396 Fore St., Portland. 772-2739.

Hedgehog Brewpub Danny Jones Band (rock), 35 India St., Portland. 871-6584.

Morganfield's Chubby Carrier & the Bayou Swamp Band (zydeco), 121 Center St., Portland. 774-1245.

Old Port Tavern Ring (former members of Crossfire), 11 Moulton St., Portland. 774-0444.

The Pavilion DJ Bob Scinchfield (top forty dance), 188 Middle St., Portland. 773-6422.

Raoul's Walter Salas-Humera (singer/songwriter from the Silos), 865 Forest Ave., Portland. 773-6886.

T-Birds Jenny Woodman (yeah, yeah, yeah), 126 N. Boyd St., Portland. 773-8040.

The Underground DJ Tim Stanley (dance, dance, dance), 3 Spring St., Portland. 773-3315.

Verrillo's Chameleon (top forty), 155 Riverside St., Portland. 775-6536.

sunday 12

Comedy Connection George Ham's Comedy Showcase, 6 Custom House Wharf, Portland. 774-5554.

Granny Killam's Primordial Source with Cycle (rock), 55 Market St., Portland. 761-2787.

Morganfield's Gospel Brunch (Hallelujah! — doors open at noon/Frankie Lee — soul singer at 9 pm), 121 Center St., Portland. 774-5853.

Old Port Tavern Hey Mister (mellow rock), 11 Moulton St., Portland. 774-0444.

T-Birds National Headliner Comedy with Joe Yanetty with Chris Maguire, 126 N. Boyd St., Portland. 773-8040.

The Underground DJ Andy (karaoke with Nick Knowlton), 3 Spring St., Portland. 773-3315.

Zootz DJ's Bob Look & Larre Love (pulsing, throbbing boogie tunes), 31 Forest Ave., Portland. 773-8187.

monday 13

The Big Easy Laser Karaoke with Ray Dog, 416 Fore St., Portland. 780-1207.

Free Street Taverna Open mic with the Watermen, 128 Free St., Portland. 774-1114.

Morganfield's Randall's House Party (open mic), 121 Center St., Portland. 774-1245.

Old Port Tavern Hey Mister (mellow rock), 11 Moulton St., Portland. 774-0444.

tuesday 14

The Big Easy Open Blues Jam (drum set available), 416 Fore St., Portland. 780-1207.

Free Street Taverna Open Poetry Reading, 128 Free St., Portland. 774-1114.

Granny Killam's Push Down & Turn (percussive acoustic), 55 Market St., Portland. 761-2787.

Morganfield's Steve Forbert (singer/songwriter), 121 Center St., Portland. 774-5853.

Old Port Tavern Hey Mister (mellow rock), 11 Moulton St., Portland. 774-0444.

Raoul's Writer's Open Mic with Anni Clark, 865 Forest Ave., Portland. 773-6886.

wednesday 15

The Big Easy Red Light Revue (blues/R&B/soul), 416 Fore St., Portland. 780-1207.

Free Street Taverna Comedy Night with Quinn Collins, 128 Free St., Portland. 774-1114.

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.

stage

"Aladdin and His Wonderful Lamp" National Marionette Theatre presents a puppet version of the classic fairy tale, Nov 12 at 4 pm, at Winslow Homer Center for the Arts, Gorham Rd., Scarborough. Tix: \$4 (\$3 kids/seniors — \$5-\$6 day of show). 883-4723.

"All in the Timing" The Public Theatre, corner of Lisbon and Maple Streets, Lewiston, presents a wacky comedy by David Ives, Nov 12, Thurs-Sat at 8 pm, Sun at 2 pm. Tix: \$12.50 (\$10 students/seniors). 782-3200.

"Antonio Rocha in Concert" Oak Street Theatre, 92 Oak St., Portland, presents kid's performance artist Antonio Rocha, Nov 10 and 11 at 2 pm. Tix: \$5; \$15 family of four (\$25 for six-show package). 775-5103.

"Lights, Camera, Murder" Mystery Cafe hosts a murder mystery dinner, Nov 9 at the Village Cafe, 112 Newbury St., Portland. Tix: \$29.95, 772-5320.

"Love Notes" The Theater Project, 14 School St., Brunswick, presents three one-act plays dealing with attitudes towards love, through Nov 11, Thurs-Sat @ 8 pm. Tix: \$15-\$29. 774-0465.

"The Marriage of Figaro" USM Theatre Department presents Beaumarchais' musical about a servant couple and their duplicitous, immoral masters, Nov 10-19, Wed-Sat at 7:30 pm and Sun at 5 pm — at Russell Hall, Gorham campus. Tix: \$7 (\$6 seniors/\$4 students). 780-5483.

"The Me Nobody Knows" Reindeer Theatre Company presents the musical tale of a troubled youth, Nov 10-12, Fri and Sat at 8 pm, Sun at 2 pm — at the Father Hayes Center, 699 Stevens Ave., Portland. Tix: \$10 adults (\$8 students/seniors). 874-9002.

"Music Hall" Vintage Repertory Company presents Jean-Luc Lagarce's drama about an aging cabaret singer and her two tap-dancing sidekicks, Nov 9-25, Thurs-Sat at 8 pm, Sun at 5 pm, at Oak Street Theatre, 92 Oak St., Portland. Tix: \$12 (two-for-one on Nov 9). 775-5103.

"Othello" Portland Stage Company, 25A Forest Ave., Portland, presents Shakespeare's tragic love story of Othello, a charismatic black general, and his wife Desdemona, the belle of white Venetian society, through Nov 19 — Tues, Wed & Thurs at 7:30 pm, Fri at 8 pm, Sat at 5 & 9 pm and Sun at 2 pm. Tix: \$15-\$29. 774-0465.

"The Party" Oak Street Theatre, 92 Oak St., Portland, hosts a staged reading of a new play by two Maine writers, Nov 13-15 at 7:30 pm. Free. 775-5103.

"Trumpet of the Swan" Mad Horse Children's Ensemble presents a staged version of E.B. White's tale about a mute swan, through Nov 19, Sat at 3:30 pm and Sun at 2 pm, at the Nathan Clifford Elementary School, 180 Falmouth St. Tix: \$5. 797-3338.

auditions/etc

Auditions for Kids The Reindeer Theatre Company holds auditions for their Christmas production, Nov 11 from 1-3 pm and Nov 13 from 4-6 pm, at 547A Congress St., Portland. 874-9002.

Cathedral Chamber Singers A community choir based at St. Luke's Cathedral seeks new members. Auditions by appointment. 772-5434.

Choral Art Society Auditions for the Masterworks chorus, Nov 14 at 6:30 pm, at Trinity Episcopal Church, 113 Coyle St., Portland. Call for audition music and appointment. 828-0043.

Dark Water Theatre Company seeks seven male actors, age 30-50, for roles in its production of "Glenagary, Glen Ross" Nov 12 from 7-10 pm at the Arts Conservatory, 341 Cumberland Ave., Portland. Call for an appointment. 892-3728.

High School Rock-off High school bands from across the state are invited to compete in a series of events. Deadline for registration is Dec 1. 874-9002.

Young Men's Choir holds ongoing auditions by appointment only. 854-0182.

Young Playwright's Contest Children's Theatre of Maine sponsors a contest for writers age 18 and younger. The deadline is Mar 1, 1996. 874-0371.

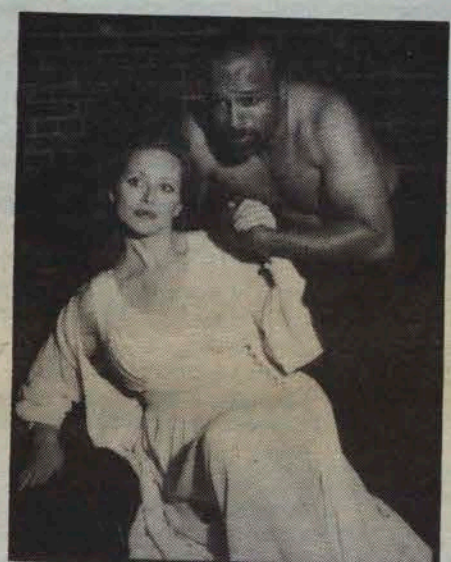
concerts

friday 10

Let's Misbehave David Goulet and Rae Simmonds sing Johnny Mercer and Cole Porter, 8 pm at Portland Museum of Art, 7 Congress Square, Portland. Tix: \$10. 773-5547. (Not a benefit).

Portland Folk Club Singer-songwriter Jim Henry, 7:30 pm at State Street Church, 159 State St., Portland. Tix: \$10 advance (\$12 door). 774-6396.

Less is Moor



PHOTO/PHILIP ROGERS

Shakespeare's "Othello," now playing at Portland Stage Company, has been revisited lately as tortured comparisons are made to O.J. Simpson and his martyred white bride. We can all stop now. Although director Greg Leaming has staged this version with mid-20th century garb and set, the story of a proud soldier's descent into jealous madness remains far richer than anything Court TV could show us.

Rather than love gone wrong, this "Othello" is the story of a man scorned — namely Iago, the adjutant who's passed over for a promotion. He subsequently devises a domino-like plan of revenge, where he attempts to do in his boss,

Othello, along with Cassio, the man who has the job he wants, by fabricating a love triangle involving the boss' wife, Desdemona.

As you'd expect from the top professional outfit in town, the production is technically competent. The actors speak the Bard's lines with authority, clarity and ease, with pacing swift as safety allows. But this "Othello" could use a bit of heat to enhance its seductiveness. Damien Leake's lithe Othello is affable in the early scenes, his voice betraying an exotic lilt, but it's hard to see in him the controlled power that made Othello such a great soldier, or the swell of desire that attracts him to Desdemona (Jenna Stern). His fits of madness tend to explode rather than build, at times rendering his dialogue unintelligible, and the pull between Leake and Stern frequently comes off as weak. Stern has the requisite beauty and innocent bewilderment for Desdemona, but she's drained of what little dash she might have had by Mary Myers' bland costuming. It's Paul Mullins' Iago that anchors the production; he's the perfect turncoat, utilizing a subtle villainy when necessary and standing, at the play's end, unrepentant.

With the military setting emphasized in this production, the story takes on more of the clean lines of a political thriller than it usually does. Similarly, Rob Odorisio's set is functional rather than opulent, with none of the gaudy hues and Kismet-like surroundings that frequently house "Othello." PSC's set and costuming, along with the acting, add up to a cerebral, rather than passionate, version of "Othello." But it's passion, as well as cold cunning, that lies at the heart of this play.

"Othello" runs through Nov. 19 at Portland Stage Company, 25A Forest Ave. Tix: \$15-\$29. 774-0465.

■ CATHY NELSON PRICE

Simple Gifts: Shaker Chants and Spirituals (Boston Camerata, Schola Cantorum, Harvard University Choir and the Sabbathday Lake Shakers) Portland Concert Association presents at 8 pm, at the First Parish Church, 425 Congress St., Portland. Tix: \$22 (\$8.50 lecture/supper at 6:30 pm). 772-8630.

USM Jazz Ensemble (with Scott Reeves) 8 pm at Corbett Concert Hall, Gorham campus. Tix: \$4 (\$2 students/seniors). 780-5555.

saturday 11

Portland Community Chorus (100-voice vocal group) 7:30 pm at Scarborough High School, Gorham Rd., Scarborough. Tix: \$8 (\$5 students/seniors). 846-4379.

sunday 12

Rossini Club Concert (classical pieces) 3 pm at USM's Corbett Concert Hall, Gorham campus. Tix: \$3. 780-5256.

tuesday 14

Portland Symphony Orchestra (featuring pianist Janet Reeves) 7:30 pm at the State Theatre, 609 Congress St., Portland. Tix: \$15-\$35. 773-8191.

wednesday 15

Portland Symphony Orchestra (featuring pianist Janet Reeves) 7:30 pm at the State Theatre, 609 Congress St., Portland. Tix: \$15-\$35. 773-8191.

upcoming

Ario Guthrie Nov 19 (hippie folk) 7 pm at First Parish Church, 425 Congress St., Portland. Tix: \$20. 772-8416.

Chet Atkins Nov 17 (guitar hero) 8 pm at the State Theatre, 609 Congress St., Portland. Tix: \$22.50-\$25.50 reserved; \$27.50 cabaret (plus \$10.50 dinner ticket). 879-1112.

USM Faculty Concert Series Nov 17 (Bach chamber works) 8 pm at USM's Corbett Hall, on the Gorham campus. Tix: \$9 (\$5 students/seniors). 780-5555.

Bellamy Jazz Band Nov 19 (big band music) 2 pm at Portland High School Auditorium, 284 Cumberland Ave., Portland. Tix: \$6. 775-6503.

dance

Ballroom Dance Social The Gorham Dance Club hosts a ballroom party and social, Saturdays from 8-11 pm at the Center of Movement, 19 State St., Gorham. Potluck supper at 7 pm. Cost: \$5. 839-3267.

Casco Bay Movers offer a fall session of classes in jazz, tap, street funk, ballet, stretch and dance/magic at 151 St. John St., Portland. Cost: \$12. 871-1013.

Contact Improvisation/Open Movement Dance groups for people of all ages and abilities, Mondays from 7-10 pm at the Portland Performing Arts Center, 25A Forest Ave., Portland; Wednesdays from 6:30-9:30 pm at the United Methodist Church Dance Studio, corner of Elm and Chapel Sts., Portland. Cost: \$1 Mondays (\$4 Wednesdays). 775-4981.

Contradance with Crooked Stovepipe Band every third Fri at 8:30 pm at the Presumpscot Grange, 1844 Forest Ave., Portland (across from Tortilla Flat). All dances taught. Singles always welcome. Cost: \$5. 774-3392.

Contradance with Ellen & the Sea Slugs the first Sat of each month at 7:30 pm at Saco River Grange Hall, Salmon Falls Road, Bar Mills. Cost: \$4 (\$2 kids/\$10 family max). 929-6472.

Contradance with Whirled Peas and John McIntyre the first Fri of every month at 8:30 pm at State Street Church, 159 State St., Portland. Cost: \$5. (All dances taught). 774-6396.

Gotta Dance The Gotta Dance studio, located at Scarborough Professional Center, 136 Rt 1, Scarborough, offers classes in Argentine Tango, Salsa, Ballroom and West Coast Swing. A new fall series introduces stretching, yoga and aerobic classes as well as a Friday Night Dance Party — dance to ballroom, Latin, swing and contemporary music every Fri from 9 pm-12:30 am. Cost: \$8 per person workshops (\$6 dance parties). 773-3558.

Maine Ballroom Dance 614A Congress St., Portland, offers classes in swing, foxtrot, waltz and Latin dance, as well as a dance party every Saturday night, from 8 pm-midnight. Cost: \$6. 773-2009.

Maine Swing hosts a jitterbug swing dance party with the first Fri of every month from 9 pm-midnight, at the Presumpscot Grange Hall, on outer Forest Ave. across from Tortilla Flats, Portland. Cost: \$5. 774-2718.

Maplewood Dance Center 383 Warren Ave., Portland, is open every night for dancing. Country dancing Thurs-Mon, Swing dancing the third Tuesday of every month and Ballroom dancing Wed. 878-0584.

Randy James Dance Works New York choreographer/dancer Randy James and his dance company present three of the pieces in their repertory: "Mrs. Etta Baker's Kindhearted Blues," "Estuary" and "Susie & Swoosie's Soiree," Nov 11 at 8 pm, at Portland High School Theater, 284 Cumberland Ave., Portland. Tix: \$12 (\$6 students/seniors). 773-2562.

Street Funk Dance A course in advanced fun at Gotta Dance, 657 Congress St., Portland, Saturdays at 10:30 am. 772-6351.

Swedenborgian Contradance every fourth Saturday of the month at the Swedenborg Church, 302 Stevens Ave., Portland, from 8:30-11:30 pm. Refreshments available, all dances taught. Cost: \$5. 772-4460.

Swing Night Morgantown's, 121 Center St., Portland, hosts the Swinging Blue Matadors and dance instructor Ken Blonder, Tuesdays at 8 pm. Dance lessons at 7:30 pm. Cost: \$5. 774-5853.

French silk



Among the many unfortunate uses of the term "New Age" is its application to French guitarist Pierre Bensusan. Bensusan, 38, is an extraordinarily nimble musician whose live shows encompass jazz, Celtic folk, blues, ragtime, traditional music from Turkey and South America, variations on obscure baroque compositions and his own subtly complex, uncategorizable sonic explorations. It's primarily the latter that have prompted the unwashed to saddle him with all the New Age baggage, as if a particular style of music had a more direct link to spiritual transcendence than another.

Bensusan knows better, as do a lot of listeners. Suzanne Vega calls him "a real inspiration," Doc Watson says "I love what he does" and George Winston describes him as "one of the truly gifted musicians of our time." Bensusan plays a steel-string acoustic guitar, but uses an assortment of effects to mess with the sound. Regardless of what kind of sound he's laying down, though, it emerges with an effortless, liquid ease, the kind of playing that seems a perfect match of technique and imagination.

It doesn't hurt that he began tapping his genius early, either. He busked as a teenager on the streets of Paris, landed a recording contract, and made his first album — the award-winning "Près de Paris" — when he was all of 16. Two decades later he seems to be living up to all of those early expectations, and then some. It's hard to pay a performer a higher compliment than that.

■ SCOTT SUTHERLAND

Pierre Bensusan will perform as part of the "Changes: Explorations in Jazz" series Nov. 11 at the State Street Church, 159 State St., at 8 p.m. Tix: \$15, \$10 seniors and students. 828-1310.

events

Franco-American Community Soirée Portland Performing Arts hosts Quebecois singer and fiddle master Guy Bouchard in a week-long residency, Nov 10: A free ensemble singing event at Portland Performing Arts Center, 25A Forest Ave., Portland. Nov 11: Free public workshops in French Canadian song styles and fiddle tunes, at 2 and 4 pm, at Portland Performing Arts Center and a Franco-American community soirée, at 7 pm, at St. Hyacinthe Hall, 295 Brown St., Westbrook. 761-0591.

art openings

Frost Gully Gallery 411 Congress St., Portland. Opening reception for new paintings by Janet Conlon Manyan, Nov 9 from 4-8 pm. Shows through Dec 2. Hours: Mon-Sat 12-6 pm. 773-2555.

now showing

African Imports and New England Arts 28 Milk St., Portland. "Hidden Treasures," traditional African arts, rare carvings and works by modern artists from Nigeria to New England, ongoing. Hours: 10:30 am-9 pm Mon-Sat, 12-6 pm Sun. 772-9505.

CONTINUED ON PAGE 29

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November 9th-25th

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Join us on Friday, Nov. 17th for a special performance to benefit The AIDS project.

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8:00 Performance

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calendar

thursday 9

Perma-woody: Chinese director Huang Jianxin's vibrant film **"THE WOODEN MAN'S BRIDE"** is based on a fairly bizarre plot twist, and set in the 1920s. A young bride, en route to her wedding, is nabbed by a gang of marauding outlaws. Her escort's brave attempts at saving her so move the bandits that they let her go, but she arrives at her betrothed's house to find her groom dead. Her nutty mother-in-law forces the girl to marry a wooden dummy, sleep with it and be faithful to it forever. Find out what happens next at The Movies, 10 Exchange St., at 5, 7:15 and 9:30 p.m. Shows through Nov. 14. Tix: \$4 (\$2.50 kids/seniors). 772-9600.

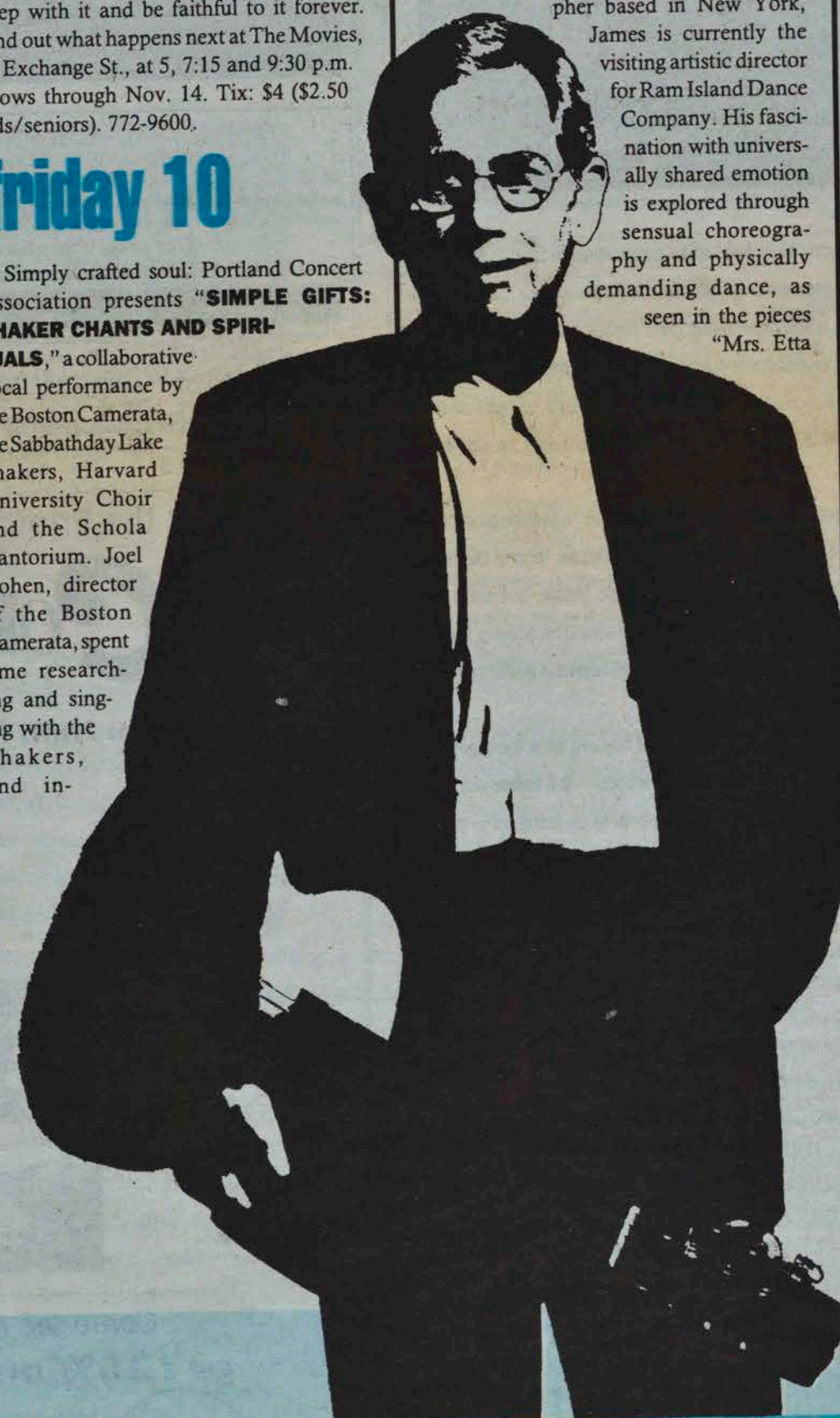
friday 10

Simply crafted soul: Portland Concert Association presents **"SIMPLE GIFTS: SHAKER CHANTS AND SPIRITUALS,"** a collaborative vocal performance by the Boston Camerata, the Sabbathday Lake Shakers, Harvard University Choir and the Schola Cantorum. Joel Cohen, director of the Boston Camerata, spent time researching and singing with the Shakers, and in-

corporates their spare, unison sung hymns into a multifaceted group performance. A pre-show lecture will be held at 6:30 p.m. at the First Parish Church, 425 Congress St., followed by the performance at 8 p.m. Tix: \$22 (\$8.50 optional cold supper). 772-8630.

saturday 11

The great leveler: Randy James believes in community — meaning the bonds between people that transcend issues of race, class and culture. A dancer and choreographer based in New York, James is currently the visiting artistic director for Ram Island Dance Company. His fascination with universally shared emotion is explored through sensual choreography and physically demanding dance, as seen in the pieces "Mrs. Etta



Baker's Kindhearted Blues" and "Soosie & Swoosie's Soiree." James and his New York company, **RANDY JAMES DANCE WORKS**, perform at 8 p.m. at Portland High School Theater, 284 Cumberland Ave. Tix: \$12 (\$6 seniors/students). 773-2562.

sunday 12

Honk: Mad Horse Children's Ensemble presents **"TRUMPET OF THE SWAN,"** E.B. White's fairy tale about Louis, a trumpet swan with a family of noisy, tuneless birds who can't make a sound. Until his father swipes a trumpet to give Louis a voice. The Swans live in a surreal, pastel world — whereas their human neighbors exist in a chaotic, unpredictable landscape. Louis and his human pal Samantha bridge the gap between the two places in an all-kid performance at the Nathan Clifford Elementary School, 180 Falmouth St. at 2 p.m. Tix: \$5. 797-3338.

monday 13

Death and taxes: The inevitable problems of aging are the subject of the tragicomedy, **"THE PARTY,"** written by Maine poets Helene Swartz and Karen Douglass. A group of old friends face life change with varying degrees of aplomb in this staged reading featuring local actors Kym Dakin, Paul Kozak, Seth Burnham and Joe Cromarty. Performance artist Julie Goell directs — at Oak Street Theatre, 92 Oak St., at 7:30 p.m. Free and open to the public. 775-5103.

tuesday 14

Back in the high life again: Veteran singer/songwriter **STEVE FORBERT** hit the top twenty with his hugely successful album, "Jackrabbit Slim," in 1979. Since then, he's experienced the ups and downs of the fickle music industry, released a slew of good albums that received little attention and grown road weary, but wiser. His new album, "Mission of the Crossroad Palms," returns Forbert to his roots as a musician, with intimate, conversational songs like "It Sure Was Better Back Then." A folk/rock artist of the highest caliber, Forbert plays Morganfield's, 121 Center St., at 8 p.m. Tix: \$10. 774-5853.

Legendary licks, Nov. 17

Submissions for the calendar must be received in writing on the Thursday prior to publication. Send your calendar listings to Zoë Miller, Casco Bay Weekly, 561 Congress St., Portland, ME 04101.

Shaker soul, Nov. 10



wednesday 15

Mr. Commentary: Looking for informed opinion, scathing critique or an ardent beer drinker? Call Al Diamon. **CBW's** own political gadfly gives a talk entitled **"WHY MAINE POLITICS ARE A LOT LIKE A GODZILLA MOVIE,"** highlighting current travesties in Augusta. With his usual acerbic style, Diamon dresses down the yahoos making decisions at the State House. It's beyond science fiction. Portland Public Library, 5 Monument Sq., hosts this brown-bag lecture at noon. Free and open to the public. 871-1758.

thursday 16

Sad cabaret: Vintage Repertory Company presents **"MUSIC HALL,"** a modern French play by Jean-Luc Lagarce, based on the story of an aging chanteuse and her two tap-dancing show partners. French actress and director Emmanuelle Chaulet translated Lagarce's original drama, and directs Jane Bergeron, David Blair and Richard O'Brien in this Beckett-esque commentary on the false glamour of life on the stage. As the singer prepares for her final show in a rural town, it becomes clear that she has not only lost her draw as a performer, but that she may lose her mind as well. The show runs through Nov. 25 at Oak Street Theatre, 92 Oak St., at 8 p.m. Tix: \$12. 775-5103.

friday 17

Read his licks: Tennessee is home to more than copperheads and nasty rednecks. **CHET ATKINS**, guitar virtuoso and inspiration to generations of finger-picking, jazz-sliding country-rock noodlers, was born there, too. He's played with Doc Watson, Hank Snow and Les Paul, and he's even got his own line of guitars. Nashville hasn't been the same since Atkins hit town in 1957 and lent a slick new edge to country pop as both producer and session man. He'll play his legendary licks at the State Theatre, 609 Congress St., 8 p.m. Tix: \$22.50-26.50 general admission; \$27.50 cabaret (plus \$10.50 dinner ticket). 879-1112.

saturday 18

Old school, new fad: Punk is seeing a huge resurgence on the charts, as green-haired pukers like Green Day and Rancid bang out catchy three-chord tunes. Punk granddaddies **7 SECONDS** could show them a thing or two about genuinely gnarly punk rock. So could local bands the Vampire Lezbos and Big Meat Hammer, who've been playing the music that makes the Queen cry since the '80s. Catch them at Zootz, 31 Forest Ave., for an all-ages show at 7 p.m. Tix: \$7. 773-1310.

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byte ME

To market, to market

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You could ask an ad agency. But that might not yield much, because many agencies—in Portland and nationally—are still trying to figure this thing out, too. Is the 'net a good way to get in the face of potential customers or just a stupid plaything? Some national agencies are jumping in with both feet, establishing "new media" departments and risking serious capital that this is the Next Big Thing. Others are dabbling, but not very seriously.

"There's a lot of interest because there's so much media hype about it," says Bruce Daman, manager of production and technology at the Holt Hughes & Stammell agency in Portland. Holt Hughes has hired its own "Knowledge Navigator" to teach its 38 employees about the Internet's potential. But when dealing with current clients, the firm usually encourages them to take a deep breath, then look long and hard to see if it makes sense to head into cyberspace. "You have to find out if it fits their marketing strategy," Daman says. "Who are they trying to reach?" Daman notes that the Web may be

Skillins had long considered producing a print catalog to extend its reach beyond the immediate market, but they'd been put off by the expense of printing and mailing. They figure the Web offers a way to get a foot in the door of world markets at a fraction of the cost.

Some local firms can't wait. Appleyard Communications, a five-year-old graphic design and marketing firm in Portland, has been actively involved in getting clients on the Web. "Some clients call and say 'we want to do this,'" says Amanda Kent, who runs the firm with her husband, Nicholas. "Others we think are perfect for the market and it doesn't take too much convincing."

In fact, Appleyard will soon put Skillins Greenhouse on the Web. The idea is to circulate the garden supply company's customer newsletter online, as well as create a searchable database of information about gardens and the care and feeding of plants. In addition, the greenhouse will put seasonal mini-catalogs online, offering wreaths, gift items for gardeners and even Christmas trees. Customers can order online, after which they'll be contacted by a representative over the phone for credit card information.

Kent said Skillins has long considered producing a print catalog to extend its reach beyond the immediate market, but that they've been put off by the expense of printing and mailing. They figure the Web offers a way to get a foot in the door of world markets at a fraction of the cost. The site is slated to be up within the next couple of weeks. Look for it at <http://www.maine.com>.

Hauptman and Partners, another youngish Portland ad firm, is also turning a more aggressive eye to the Internet. "After doing a lot of research, we decided it's a niche we're going to pursue," says Jim Hauptman. The firm is currently developing its own Web site, and will launch a print ad campaign to steer people to the site to see for themselves what the company can do.

Hauptman says that using the Web as a marketing tool works two ways for advertisers who use it intelligently: it can help expand the market geographically and it can create new buyers among locals who are difficult to reach through traditional print or broadcast outlets. Hauptman acknowledges that tough competition is likely. After all, college students and novices can create a Web home page on the cheap for paying customers. "People are doing Web sites for \$300," he says. "I hate to say you get what you pay for, but you get what you pay for." While there's a lot of action, there haven't been what you'd call any huge success stories of sales online. "Give us another six months," says Amanda Kent.

As usual, stay tuned.

■ WAYNE CURTIS

Don't leave us cyberignorant. Send material for this column to curtis@maine.com.

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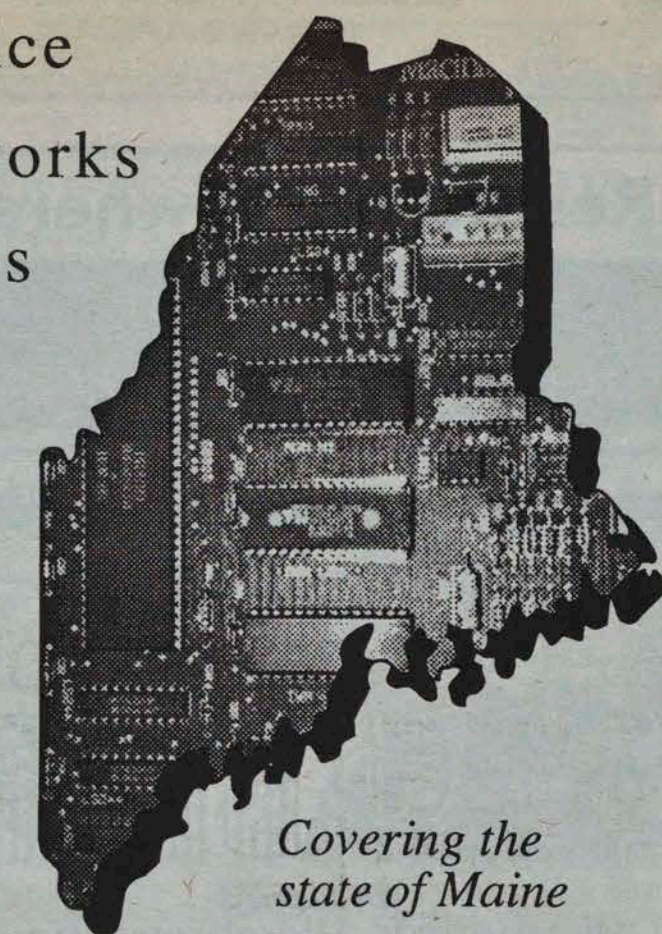
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Leonard Bernstein, c. 1949. PHOTO/RUTH ORKIN

■ TOM MYRON

In 1949, Leonard Bernstein wrote of his new Symphony No. 2, "The Age of Anxiety": "If the charge of 'theatricality' in a symphonic work is a valid one, I am willing to plead guilty. I have a suspicion that every work I write... is really theatre music in some way."

It's hard to imagine any of Bernstein's less theatrically inclined contemporaries ever hitting on the idea of using W. H. Auden's 140-page poem, "The Age of Anxiety," as the basis for a full-fledged symphony. Completed in 1947, the poem features four characters (three men and a woman) who meet by chance in a lower Manhattan bar and commence an all-night binge of talking and drinking. It is All Souls night, and their talk centers around the crisis of faith that they feel is robbing their lives of reason and purpose. When the four decide to take their act on the road, both literally and figuratively, the text takes on an increasingly non-linear, freefloating drunkenness.

Bernstein's rendering of "The Age of Anxiety" — which will be performed Nov. 14-15 by the Portland Symphony Orchestra, featuring pianist Janet Reeves — is a magnificent achievement, capturing flawlessly both the form and ambience of Auden's poem. First, to play the roles of the psyche and its four components he adds a solo piano to the orchestra. This allows him to play out the poem's scenes between the individual soloist and a host of orchestral "characters." Second

Orchestral encounters of the anxious kind

PSO's performance of Bernstein's "The Age of Anxiety" strikes a new chord in a decidedly frazzled time

— and this is the real connection between the music and the text — Bernstein portrays all of these characters and scenes by integrating a vast array of diverse musical styles. This is something that he, like Auden, could do better than almost anybody, and the effect here is both dazzling and ultra-refined.

You never, for example, hear the music jump from 1930s dancehall jazz pastiche to angst-laden second Viennese school expressionism; instead, you hear 1930s dancehall jazz pastiche become angst-laden Second Viennese School expressionism. Bernstein isn't interested in mere juxtaposition; instead, he makes real, audible connections between the styles by deftly transforming the music's raw materials from one thing into another. The ability to perform this sort of musical alchemy smoothly and — unless it's intentional — unnoticeably, was an important component of Bernstein's considerable compositional gift. His highly fluid, no-holds-barred style turned out to be just the ticket for keeping up with a poem that contains long stretches of writing as dizzyingly complex as anything by Joyce or Beckett.

Throughout this raucous night of All Souls, Bernstein's musical architecture remains remarkably faithful to the complex shape of Auden's poem. Only a great theater composer could make such a doggedly literal-minded approach to creating a symphony the very thing that allows the work to stand on its own. In creating the part of the solo piano, he provides the audience with a dramatic, as well as a musical, focus. It's an inspired touch, and ensures that regardless of one's awareness of Auden's poetic intent, the symphony's purely musical argument remains tremendously compelling and moving.

So much the better, then, when we learn how closely the music and the poetic narrative match each other. In the words of one of the poem's characters, Malin, "Nature rewards/Perilous leaps," a notion Bernstein understood well. By turning his back on the standard bag of tricks used to create symphonic coherence, he risks lapsing into the very anxiety and incoherence he wishes to portray.

That he pulls it off is a tribute to his faith in both the strength of Auden's poem and in the willingness of his listeners to take a challenging, disturbing, alcohol-fueled journey into the harassed and fragmented modern psyche.

It has been argued that, in his attempts to grapple musically with the modern crisis of faith with which the poem concerns itself, Bernstein ultimately cops out. With the hubris of a market-savvy Hollywood producer, this argument goes, Bernstein "punches up" Auden's ending — that while the poem's highly equivocal, downbeat conclusion crunches underfoot on the cutting-room floor, we're treated to a glowing, hymn-like paean to bourgeois pseudo-faith. In reality, it is at exactly this point that, rather than diverge, Bernstein's and Auden's endings convincingly become one.

In the final lines of the poem, Malin, alone, boards a subway in the pre-dawn hours and sets out for home. His descent into sobriety triggers in him the faint hope that if one is to actively seek a new faith, one must consider the possibility of its existing beyond the reach of both reason and imagination — that faith is itself a creative act. Here reflects on the implications of acting or not acting on this burgeoning

new faith, but at this point Auden takes us outside of the poem; Malin's train is seen as if from the air, receding quickly from view. The feared big-budget, pious-hopeful ending in Bernstein's version never really materializes. Instead, Bernstein crafts a resolution that can be thought of in terms of a much less complicated cinematic convention — the widest shot — and

he takes his screen direction unadulterated from Auden's page: "Now the train came out onto the Manhattan bridge. The sun had risen. The East River glittered. It would be a bright clear day for work and war." It is an image that Bernstein cannot resist, and his symphony, like the poem itself, has earned the use of it.

Great artists address questions and answers equally, never fetishizing one or scorning the other. Bernstein and Auden both knew that this meant being able to get us out of whatever they had gotten us into. In both, the talent was as breathtaking as it was necessary, and as generous as sunlight on skyline and water. CBW

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There's Nothing Like A Real Italian.

CONTINUED FROM PAGE 19

Agape Center 657 Congress St., Portland. Large abstract gesture paintings by Reggie Osborn, ongoing. Open by appointment. 774-2718.

Baxter Gallery 619 Congress St., Portland. "On Target: Do It Yourself" shows through Dec 10. Hours: Tues-Fri, 10 am-4 pm. 775-5152.

Bentley's Cafe 98 Portland St., Portland. Seascapes and still lifes by Caroline Norton, ongoing. Hours: Mon-Wed 6 am-3 pm, Thurs-Sat 6 am-9 pm, Sun 7 am-3 pm. 773-2096.

Black Moon Gallery 339 Fore St., Portland. Sculptures by Suzanne Labelle and Jack Langford as well as paintings by Kim Daneault and Brett Morrison show through Nov 20. Hours: Mon-Sat 11 am-5 pm. 774-4423.

Bowdoin College Museum of Art Walker Art Building, Brunswick. The museum is open to the public free of charge. Hours: Tues-Sat 10-5, Sun 2-5. 725-3275.

"Art & Life in the Mediterranean" An installation of Assyrian, Egyptian, Cypriot, Greek and Roman art, ongoing.

"Bowdoin Photographers: Liberal Arts Lens" Student works show through Nov 26.

"Jungle Sites" a collection of oil paintings by Barbara Kurtz show through Nov 15.

Christine's Dream 41 Middle St., Portland. New works by painter James Comas Cole, Lori Austill and Andy Curran show until further notice. Hours: Tues-Fri 7 am-2 pm, Sat-Sun 9 am-2 pm. 774-2972.

Coffee By Design 620 Congress St., Portland. "Whimsical Relief Paintings" by David Cedrone show through Jan 7. Artist reception and holiday open house Nov 30 from 5-8 pm. Hours: Mon-Thurs, 7 am-8 pm, Fri 7 am-9 pm, Sat 8 am-9 pm, Sun 8 am-6 pm. 772-5533.

Congress Street Diner 551 Congress St., Portland. Permanent showing of wall murals by Anthony Taylor and Paul Brahm, featuring old-era Congress Street art. Hours: Mon-Sun 7 am-3 pm. 773-6957.

Connections Gallery 56 Maine St., Brunswick. "RISD in Maine," featuring 19 graduates of Rhode Island School of Design living in Maine, shows through Nov 18. Hours: Mon-Sat 10 am-6 pm. 725-1399.

CONTINUED ON PAGE 31

Humor with a heart



Monkey business: The Public yucks it up in "All In The Timing"

"All In The Timing," a collection of six one-acts by playwright David Ives, is literally a laugh-a-minute evening at The Public Theatre in Lewiston, as the production goes into its second — and regrettably final — weekend. This is a show that could do with an extended run; though gossamer-light in message, it's sure to satisfy your craving for laughs.

Ives is a native of Chicago, and there must be something in that Windy City groundwater that produces a certain style of sketch comedy. Ives' stuff is reminiscent of Second City and early "Saturday Night Live" material in places, but without the darkness — there's an underlying chem-free uplift throughout. The subjects are varied, but their common denominator is language: its ability to hurt, inspire, heal, liberate and triumph.

In "Sure Thing," for example, a pickup artist named Bill begins a conversation with a woman, only to hear a bell ring each time he says the wrong thing. Like the backspace on a typewriter, he can erase that mistake, start over and go forward, repeating the process as often as he has to. "The Universal Language" contains just about every pun, spoonerism or sound-alike you've ever heard in a spoof on both world-language activists and con games. Like all of the playlets, though — even the bittersweet "Variations On The Death Of Trotsky" — "Universal" ends on a note of uplift.

It's a fast evening — less than two hours including intermission — but the pace doesn't seem to tire the nimble, versatile cast of Peter Husovsky, Deborah Turcotte, Michael Messer and Janet Mitchko. Directed by Christopher Schario, they make it look so easy that "Timing" warrants a note of caution. Attention community theater groups: these people are professionals — do not try this at home.

■ CATHY NELSON PRICE

"All In The Timing" runs through Nov. 12 at The Public Theatre, Lisbon and Maple Streets, Lewiston. Tix: \$12.50, \$10 students and seniors. 782-3200 or 800/639-9575.

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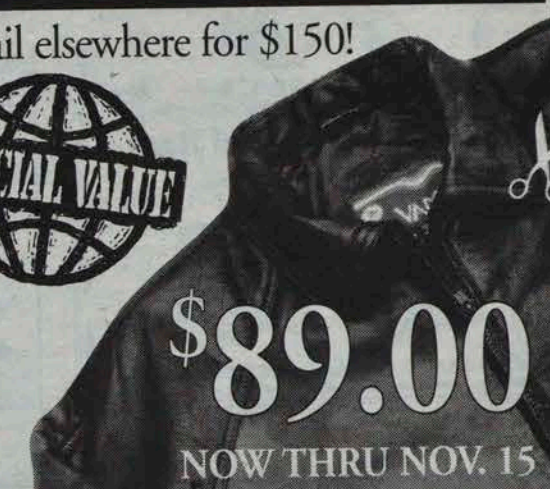
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Dead Space Gallery 11 Avon St., Portland. "New Photographs," by Bill Arnold, shows through Nov. 28. Hours: Sat-Tues 12-5 pm or by appointment. 828-4637.

Free Street Taverna 128 Free St., Portland. Mixed media Greek collages by Richard Lee. Hours: Mon 11 am-4 pm, Tues-Sat 11 am-10 pm. 774-1114.

Greenhut Gallery 146 Middle St., Portland. "Moment in Time," paintings and pastels by Margaret Gerdling, shows through Nov. 28. Hours: Mon-Fri 10 am-5:30 pm, Sat 10 am-5 pm. 772-2693.

Icon Contemporary Art 19 Mason St., Brunswick. Sculptures by Duncan Hewitt show through Nov. 30. Hours: Mon-Fri 1-5 pm, Sat 1-4 pm. 725-8157.

Jameson Gallery 217 Commercial St., Portland. Works by Amy Goldberg and Karen Lorenz show through Nov. 18. Hours: Mon-Sat 10 am-5:30 pm. 772-5522.

Jawa Joe's 13 Exchange St., Portland. "The Experience," new works by Brian Steinberg, shows through Nov. 15. 761-5637.

Jewelers Work 30 Exchange St., third floor, Portland. Cooperative showroom of original, contemporary jewelry designs by nationally exhibited artists. Hours: 10 am-6 pm daily. 773-6824.

June Fitzpatrick Gallery 112 High St., Portland. New works by Noriko Sakamishi show through Dec 2 and "Souls/Homes," by Lin Lisberger shows through Nov. 25. Hours: Tues-Sat noon-5 pm, Thurs noon-8 pm. 772-1961.

Maine Potters Market 376 Fore St., Portland. Hours: 10 am-6 pm daily. 774-1633.

Meander Gallery 40 Pleasant St., Portland. "Spirit of Earth: An Australian Aboriginal Vision" shows through Nov. 30. Hours: 12-6 pm, Tues-Sat. 871-1076.

Nancy Margolis Gallery 367 Fore St., Portland. "The Fourth Annual Menorah Exhibit" shows through Jan. 1. Hours: Mon-Wed 10 am-6 pm, Thurs 10 am-8 pm, Fri-Sat 10 am-9 pm and Sun 11 am-6 pm. 775-3822.

On Balance 4 Mill St., Portland. "Precious Moments," pictures and small stories by Deb Freedman, shows through Nov. 25. Hours: Mon-Fri 9 am-4:30 pm. 772-9812.

Perfetto's Restaurant 28 Exchange St., Portland. "Almost Edible," paintings by Kate Merrick, ongoing. Hours: Mon-Sun 11 am-11 pm. 828-0001.

Pilgrimage 441 Congress St., Portland. Recent paintings by Michael Waterman and John Burke show through Nov. 30. Hours: Mon-Fri 10 am-4 pm. 772-1508.

Portland Museum of Art 7 Congress Square, Portland. Hours: Tues-Sat 10 am-5 pm, Thurs 10-9, Sun 12-5. Admission: \$6 adults/\$5 students and seniors/\$1 youth 6-12 years. Museum admission is free 10-noon the first Saturday of the month and 5-9 every Thursday evening. 773-ARTS or 1-800-639-4067.

• **"After Art: Rethinking 150 Years of Photography"** A collection of over 200 photos through Jan. 14.

• **The Scott M. Black Collection** A sampling from Scott Black's 19th- and 20th-century paintings and sculptures.

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• **"The Artistry of Rockwell Kent: Graphics and Decorative Arts"** shows through Dec. 3.

• **"The Dissonant Heart"** shows through Dec. 10.

Portland Pottery 118 Washington Ave., Portland. Ongoing show of unique and functional ceramics and jewelry by Lisa Bonarigo, teachers and students. Hours: Mon-Fri 9-6 pm. 772-4334.

Portland Public Library 5 Monument Square, Portland. "The Shape of an Image Creates a Feeling" shows through Nov. 30 in the Lewis Gallery. Also, Maine Civil War memorabilia will be on display in the Portland Room through Nov. 30. Hours: Mon, Wed, Fri 9 am-5 pm, Tues & Thurs 12-5 pm, Sat 9 am-5 pm. 874-1758.

Renaissance Antiques 221 Commercial St., Portland. Ongoing show of works by John Dehlinger, Wilder Oaks, Terry Wolf and other Maine artists. Hours: 10 am-7 pm daily. 879-0789.

Salt Gallery 17-19 Pine St., Portland. "The American Circus Clown," photographs by Phyllis Rogers, shows through Dec. 2. Hours: Wed and Fri, 2-6 pm, Sat 10 am-1 pm. 761-0660.

Shalom House 400 Congress St., Portland. A group show of works in various mediums, curated by art therapist Carolyn Treat will be open to the public Nov. 6, 13 and 20 from 4:30-5:30 pm. 874-1080.

Thos. Moser Gallery 415 Cumberland Ave., Portland. Landscape paintings by Phil Polier and Frederick Law Olmsted show through Nov. 19. Hours: Mon-Sat 9 am-5 pm. 774-3791.

TP Perkins & Co. 6 Free Street, Portland. Primitive folk art by Arnette Lacroix, ongoing. Hours: Mon-Thurs & Sat 10 am-6 pm, Fri from 10 am-9 pm and Sun from 12-5 pm. 871-8299.

USM Area Gallery Portland campus center. "Bernard Meyers: Light Structures," shows through Nov. 16. Hours: Mon-Fri 7 am-10 pm, Sat and Sun 10 am-7 pm. 780-4090.

USM Osher Map Library 314 Forest Ave., Portland. "A Celebration of 175 Years of Maine Statehood" shows through Jan. 28. Hours: Wed 1-4:30 pm and 6-8 pm, Thurs & Sat from 9 am-12:30 pm. 780-4850.

USM Stone House Wolf Neck Rd., Freeport. Maine landscapes by Jeana Bearce and Larry Rakovan show through Dec. 15. Hours: Mon-Thurs, 8 am-4:30 pm. 865-3428.

USM Women's Center Payson Smith Hall, Falmouth St., Portland. "Women's Self Portraits: How We See Ourselves," shows through Nov. 17. Hours: Mon-Sat, 8 am-9:30 pm. 780-4996.

Zuni Bar & Grill 21 Pleasant St., Portland. Steven J. Priestley and mixed media on paper by Deborah Newberg, ongoing. Hours: Tues-Sun, 5 pm-10 pm. 774-5260.

other

Artists Apply Portland Public Library, 5 Monument Square, invites artists to submit work for one-month exhibition in the Lewis gallery. 871-1758.

Art Contest Women's Business Development Corporation is offering \$100 cash and a host of other prizes to the artist whose work is chosen for the cover of the 1996-97 Maine Women's Business Directory. Application deadline in Dec. 1. 947-5990.

Art Guild of the Kennebec seeks members. The Guild holds a juried selection at their Coopers Corner Gallery, Rts 9 and 35 in Kennebunk, Nov. 11. Drop off between 8-10 am. Cost: \$5. 967-4627.

Attention Artists The gallery committee of the Chocolate Church in Bath invites Maine artists to submit proposals for solo or group shows. Send 6-12 slides, a resume and statement of purpose by Nov. 1, to: Gallery Committee, The Chocolate Church, 804 Washington St., Bath, Maine, 04550. 442-8455.

Danforth Gallery 34 Danforth St., Portland, seeks submissions for an outdoor wood sculpture multi-site exhibition slated for fall, 1996. Fee & expense allowance provided. Send slides, cover letter and resume by Dec. 20. 775-6245.

Gallery Talk Artist Duncan Hewitt discusses his sculpture, currently on exhibit at Icon Contemporary Art, 19 Mason St., Brunswick, Nov. 9 at 8 pm at the gallery. Free. 725-8157.

Open Slide Night The Union of Maine Visual Artists invites artists, craftspeople and anyone interested to attend an open slide night the second Friday of each month at 7:30 pm at Jay York Affordable Photo, 58 Wilnot St., Portland. Bring slides for discussion/feedback. 773-3434.

Portland Camera Club holds weekly meeting, Mon at 7:30 pm at the American Legion Hall, 413 Broadway, S. Portland. Monthly events include B&W, color print and color slide competition. 854-3763.

Portland Chamber of Commerce is looking for Maine artists to share their work. 772-2811, ext. 223.

Pottery Classes for kids and adults offered at Sawyer Street Studios, S. Portland. Costs and times vary. 767-4394.

smarts

Collecting Cameras Portland Museum of Art, 7 Congress Square, Portland, presents a lecture with Jack Naylor, owner of the world's largest private camera collection, Nov. 16 at 7 pm. Free. 775-6148.

Computer Know-How The Small Business Development Center at USM has two Lotus/IBM Learning Centers available to help people in business learn how to use Lotus 123, OneWrite Plus and WordPerfect 5.1. Appointments available Mon-Fri. Free. 780-4949.

Computer Training Courses offered at Technology Training Center, 39 Darling Ave., S. Portland. 780-6765.

Greater Portland Landmark Lecture Kent Ryden, assistant professor of American and New England Studies at USM, gives a lecture entitled, "Of the Stones of the Place: Reading the Ruins of New England," Nov. 14 at noon, at Portland Museum of Art, 7 Congress Square, Portland. Free. 774-5561. **CBW**

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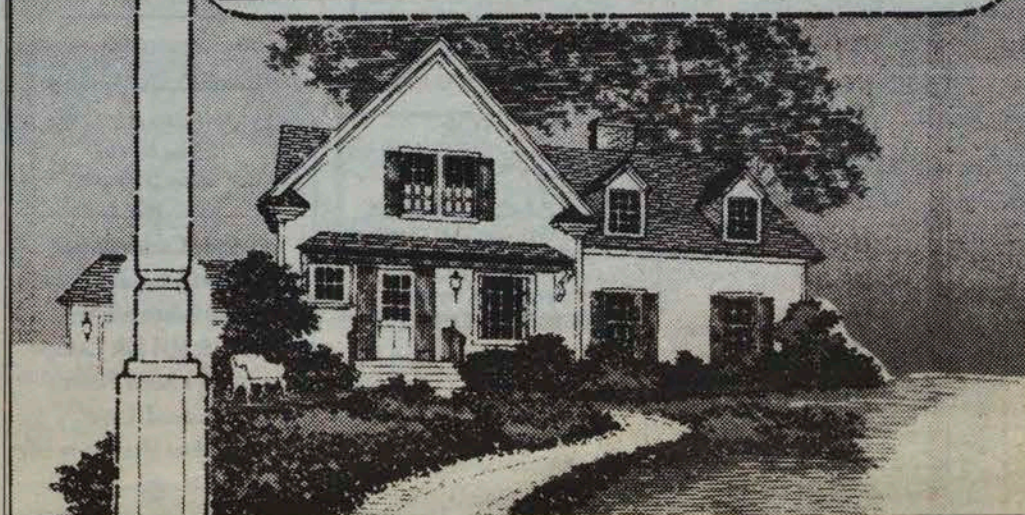
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LIBERAL, ECOLOGICAL, housemate-style tenant wanted for Munjoy efficiency. Garden, snow parking. \$350/mo. w/utiles. 774-0734.

MUNJOY HILL. Large, sunny 2BR apartment in newly renovated Victorian 3-unit. \$550/mo. Includes H/W, parking. Available November. N/S. 773-9549.

SOUTH PORTLAND. Sunny, clean 2BR. Garage & off-street parking. Large studio/storage area. W/D hook-up. FHW oil heat. Well behaved pets considered. \$575/mo. +utilities. 353-9822.

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WATERFRONT. 2BR, townhouse, modern kitchen with breakfast bar, tile bath, skylights, large deck, washer & dryer in unit, parking. \$795/mo. 773-8422.

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Personals

women & men

717 THE BAR SCENE SWF, attractive, young professional enjoys cooking, sewing, beach walks, traveling throughout N.E. Enjoy wild nights on the town with a balance of cozy evenings at home. Seeking a considerate, open-minded and passionate mountain man, 25-30, with wacky sense of humor and diverse interests for friendship and possible romance. #5322 (11/22)

AIR FIRE EARTH WATER LOVE: Are you aware of their power? Are you interested in peace, passion, non-physical energetic connections, conversations about journeys, meditation, laughing? Under 43 and attractive? Communicate. #6429 (12/13)

ARE YOU TIRED OF WATCHING television alone every Saturday night? Me, too! Let's go to dinner, a movie, dancing, or at least watch television together. WWF, 38, seeking a gentle, kind, intelligent man for friendship and conversation. #5326 (11/22)

AS THE RAIN POURS DOWN, I sit by the open door and feel everything I could be getting. I'm listening and thunder and suddenly know... it's time to find you. Show yourself! #5398 (12/7)

ASPIRE TO FIND SM with energy to be adventurous and explore the inner dimensions of a friendship and possibly a long-term relationship. I am SWF, 38, 5'9", educated, fit, and attractive with curiosity about life and desire to share it with a unique individual. You are intelligent, sensitive, aware, humorous and fit. #5432 (12/13)

ATTENTION! LONG-HAIRED, beautiful man, 25-35, with a heart of gold. You need to meet me whether you be tiger or hairy. #5324 (11/22)

ATTRACTIVE SWF, 22, blond hair, hazel eyes, seeks attractive SWM, 22-28, who wants to be friends first and enjoys good conversation. #5353 (11/22)

BLOOM, SEEKS TAZAN, NO APES, for tonight's good times, no trees to climb, just fun-loving nights of passion, autumn night walks. Seeks SWM, 36-42, for a proportionate, intelligent, adventurous lady for a fruitful relationship. N.S. Only serious need reply. #5430 (12/13)

CAUGHT IN A PARADOX, "Eternal Being" in the world but not of it". N.S., brown-eyed, golden-haired, high chelobond, statuesque, full-figured artist of 41. Down to earth and stable but spiritual first. Into mysticism, laughter, astrology, sunsets, nature, metaphysics, healing, good books, soft music, long walks, deep talks. Seeking lasting companionship with 38-48, inwardly beautiful male. Confidence/humility a plus. We all just want to be understood, is there anybody out there? Personal Advertiser #686, P.O. Box 1238, Portland, ME 04104. #5427 (12/13)

MEET ME UNDER THE MISTLETOE SWF, 20s, educated, fun-loving, open-minded is shopping early! Seeks SWM, 24-35s, for egg nog, sledding, snow angels, holiday celebrations, cuddling after snowball fights and New Year! #5357 (11/22)

LOST IN ADVILE, Fun-loving female, Bm/Bm, WPH, DTE, wicked SOH! Seeks SWM, 45-55, 5'9" with depth of character, who enjoys dancing, golf, back roads, not acting your age, new things. Zany, sane, sensual, honest, integrity necessary. Sick of ads? Let's meet. #5356 (11/22)

IF YOU ARE BIG ENOUGH to make me feel petite and old enough to make me look young, maybe I'm your kind of woman. Careening toward 54, smoker, drinker, chair saw operator. Looking for a man to help me with the heavy lifting and make me laugh at the same time. Basic therapy a plus. #5323 (11/22)

UNIQUE LADY, NEARLY 37, seeks man of substance for best friend/lover/partner. I'm 5'6", blonde hair, big green eyes, WPH (well, almost). You better looking than you think, 32-42. If you're funny, intelligent, quick-witted, passionate, romantic and you sing in the shower, call me. I'll buy you a coffee or beer (your choice). #5399 (12/6)

UNIQUE 45, PRETTY, SLIM, 5'9", hip, elegant, casual, youthful, professional, sophisticated, well-traveled, artistic, athletic, visual, sweet, sincere, sensual, sense of self, seeks intelligent, athletic, handsome, trim, educated, confident, soulful, artistic, professional, capable, gregarious, irreverent, insightful, principled human being. #5431 (12/13)

WVACIOUS, RETIRED NURSE, Looking for exciting and independent man. Loving, kind, mid-50s-70s. I'm 58, 5'2", eyes of blue, oh, what those 5 toes can do! #5358 (11/22)

WHAT'S BETWEEN YOUR EARS? SWF, 37, tall, dark, pretty, playful, slightly offbeat, independent, honest, self-taught N.S. and a damn good cook. Seeks tall but not necessarily dark, dancing folk for conversation, concerts, gooding off, giggles and struggles, maybe romance. Must like kids and be at home with grounds. #5394 (12/7)

WILD NIGHTS ON THE TOWN or quiet times cuddling. Riding Harley's in the hot summer wind or e-country skiing through the woods. I'm 31, B/B, 5'9". If you're open-minded, independent, financially, emotionally secure, passionate, 30-45, tall and want to have fun, call #5459 (12/13)

DANCE PARTNER WANTED! Whether you are giving or receiving this Portland area SWF enjoys music and has rhythm. If you are into cutting a rug then put on your dancing shoes and call for details. #5434 (12/13)

DO YOU BELIEVE IN... God above, dew-kissed flowers, unending love, equality, moonlit strolls beside the sea, past the age of 33, swim, ski and choose to live life chemical free (but not to recover), are you secure financially? Then maybe you're the one for me. #5461 (12/13)

FOR LEG MEN ONLY, DWf, 43, 5'10", professional, N.S., slim, sentimental, sincere, caring, adventurous, outdoorsy-type, open-minded, with a great sense of humor. Search of laughter, friendship, romance. #5395 (12/7)

FREE SPIRIT, DWf, 50, financially and mentally secure, seeks 40s-60s gentleman to share music, travel, fun times. You Happy, caring, truthful, curious. Let's have coffee. #5352 (11/22)

FUN-LOVING, WITTY, SINCERE DWf, N.S., 40s, going on 20, seeks sincere, caring SWM to share many happy times. Open to new interests and adventure. Loves dancing, roller skating, walking, antique cars, entertaining, laughing and quiet times. #5396 (12/7)

HONEST AND SINCERE DWf, affectionate, N.S., N.D., Gemini, 40, attractive, slender, seeks romantic gentleman who enjoys music, theatre, traveling, dining out, outdoors. #5321 (11/22)

I'M A PERSONALS VIRGIN! SWF, 26, smart, attractive, seeks professional SWM, 25-35s, w/ a great sense of humor who loves my cooking and my car. I'm a sucker for romance: flowers, wine, the works! If you are looking for "the one", I may be her! #5433 (12/13)

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REBELLIOUS, RUBENESQUE, REDHEAD, DWf, 31, vegetarian, professional by day, out spoken, off-the-wall, heart of gold, seeking a stable man over 30 who isn't intimidated by an aggressive woman, desires honest communication, enjoys alternative music and is comfortable with occasional silliness. #5359 (11/22)

SEEK SOUTMATE/BEST FRIEND, Let's explore the outdoors, gardening, sports, art, music, great conversation. Honest, sincere, but lonely, separated WF, 30s, seeks best friend (eventual relationship?), N.S., N.Drugs, #5397 (12/7)

SLEEPLESS IN PORTLAND! SWF, 35, 5'9", H/B, I enjoy dining, dancing, sports, movies, music, quiet evenings and taking walks. Desires SWM, 28-40, for friendship/relationship. #5449 (12/13)

THE WAY LIFE SHOULD BE, SWF, 31, seek open-minded, wild-natured SWM for fun and companionship in the various adventures life has to offer (particularly hiking, biking, running, live music, REGGAE, dancing, good beer, movies, food, and exploring this fine state). Is there anybody out there??? #5360 (11/22)

AN AUTUMN FLING IS JUST THE THING, Troll needs reason to come up from beneath bridge. Intelligent, articulate, resourceful DWf seeks intelligent, slender, stylish SWF, under 5'8" and 45, who can keep me from going back under bridge. Preference given to cigar smoking lunatics, all considered. #5444 (12/13)

ARTISTIC, PASSIONATE, Renaissance man hiding in Portland white-collar jungle seeks proof there's a woman, 30-45, fair of face and figure with intelligence, confidence, humor and kind heart. Love books, movies, theater, painting, restaurants, coastal exploring and intimate conversation. Enjoy hiking, bicycling, dancing and racquetball for exercise. Am physically and emotionally healthy and easily return what's given. You're down-to-earth with smiling eyes, easy laughter, unafraid of affection and truly have time for a relationship. Prove to me Maine is not a cold, very-married state and I'll redefine adventure and love for you. Oh, and I own an argumentative parrot! Personal Advertiser #687, P.O. Box 1238, Portland, ME 04104. #5447 (12/13)

AVAILABLE AGAIN! AND YOU! Blind dates, singles' dances, place ad, answer dossier (been there, done that, help me, save me! DWM, 46, 5'10", 160#, patiently waiting. For you? #5446 (12/13)

COMMITMENT, FUN, FANTASY & US, DWM, 44, 6', 240#, educated, traveled, romantic, unconventional, erotically dominating body bear returning NE, seeks uniquely loyal, perceptive, acquiescent lady for binding, multi-dimensional relationship. #5462 (12/13)

DEEPLY ROOTED BUT FREE-SPIRITED DWM, 45, with proper wit, wisdom and worth. Devoted father of 1 son (13). Handsome and athletic. Into eye contact, slow smiles, smells, breath, wind, natural beauty and holism. Like to meet beautiful 40s+ woman with similarities. #5459 (12/13)

PREGNANT? YOU'RE WANTED BY M, tall, slim, N.S., N.D., employed home-owner with many interests wants to share this special time with a special person. #5402 (12/7)

SINCERE, NO GAMES, N.S., N.D., basic woman, 40s, looking to spend quality time in a genuine friendship, relationship in Augusta area. Will answer all calls. #5453 (12/13)

VOLUPTUOUS AND FUN is the woman SWF wishes to meet to share like interests- good smoke, drink and music to enjoy leisurely, sensual friendship. #5451 (12/13)

25y.o. GWf, physically fit and as mentally fit as anyone in today's world. Seeking GWf, 23-35, for friendship/relationship. UB physically and mentally fit, secure w/yourself, ready for (brutal) honesty, intelligent and have an eclectic taste for life. No legs, scene quarts, phonies or Leos. #5415 (12/6)

CHARMING, WITTY, elegant, urbane educated PGWf, 52, 5'9", 160#, bearded, B/B, seeks slim, symbiotic companion. Quality only need apply. Please allow 2 weeks mail delivery. Personal Advertiser #684, P.O. Box 1238, Portland, ME 04104.

CLEAN-CUT SEXY YOUNG MAN, 18, enjoys dancing, movies, dinner, followed by a cuddly, romantic night. Hairy man with muscles a plus. Safety a priority. 18-24, relationship-oriented. #5381 (11/29)

COLLEGE STUDENT, 20, attractive, adventurous, 6', 150#, B/B, seeks GWf, 18-24, for friendship and possibly more. #5411 (12/6)

DO YOU HATE TO LAUGH? Drink more than 5 nights a week? Hate smoke? Go to therapy twice a week or more? Don't get simple jokes? Under 24? Over 30? Obese? Butt ugly? If you answered no to all these questions, we have to meet. SWM, 31, B/B, 145#, #5445 (12/13)

DWM, 43, seeks F, 30-45, for friendship, possible relationship. Likes hiking, camping, movies, quiet times. N.S., LD, outdoor type. Dislike doing these things alone. #5442 (12/13)

FALLEN GENTLEMAN, Creative, patient, loving, needs reliable companion for natural living, travel and radical inquiry. #5445 (12/13)

FAMILY MAN, SWM, 37, intelligent, 5'9", 160#, B/B, cute, medium build, spiritual, works afternoons shift. Seeking lady who values working on a relationship. #5443 (12/6)

I NEED A LADY & A TRAMP, Nice in Public, naughty in private, for friends and love with one woman man. Let's share a plate of spaghetti, chase the chickens 'til sunrise. Let's have fun! Open-minded, 40, nice guy, well-built, healthy, professional. Prefer pretty, petite, kind, 24-35, sensual, unloved. Sweetie. #5446 (12/13)

I'M READY FOR LOVE SWM, 50ish, Scorpio, student, author, liberal, bearded, N.S., lonely, enjoys touching, walking, sailing, comedy, food. Seeks sexy F for fun, sharing, love in Mid coast area. #5438 (12/13)

LOOKING FOR SOMEONE to share my life, my business and my bed. Preferably someone who can type! #5436 (12/13)

LOTS TO SHARE, Looking for same. Me: DWM, 35, fit, with a rare blend of heart, soul and wit. You: SWF, emotionally secure and fit. Ready to play, laugh, stroll, explore, hold hands and snuggle. Must be willing to let about how we met. #5440 (12/13)

MEDITATION, BOOKS, MUSIC, ETC., Sugarcoat, SWM, young 45, tall, handsome, intelligent, N.S. with humor, Big sensuality. Aquarian. Hard outside, soft inside. Need attractive, warm, trimmish lady for mongamy/children. #5422 (12/6)

MULTI-DIMENSIONAL BEING, DWM, Scorpio, 5'9", romantic, eccentric, poetic, creative, caring, compassionate, sincere, N.S., drug-free, meditating vegetarian with sense of humor. Seeking to find slightly eccentric female counterpart for friendship, mutual learning, walks, talks, etc. Race unimportant. Let's explore the dream world. #5406 (12/6)

SEEKING KINDRED SPIRIT, 50ish, attractive, fit, professional, nature lover, seeking similar woman to share cherished times. If openness, honesty and mutual respect appeal, please call LA area. #5450 (12/13)

WESTERN MAINE HIKER GWf, 35, 6', 185#, B/B, handsome, wants to climb New England's peaks and discover Maine's coast again. Ready for 25-38, into backpacking, skiing, dancing, alternative music, being real, and conversing. I'm professional, down to earth, fun-loving and a sincere romantic. #5384 (11/29)

WOMEN, 27, seeks life-long friend. Me: Thin, vegetarian, N.S., N.D., like quiet evenings at home, love, beaching, yard sales, real people, playing cards, pets, good conversation, making a difference, artiques, holidays, company. Hate: TV, old men, liars, one night stands. #5456 (12/13)

WOMEN, 39, 5'11", 180#, attractive, honest, sincere, seeks friendship, enjoys movies, sports, travel, dancing, quiet times, looking for similar, taller. 27-42. #5414 (12/6)

HANDSOME GRAD, STUDENT seeks cute, straight-acting graduate student for possible friendship/relationship. I'm 23, seeking for someone, 21-24, #5412 (12/6)

HANDSOME GWf looking for straight-acting, honest, attractive, young GWf, 21-32, who likes the outdoors, dining and movies. I'm 5'9", 150#, B/B, attractive, professional, seeking friendship based on honesty and possibly more. #5437 (11/22)

HEALTHY, AVAILABLE GWf, 39, trim build, above average intelligence, intelligent, decent sense of humor. Seeking an equally above average GWf for friendship. #5413 (12/13)

LET'S NOT MOTHERBATE YET! In western Maine, let's get out and have some fun! GWf, 49, N.S., N.D., would like to meet someone for good times and friendship. Am sincere, honest, direct and young at heart. UB good-looking, 25-45, with a sense of humor and into country living. #5455 (12/13)

LIFE DOES BEGIN AT 40, This guy made it in the life. He's 40, wants to meet a man who is emotionally stable, financially secure, has a sense of humor, has lived life, likes to travel, and has a capacity to share of himself as I will share of myself. He's 40, wants to meet a man who is emotionally stable, financially secure, has a sense of humor, has lived life, likes to travel, and has a capacity to share of himself as I will share of myself. #5423 (12/6)

LONG-HAIRED AND MASCLINE, That's what I'm looking for. Clean and dressed, N.S., N.D. I'm 30, 170#, SWF, seeking a lasting relationship. Live in So. Maine. #5421 (12/6)

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