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MAR 24 1998

Casco Bay
Weekly

COMICS

THIS IS YOUR BRAIN ON TV 3
THE ROOTS OF POP 16
"FRANKIE AND JOHNNY" AND
"CULTURE OF DESIRE" 27
"WILD THINGS" 33

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ARTISTS
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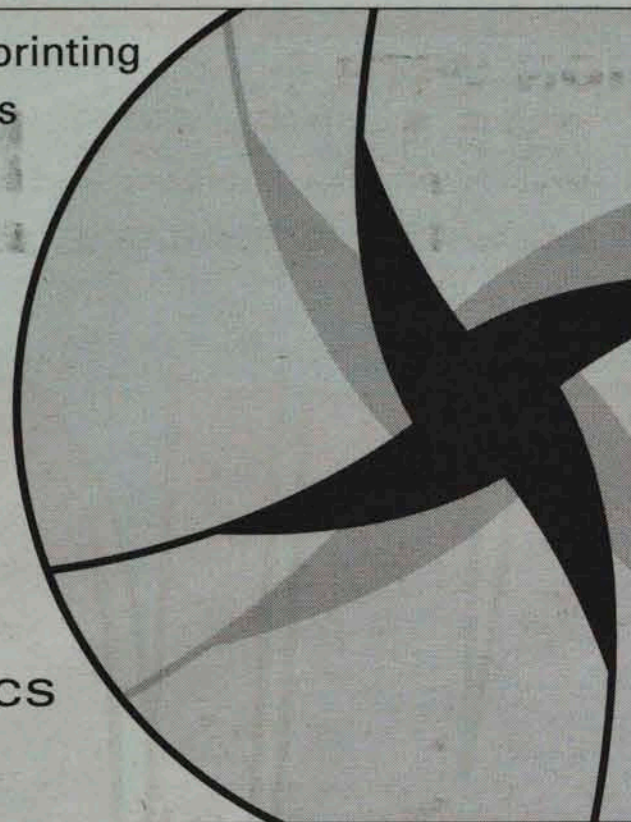
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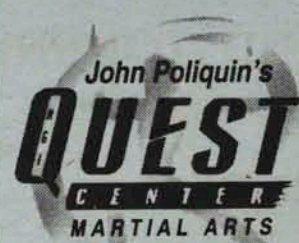
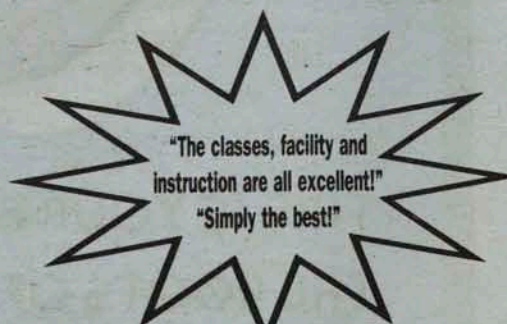
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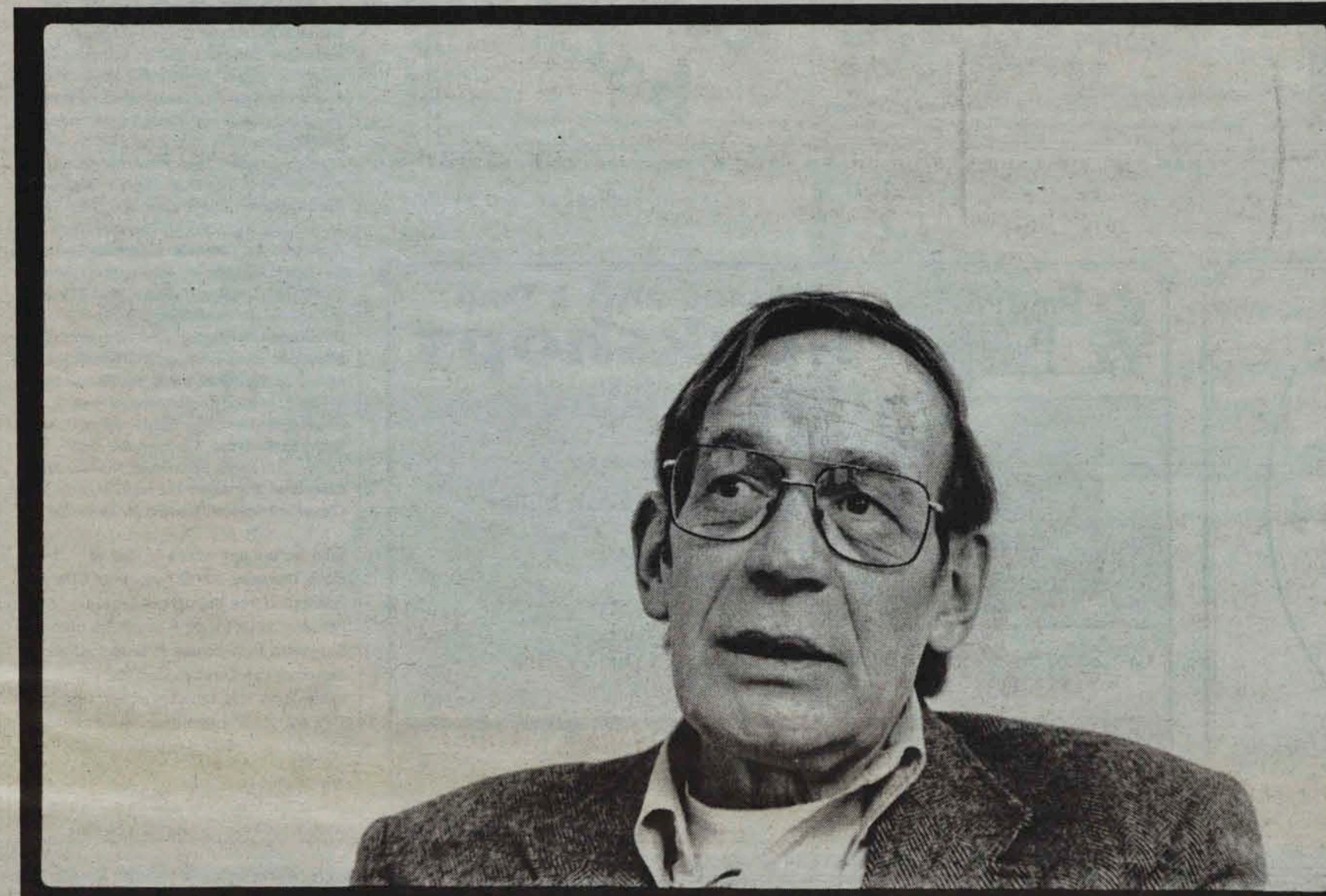
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Talk A CONVERSATION WITH **KEITH BUZZELL**



"We are more deeply asleep in our bodies — our metabolic rate is lower — watching television than in sleep."

Dr. Keith Buzzell hasn't watched TV in 18 years, but the Fryeburg-based family practitioner has written two soon-to-be published books on the box — "Children of Cyclops: The Effects of Television Viewing on the Brain" is for educators. A not-yet-titled laypersons' version is also forthcoming.

Where did your research start?

It had to do with, how does the human brain take in a signal from a television screen? Is it the same as reading a book? Is it the same as looking out the window? In other words, posing the difference between an image that comes totally from reflected light in the natural world and one that derives not from the natural world at all but is preconstructed and then broadcast directly towards you from a fixed source. Kind of like looking at a light bulb.

Slowly I got more and more evidence from sources in the world and some very, very frightening questions started to emerge.

My mom always used to say, 'Don't sit so close to the TV.' What was up with that?

This is one of the factors behind the Japanese thing that happened [some children suffered seizures while watching a popular cartoon]. The other was the strobe effect. The very, very bright lights. The high action, tremendous action, with changes on average less than every second. In Japan, they have much larger screens than we do on the average and the kids sit very close.

We cannot think appropriately if our thinking brain is not awake and fed. It's got to be fed energy all the time. And the most, most important primal reflexes to do that

come from the eye. When you sit down in front of the television set, your pupil does not move. Your lens doesn't have to accommodate for anything. So you've taken these three primal reflexes that have to do with waking the brain up and you've simply snuffed them out.

Is there a safe minimum of TV, like an hour a day?

As far as I'm concerned, it's very difficult to compromise. That's a little bit like saying how much DDT can we really put up with, you know? None! I don't want any. If we're talking about introducing something that is distorting to the proper growth and development of my child's brain or to mine, do I want any of it?

Interview by Zoë S. Miller, photo by Toney Harbert.

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Some of what the Production Department listened to while getting this week's paper out:
Groove Collective, "We The People" • Miles Davis, "Kind of Blue" • Nuyorican Soul, self-titled • The New York Rock and Soul Revue, "Live at the Beacon"

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Brother, can you spare a dime?

If the advocates for campaign finance reform don't get it, who does? Nancy Oden announced on March 12 that she's running for governor as a "Clean Maine Independent" candidate. Oden, a leader of the Green Party, is a longtime supporter of measures designed to halt the flow of special-interest money to politicians. To demonstrate her opposition to that practice, she said she'd pay for her campaign by asking supporters to drop spare change into jars in corner stores. There's one small problem. That's illegal.

Maine law requires candidates to keep track of who gives them money — even very small amounts of money. While only those donors who cough up \$50 or more must be listed on campaign finance reports filed with the state, office seekers must maintain a list of less generous givers, in case those folks make additional contributions that put them over the 50-buck minimum. Since there's no way to monitor who puts coins in Oden-for-Governor collection containers, there's no way to tell if anyone tossed in a reportable sum. In other words, there's no way to tell who's paying for her campaign.

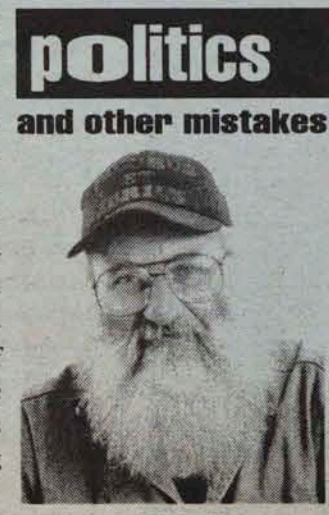
Oddly enough, that's the problem Oden-like activists often cite when they complain about "soft money." That's the unregulated cash given to political parties that isn't subject to reporting requirements. It's a common vehicle for lobbyists seeking to buy influence on the sly.

Apparently Oden's reformist zeal hasn't made her sufficiently sensitive to the need for full public disclosure of all campaign finances to allow her to get her practice in line with her preaching.

Lose again
Before the March 16 filing deadline, Republicans were talking confidently about regaining control of the state Senate. Not anymore. The GOP's opportunity went from plausible to negligible once the party actually had to come up with enough credible candidates.

For starters, Republicans conceded four seats in heavily Democratic areas by putting up nobody at all. Pachyderm party loyalists contend they've almost made up for that shortcoming by fielding strong contenders for all three seats where no incumbent is running. In addition, the GOP's Joseph Bigl, a state representative from Bucksport, is given a solid shot at defeating Democratic state Sen. Richard Ruhlman of Brewer. But even if Republicans win those four races — and every GOP incumbent is re-elected — they'd still be one seat short of a majority.

To tip the balance, Republicans are hoping independent state Sen. Jill Goldthwait of Bar Harbor decides not to run. As a



AL DIAMOND

politics and other mistakes

non-party candidate, Goldthwait doesn't have to make up her mind on seeking another term until June. There are rumors Gov. Angus King wants her to head the Department of Marine Resources, a job that would require her retirement from the Legislature. If that happens, it's likely the GOP would capture Goldthwait's seat, giving the party an outside chance at eking out a one-vote majority.

It's not that Adams isn't qualified to discuss the subject. The feisty housewife-activist began her political career a quarter century ago by spearheading the successful drive to repeal the state's uniform property tax. Last year, she was a key player in the defeat of Gov. King's Forest Compact.

So it's not her topic that's unusual, but her audience. After all, Adams is a hardcore Republican, going so far as to make a quirky run for the GOP gubernatorial nomination in 1994. During that campaign, she often chastised her fellow Republican candidates for neglecting to mention their party affiliation on posters and brochures.

What's she doing consorting with Libertarians? "They were very nice to me during the Compact referendum," Adams said. "After all the help they gave me, I couldn't say no."

You haven't found new love among the Libs? "No, of course not," she said. "This is just friendship."

Adams isn't the only member of the GOP to frolic with fringe groups. When the Maine Taxpayers Party held its state convention last December, the announced speakers included anti-gay crusader Paul Madore, a former Republican legislative candidate from Lewiston, and Christian Coalition director Paul Volle, a former member of the GOP state committee.

Given the apparent popularity of Republicans as speakers at other parties' conventions, we wondered how far the trend had spread. But according to organizers, no prominent member of the GOP is scheduled to travel to Presque Isle in May to address the Democratic state convention.

Join the Keg Party. Send your application to this column, care of CBW, 561 Congress St., Portland, ME 04101, or e-mail ish-maelia@gwi.net. We promise no dull speakers, no confusing platforms and no ridiculous gubernatorial candidates. (They were all taken by the Democrats, anyway.)

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I have piles.

Before you worry I'm sallying close to the Too Much Information department, I'll tell you the piles of which I speak are junk. So great in mass are my piles, they could almost be considered furniture. I place piles of things on top of already existing piles, as though they were pile tables. There are so many books heaped beside my night table that they have become a second night table, like the first in dire want of dusting. I might go so far as to say there are piles of dust on them, but one more flight of hyperbole and all my piles will surely come toppling.

If I could only eliminate (I am now glancing at the floor around my feet) clothes, dishes, books, tax junk, Christmas wrapping, file folders, unanswered letters, newspaper clippings, manila envelopes crammed full of God-knows-what, cocktail napkin notes, legal pads and other ephemera from my existence, I might consider myself a fairly organized person. I suspect one of the reasons I have held but one real job (for this paper, by the bye — not exactly Unum, if you know what I mean), is that I could never get far beyond the "How are your organizational skills?" question during job interviews. I'd lean back in my chair, slip off my glasses (a sign of intense earnestness), place the tip of the bow between my teeth and respond in my best William F. Buckley Jr. "In practice or in theory?" Well, next came the "Are you a team player?" question, and that would generally wrap up the interview.

But back to my disorder. I am not content to call myself a slob and leave it at that. No siree. I constantly strive to become a more organized person. For example, I received a handsome handmade bookshelf from my nephew for Christmas. Perfect, I thought, for whipping my office into shape. One stormy Sunday, I spent the day arranging it. A tasteful assortment of crap — a framed photo of my dad, two gargoyles and a twirly Cinco de Mayo souvenir from Austin, Texas — went on the top shelf. On the next, I placed all my favorite books, on the third, all my reference books, and on the fourth, my travel books and outdoor guides. On the bottom two shelves, however, I crammed every notebook, file folder (labeled "Stuff," "Junk," "Ideas," "Misc.," "Misc. Ideas"), newspaper clipping, map, tax form and book I do not love, ensuring I would never find any of these things again. Two days later, I had new piles of junk surrounding my desk. But I didn't want or need any of that junk. All that junk was new. I needed the old junk. Rather than pull it all out and put it into some sort of order, I just heaped the new junk on top of the old and went to take my stove apart and vacuum it. Can't say I didn't try, though.

Speaking of junk, I get a lot of catalogues

in the mail. I've been meaning to write to the companies and request to be taken off their mailing lists, but that chore is included on a pad of "things to do," which is about seven sedimentary layers down on the bottom shelf of my new bookcase. One of the catalogues, which I will call "Hold Your Horses," features organization systems for the home and office and tells the reader, "Being organized makes us feel more in control of our lives." Yah, if that kind of thing appeals to you.

I like to flip through this particular catalogue just for laughs. For example, on page 29 is a product called a "custom drawer organizer," which "lets you arrange your socks in orderly rows and keep your undergarments neatly folded." There are even before-and-after pictures to illustrate how this organizer can change your life. Now, the way I see it is this: If I didn't previously keep the drawers in my drawers organized, these plastic boxes are not going to compel me to do so. Besides, I already have a system in place. All my wedgie underwear is shoved to the left of my dresser drawer, all the comfortable ones are shoved to the right. When the right side of the drawer is empty, I do laundry. So, do I need to shell out 18 bucks for a set of four panty boxes? I think not.

Nor do I need a belt and necklace organizer that hangs in my closet ("accessorizing made easier"); or, from the "woven office collection," a "bookcase basket" (read: junk holder), an "office box" (ditto) or a "magazine butler." There is no description for the latter item, but I might be tempted to place an order if said butler was a gentleman named Jeeves, who would hover over me when I'm pounding out *Down East* articles and say things like: "Mop your brow, madam?" "A cucumber sandwich, milady?" "Organize your undies, your brilliantness?"

No, help for my disorder disorder is not to be found in the pages of a catalogue. I must look within myself to get to the root of this problem. Unfortunately, my inner child hurls old Barbie dolls at me every time I try to venture into my internal landscape. Control is not so easily achieved. Maybe she just wants a belt and necklace organizer. And I'd order her one, if I could only find that damn catalogue.

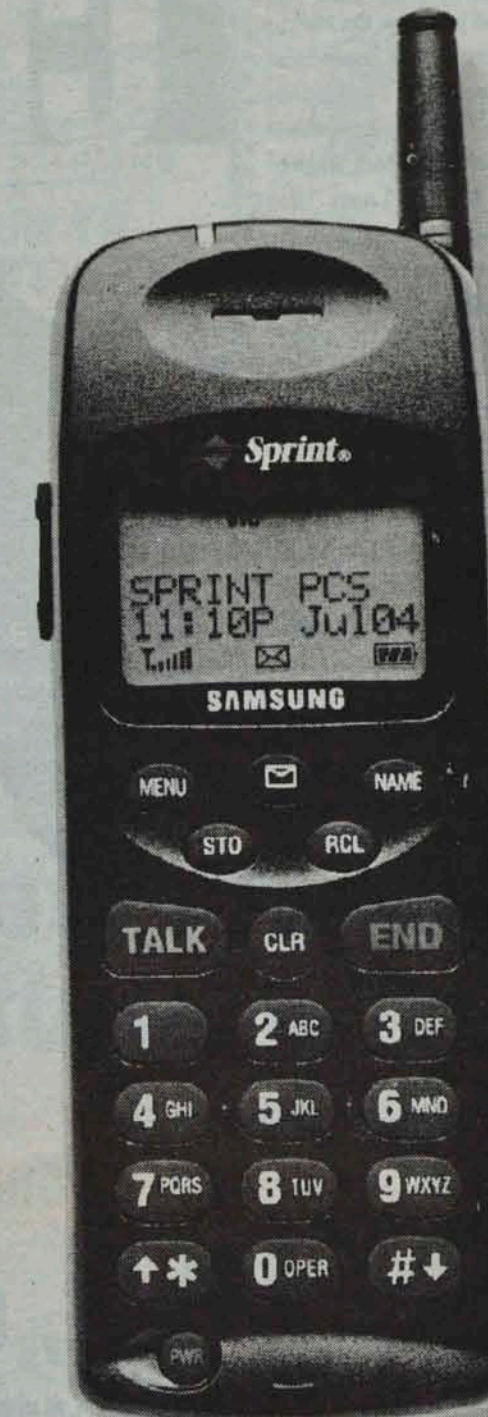
Jeeves, fetch me an aspirin please. The chaos is closing in again.

Elizabeth Peavey actually wrote a good column this week. Unfortunately, the last time she saw it, it was stuck to her fifth grade report, "Chile: The String Bean Nation!" Guess you'll have to settle for this one.

outta my way



■ ELIZABETH PEAVEY



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In Scarborough, mosquitoes can vote. And the people they elect tend, once they're in office, to go buggy. On March 19, the Town Council's finance committee swatted aside complaints from citizens and the news media, and decided they didn't need to obey the state's Right to Know Law.

news-orama



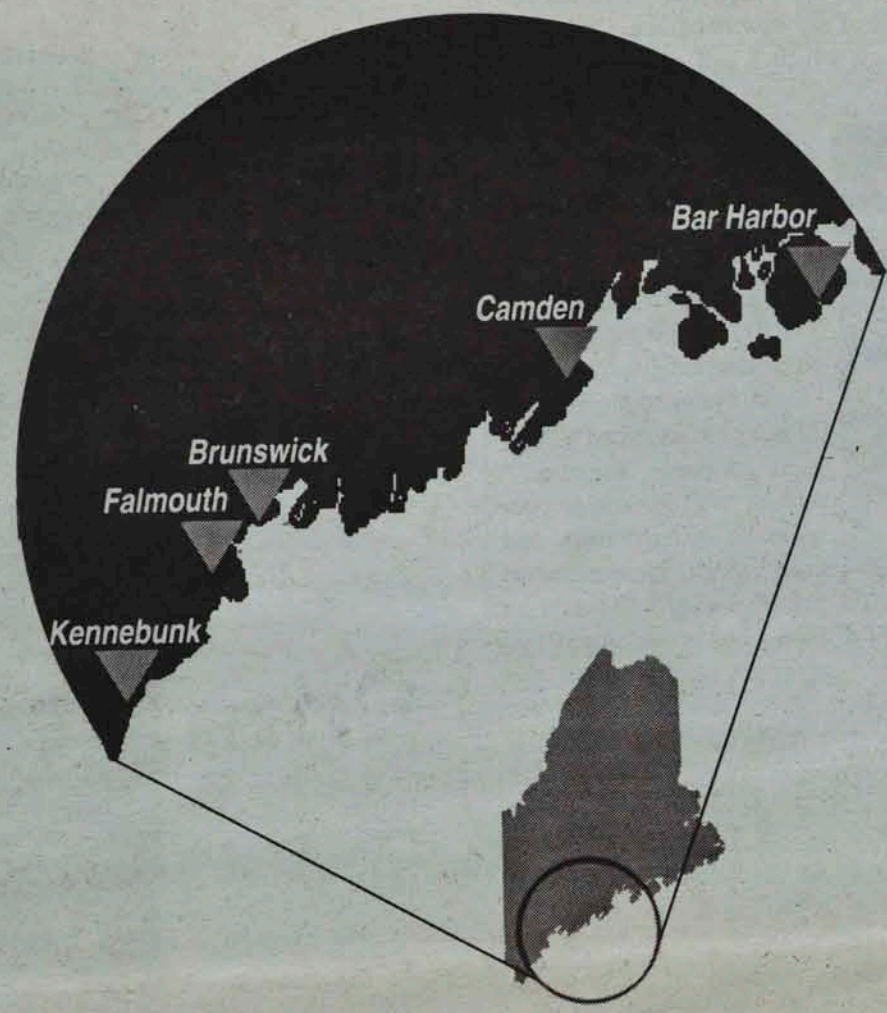
Which firm wins will have plenty of work. The Portland Press Herald promptly went to court, asking a judge to spray Raid on the town's plan to again hide behind closed doors at a meeting scheduled for March 26. But at CBW's deadline, Scarborough officials were still pursuing their original path, like moths to a flame.

John Hathaway is trying to worm his way out of his previous contention that his proposed new arena for Greater Portland would require lots of taxpayer money. Hathaway, the soon-to-be majority owner of the Portland Pirates minor league hockey team, wants to build a 12,000-seat facility to replace the aging Cumberland County Civic Center. But such a project would cost over \$50 million, and on March 10 Hathaway indicated he'd need the public to ante up (see here). That made municipal officials a little antsy (sometimes I kill myself), so Hathaway scuttled for cover. "We're not looking for tax subsidies," he told the Press Herald. "We can do it privately, as long as we get cooperation from different communities and government entities involved."

The spider web of intrigue surrounding Jackson Brook Institute (JBI) in South Portland may soon be torn asunder. State mental health officials are asking a judge to appoint an independent manager for the private psychiatric hospital and order its parent company to open its books. JBI, once the queen bee of facilities, has lately complained of financial problems. Employees have had to swarm like gnats to the bank on payday, because the company could not always cover all its paychecks. The Legislature recently passed an emergency bill allowing a state takeover of the hospital because of concerns that if JBI retreats into its cocoon, there won't be enough psychiatric care beds in southern Maine.

The owners of the Maine Yankee are advertising the closed-down nuclear plant for sale as a whole or in parts. Maine Yankee officials say the sale will reduce decommissioning costs to ratepayers. Before long, nuclear industry officials should be scuttling around Wiscasset seeking bargains, like dung beetles on a compost heap. CBW

CITY



ILLUSTRATION/MARK KNOTT

Fast, cheap — and unconstitutional? Maine towns are copying Portland's gay rights ordinance, but the statute may not pass legal muster

LAURA CONAWAY

Several Maine towns are considering passing gay rights ordinances using Portland's law as a blueprint for building protection against discrimination. There's just one hitch: the city's ordinance lacks a solid legal foundation.

The city has no role in prosecuting violations of its anti-discrimination law, as it does for every other ordinance on Portland's books. Instead, people who believe they've been the victims of bias because of their sexual orientation are given the right to take their case to court themselves. Portland's ordinance, which took effect in 1992, instructs judges to award damages and legal fees if discrimination is proved.

That self-enforcing arrangement is cheap for taxpayers, because the city doesn't have to pay lawyers to try discrimination cases. It's easy for small towns to copy, because it doesn't require adding staff members to negotiate settle-

ments. But it may also be unconstitutional, a hazard that hasn't escaped notice by municipal attorneys seeking ways to enforce proposed local ordinances. "It will be the unfortunate claimant who goes in and finds out the ordinance is invalid," said Terry Calderwood, the attorney who represents Camden, one of the towns considering a gay rights law. "It isn't the city that's affected.... I'm not sure that's fair for the person who's been discriminated against. They've spent all that time and money in court."

Since voters repealed Maine's gay rights law in February, five coastal towns — Kennebunk, Falmouth, Brunswick, Camden and Bar Harbor — have proposed adopting ordinances of their own. In each municipality, voters strongly favored banning discrimination in both the February people's veto and the 1995 referendum.

Brunswick activist Sophia Pfeiffer and her husband, Timothy, are circulating a

petition that could place a Portland-style equal rights rule on that town's November ballot. "[A local ordinance] has tremendous moral effect, even if it doesn't have legal effect," Sophia Pfeiffer said. "It's a statement of principle, which is very important."

Portland attorney Pat Peard, who has handled two of the city's four known discrimination cases, said the current gay rights ordinance has served as a deterrent for bias. Peard said the enforcement mechanism may be questionable, but noted that so far no one has been denied the right to sue. Still, none of the cases has actually been tried, since all the alleged victims have opted to settle out of court. Peard said plaintiffs' lawyers may be settling cases because they're afraid judges would overturn the ordinance, but she also suggested defense attorneys have recognized the strength of Portland's ban on discrimination. "All the reputable employment lawyers instruct their clients about this ordinance," she said. "I think people see that it is inappropriate to discriminate under the law."

But as long as lawyers remain hesitant to try charges of bias in court, Portland's gay rights ordinance may be little more than an empty threat. "To the extent that proponents' attorneys are unwilling to use [the ordinance], there's not much we can do," said Portland city attorney Gary Wood. "Until someone pushes it, we don't know how the court's going to come down. I just hope they aren't backing off from using it because they don't want to cause its repeal."

Despite continued debate in Portland's legal community over the validity of the gay rights ordinance, some activists and local officials remain unaware of just how shaky the law may be. Portland City Councilor Karen Geraghty was surprised to learn Portland's anti-discrimination rule is the only ordinance not enforced by the city itself. "Are there any other instances where it's like that?" she said. "No? Huh. Wow."

Geraghty, who led Maine Won't Discriminate's failed campaign this year to defend the state's gay rights law, said she favors shoring up Portland's ordinance. "If it's not enforceable, I'd like to change the darn thing," she said.

Geraghty said Maine Won't Discriminate will continue to offer advice to activists trying to pass equal-protection ordinances, though the organization probably won't finance campaigns or run them. Already, efforts to win protection in Bar Harbor and Falmouth have encountered opposition. In Falmouth, some town councilors have suggested that since discrimination is obviously wrong, there's no need to outlaw it. "It's like, oh yeah, everyone knows murder is

wrong, so let's not have it be illegal," Geraghty said.

In Bar Harbor, activist Lin Gould said finding residents to testify about prejudice they've suffered there has been difficult. "There are a lot of people who say there's no discrimination here, and if there's no discrimination then why do we need this?" Gould said. "And for the people who have been discriminated against, because it's local, it's very difficult to come forward."

According to Gould, the two town councilors who proposed the ordinance didn't ask gay activists whether they were willing — or prepared — to wage the kind of extended political battle that now seems inevitable. Even if the town council passes an anti-discrimination law, opponents will likely petition for its repeal. Councilors who support equal rights "went into this with open hearts and no planning," she said. "They really didn't know what they were unleashing."

Though activists have vowed to continue working for a statewide gay rights law, the number of towns where local leaders are taking matters into their own hands has continued to grow. A string of victories could provide momentum for gaining statewide protection, but Geraghty said she worried gung-ho supporters will try to pass ordinances in places where such measures are doomed to fail. "What would we say if the people in Millinocket wanted to do it?" she said. "Yeah, go for it? It's probably going to take you 20 years but you might as well start now?"

Pirate radio

Pop goes Portland All '80s all the time on unlicensed station 97.3

We've got the beat, but we thought it would be more fun.

Greater Portland has its first pirate radio station in several years, a low-power operation broadcasting at 97.3 on the FM band. In spite of its outlaw ways, the new station isn't eliciting as much excitement among fans of alternative media as it might, because its format consists almost entirely of recycled hits from the 1980s new wave.

"The only person who's mentioned it to me is our station engineer," said Rob Rosenthal, station manager at community radio station WMPG. "That's probably because the production isn't very good."

The new station — according to some listeners, it calls itself "1-97.3" — is unique among Portland stations in airing almost no talk. It plays a nearly continuous stream of material that sounds as if it came off some '80s greatest-hits package sold on late-night TV. Blondie's "Call Me" is followed by "Blister in the Sun" by the Violent Femmes, "When Doves Cry" by Prince, "88 Lines About 44 Women" by The Nails and Michael Jackson's "Human Nature." Occasion-

ally the nostalgic flow is interrupted by lame comedy routines. One listener reported hearing a voice giving an e-mail address for the station, but failed to copy it down.

There's also some skepticism about whether 97.3 is a true pirate — a station operating without a license from the Federal Communications Commission (FCC). "Pirate radio is usually such an ego trip," said Jim Pinfold, CBW culture columnist and manager of Amadeus Music. "It's hard for me to believe a real pirate radio operator wouldn't say something. I just wonder if it's not a new commercial station playing a lot of music to build up an audience."

The pirate station had been broadcasting around the clock until recently, but, of late, programming has been intermittent, prompting speculation the operators are concerned about being nabbed by the feds.

Not according to the FCC. A spokeswoman at the agency's Washington, D.C., office confirmed there's no station in Maine or New Hampshire licensed to operate at 97.3. The closest broadcasting outlet at that frequency is in New Bedford, Mass., and is unlikely to be mistaken for the local new-wave outlet, since its programming is entirely in Portuguese.

The pirate station had been broadcasting around the clock until recently, but, of late, programming has been intermittent, prompting speculation the operators are concerned about being nabbed by the feds.

Speculation about the station's location centers on the eastern end of South Portland. Reception in Portland is spotty, particularly in Deering, but it comes in well on the south side of Munjoy Hill and on much of the Western Prom. Listeners in South Portland's Willard Square report the signal is very strong and in stereo, but near the Maine Mall there are frequent bursts of static and interference. According to radio engineers and others who've heard 97.3, it appears the new station is operating at 10 watts or less. By comparison, WBLM puts out 100,000 watts.

Still, the pirate station may be having an impact. Just before closing time at Bull Moose Music on Saturday, March 21, a man and woman, both of whom appeared to have spent a considerable amount of time sampling the offerings of the Old Port's bars, walked in and asked for compilations of "shitty '80s music." According to sources at the scene of the crime, they left with several discs' worth of 97.3 material.

Obviously, some people are thinking they're turning Japanese.

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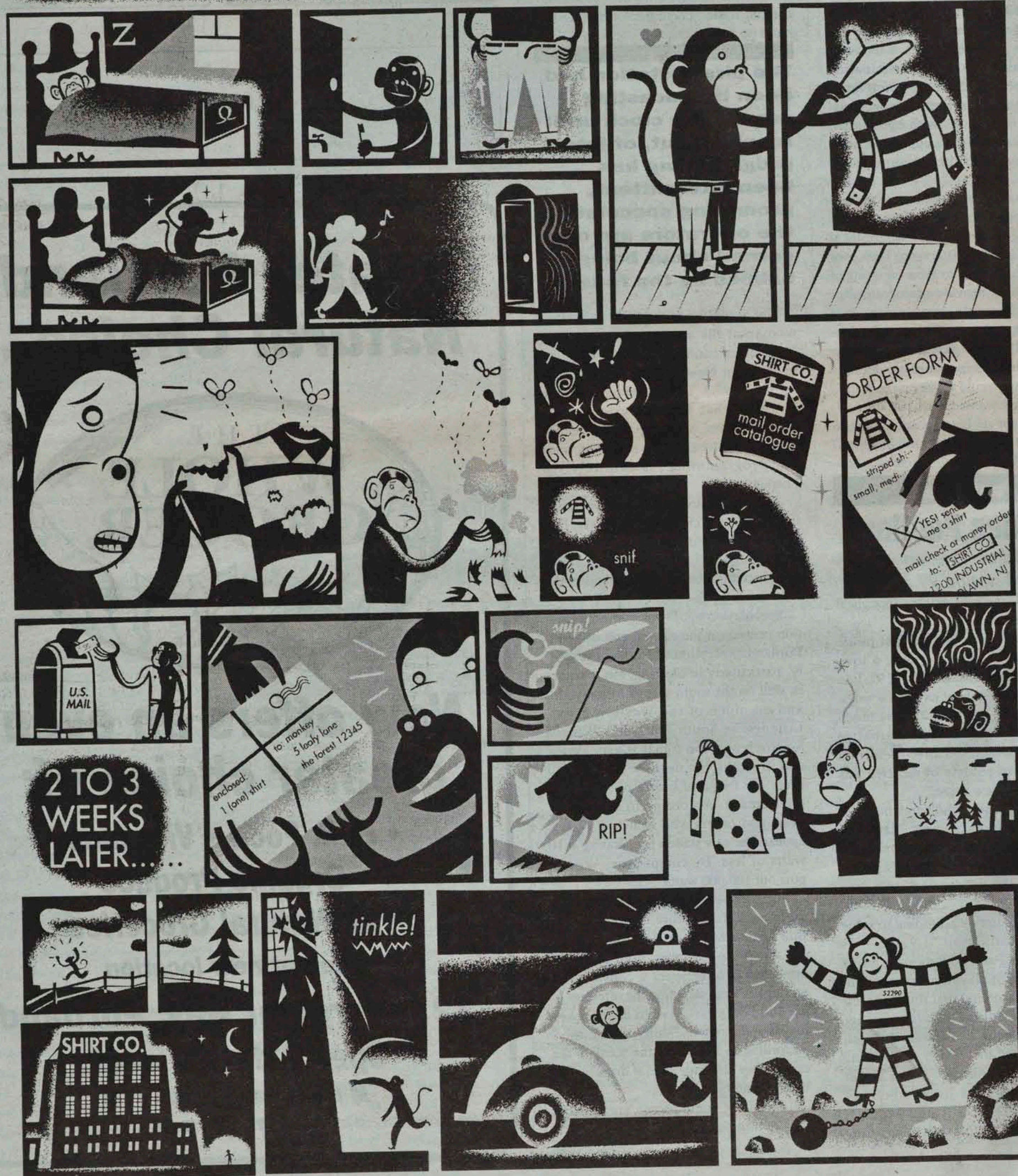
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Once again, in what threatens to become an annual tradition, we have allowed four local cartoonists to vent the fevered contents of their brains on these pages. Our contributors are, in order of their appearance, Patrick Corrigan, Rebecca Kendall, Mike Estano and Rudi Dornemann with John Johnston. And yes, they are all at least marginally productive members of society.

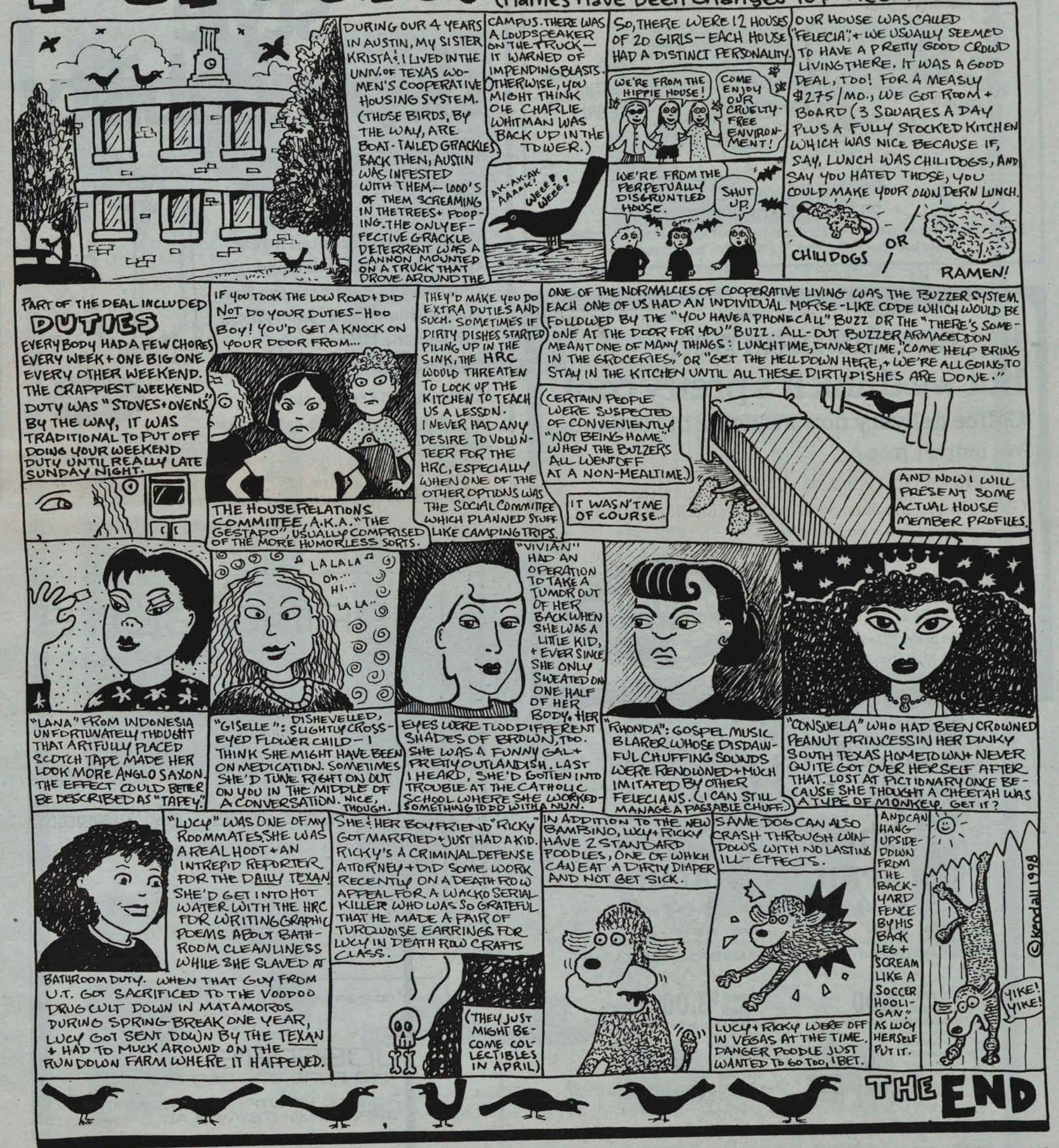
WEAR NO EVIL

patrick © 1998



Felecia

an illustrated essay with lots of people and grackles and other stuff in it by R. Kendall
(names have been changed to protect me)



CONTINUED ON PAGE 13

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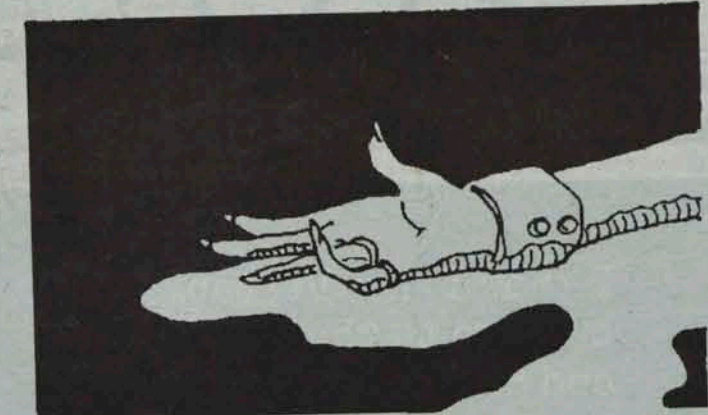
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Dead again by Midnight

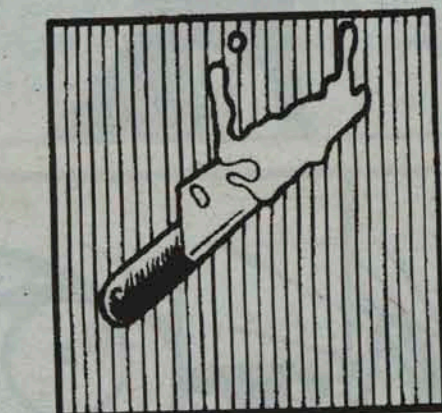
BY: MR. MIKE
© 1998 MIE
THANKS TO KAREN B.



THE ROOM WAS SO DARK. I COULDN'T SEE A THING. I HEARD A NOISE TO MY LEFT...

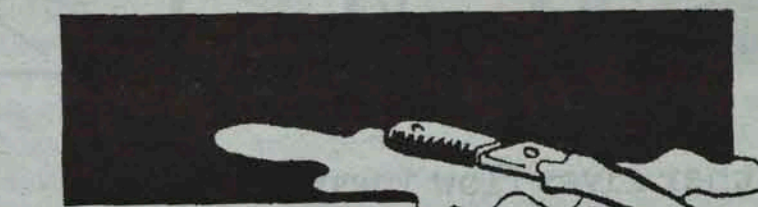


THEN THERE WAS A SCREAM AS I THRUST FORWARD. I WAS STARTLED. I... I THOUGHT IT... THAT IT WAS...

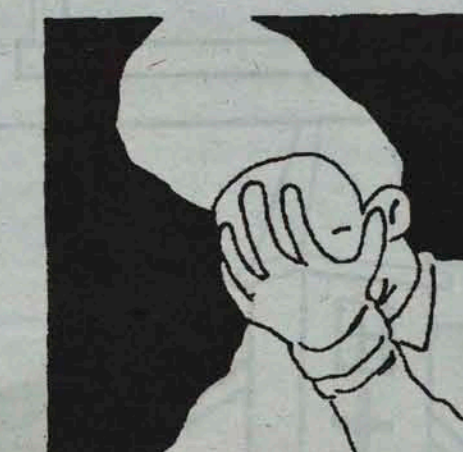


... IT WAS A BURGLAR. OR...

... OH GOD.



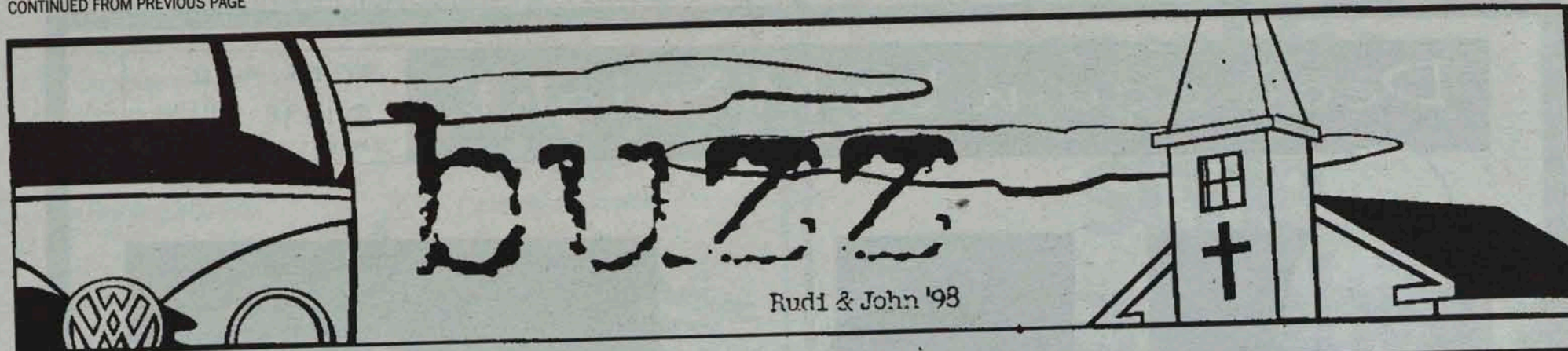
I HAD THE KNIFE FOR PROTECTION.



... ALL ALONE... I THOUGHT I WAS ALL ALONE. I CAN'T BELIEVE THIS IS HAPPENING AGAIN.

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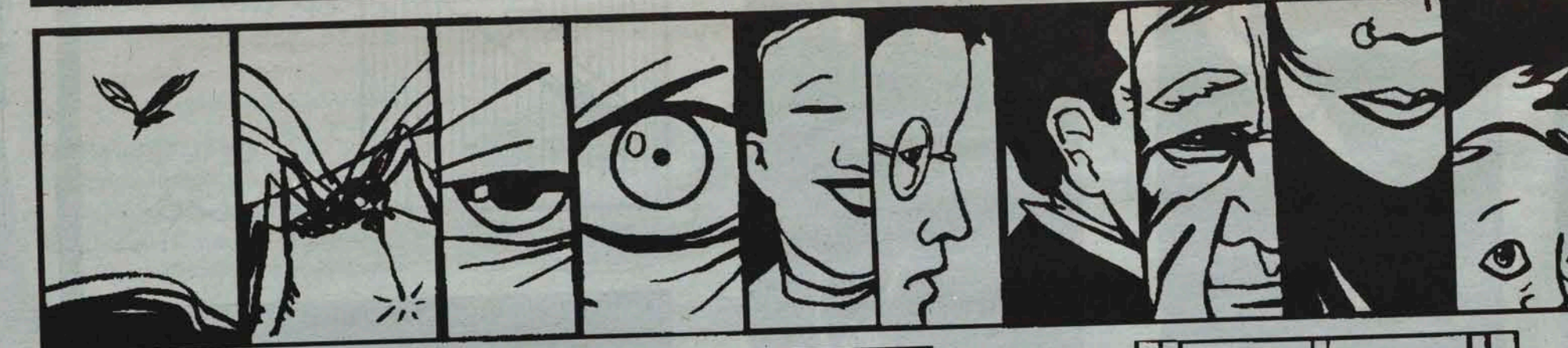
Rudi & John '98



I know I should stop,
but I go to the old church
and climb the stairs.
I call and they come.

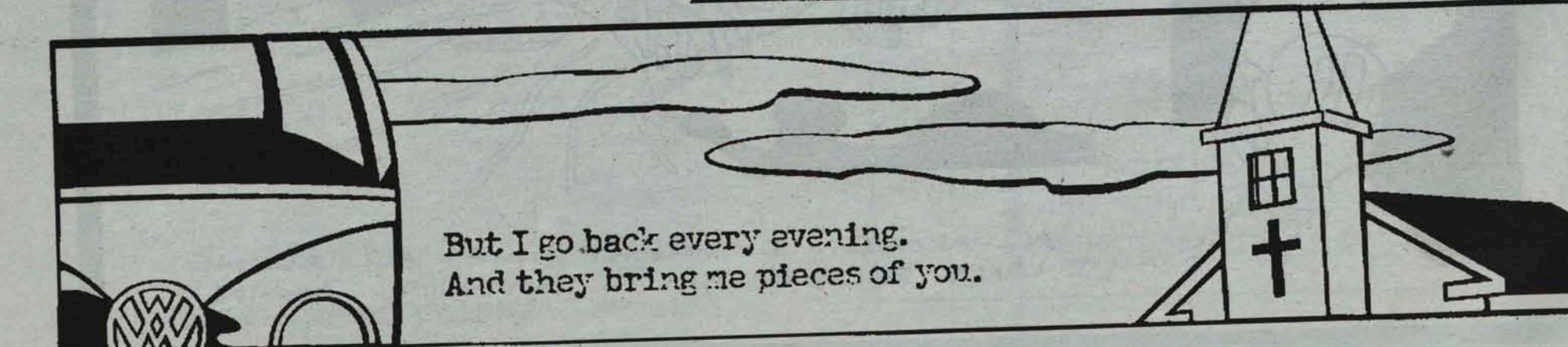


Bringing blood.
Bringing moments.



Other lives flow in my veins.
A thousand glimpses through
other eyes.

I know I should stop.



But I go back every evening.
And they bring me pieces of you.

comment

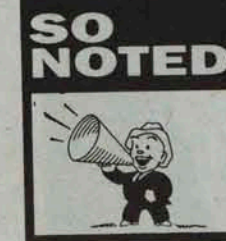
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USA WOMEN'S
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For the sake of convenience

The word "convenient" stems from the Latin root *convenire*, meaning to come together or to be suitable. It's a particularly appropriate etymology when one is talking about the American institution of the convenience store (a phrase, according to Webster's, that dates back only to 1965). In most neighborhoods, the local convenience store is more than a place to buy bread or beer or toilet paper at odd hours. It is a place where gossip is exchanged and worries are shared, where all the people of the neighborhood come together — drawn by necessity, as animals are to a watering hole, and united by circumstance.



Such a place was Gervais & Sun, the wooden-floored sanctum near the corner of Spring and High streets. Owned and managed by Steve Gervais and his family, for six years the store dispensed brownies, Italian sandwiches and friendly words day after day. The squeaky screen door opened into a warm and cozy world where the smells of homemade soup and muffins were often in the air and good-natured wisecracks were always in ready supply. If you were stopping in for a pint of ice cream or a bottle of wine after a lousy day at the office, there was usually someone there who'd listen to your belly-aching. It was a very decent place.

Then, on March 16, Gervais & Sun closed its doors. "THANK YOU & GOODNIGHT!" read a sign taped up in the front window. A letter below it said the owners had decided to sell the business but would still be hanging around the neighborhood. Would-be customers stood outside in the frosty air and gaped at the store's stripped interior, fingers pressed to the plate glass as if they could reach

inside and make it all come back. Something had been lost.

But there's good news. Gervais, who decided to retire from the demanding convenience store routine so he could spend more time with his family, knew the store was an important part of the neighborhood, and wanted to sell it to people who understood that too. Sara Cox, who runs Deilah Pottery — directly across the street from Gervais & Sun — called up local landlord Dan Peters and told him he should buy the place.

And so, on a paper napkin at the Blue Mango, right next door, a deal was struck. Peters and Steven Quattrucci will be running the business now, and hope to open as soon as April 6. Old-fashioned purists can relax — they're going to keep the wooden floors, and they'll be restoring some wooden counters that were hiding out in the back. There will most likely be homemade brownies.

Quattrucci has a background that's well-suited to the convenience store biz. Like Peters, he's an experienced cook, and his father has been in the grocery business for many years (the elder Quattrucci is responsible for the meticulously hand-lettered signs in the window at Paul's Food Center, which is owned by his cousin).

So what could have been a painful chapter in the life of the Spring Street neighborhood looks instead like the beginning of something good. We are very sad to say goodbye to Steve Gervais & Co. — thank you, and goodnight! — but we are happy that the store they built into an institution will remain convenient to the people who need it.

SARAH GOODYEAR

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.

Not just a pretty face

I guess I realized some time ago that Mark Persky is "not the best-looking guy in the world" ("Best of Portland," 3.12.98). I just didn't realize it was news.

It used to be that only women's looks were worthy of editorial comment. Now it seems ageist and sexist comment on female beauty is reserved for those offering Big Tobacco money (see the Winston ad in the issue of 3.5.98). We've come a long way, baby.

I guess I didn't realize that the "Best DJ" honor was actually a beauty contest. Could you please start running pictures of your columnists and reporters so we can judge who is your best writer?

Keep up the good work, Mark. I guess some of us just have faces made for radio.

Mike Danahy

Mike Danahy
WMPG-FM
The Friday Quilting Bee
Portland

Stag nation

The little "Ear to the Pavement" piece "Foul shot" (3.19.98) about the Cheverus-Skowhegan basketball game was inspiring. A real American success story. I felt like I was there. It also made my blood boil.

At first I thought, "Those privileged insolent snobs, where do they get off?" Then it hit me. This is not the children thinking alone, it is their parents' voices echoing in their heads, "You're going to college."

My generation. I'm almost 42, so I could have a brat in Cheverus. I'm one of those that believed in the warnings of overpopulation and made a moral decision not to make an ego reflection. Deciding to save the world's oceans from thousands of Pampers, I remain childless. From what I see of today's America, a lot of Cheverus parents should've done the same.

And then there is statistical, study and survey minded Frank J. Heller ("School choice makes sense," 3.19.98). His essay leaves me wondering. With his numbers and quotes, we can readily believe that sending your child to a Catholic or Christian school is worth the sacrifice so you can see him or her soar high above the "lower working class." While kids are improving their math skills, they can take an occasional break to enjoy a school basketball game. And maybe take the high moral ground of the student section bleachers to jeer at the less fortunate.

John McEvoy
John McEvoy
South Portland

Palpitations over Peavey

With eager anticipation, heart pounding, smile on my face, I jump out of my bed, get dressed and run to the nearest package store on my way to work to pick up *CBW*. I don't drink coffee or smoke but I suppose it's the same kind of feeling — a need or addiction. The truth is, I need Elizabeth Peavey in my life! Since my last relationship ended (five years ago) I had decided I didn't need a woman in my life. Now I find out that I've been laboring under an illusion!

Elizabeth, you are intelligent, witty and an excellent writer. Now after the 3.19.98 issue ("That was now ... this is then") I find out you're also very attractive. What is a man to do? I would imagine an evening with you would be something not soon forgotten. You are definitely a "keeper" for some lucky person.

Please, Elizabeth, don't ever leave *CBW*. I need you.

Jack McGrath
Jack McGrath
South Portland

white space

Reasons we're pleased John Hathaway is the new owner of the Portland Pirates.

Price is not right: *Maine Sunday Telegram* theater columnist **Cathy Nelson Price** (a former *CBW* reviewer) appears to have tripped over her lines in a column published March 8. In a laudatory piece on Maine Arts' efforts to reorganize in the wake of the January firing of executive director Burl Hash, Price said Hash's abrupt dismissal "followed years of rumblings from many local performers, who couldn't understand why they were consistently left out of Maine Arts events."

What Price neglected to mention is that she's a former booking agent for musical performers and a singer herself.

On at least two occasions, her group, the Casco Steppes, was hired by Maine Arts for its Maine Festival and New Years Portland events. "I assume," Hash wrote in a letter to the *Telegram* published March 22, "Ms. Price is not a disgruntled performer."

Price, who still performs with a group called *Parody Tonight*, shrugged off the suggestion her dual roles as journalist and entertainer might constitute a conflict of interest when it comes to covering Maine Arts. "Everything [Hash] says is true," she said, "and doesn't change a thing."

Goodbye Tabitha Jean: The gourmet vegetarian delights of **Tabitha Jean's Restaurant** are no more. According to proprietor Naomi King, the eatery closed for good on March 20 "due to market conditions." King plans to donate equipment, such as tables, chairs and refrigerators, to local nonprofits, including East End Kids Catering, which feeds low-income children, and the First Universalist Church in Yarmouth.

Alphabet soup: From the February edition of "Peek into Peaks," the newsletter of the Peaks Island School:

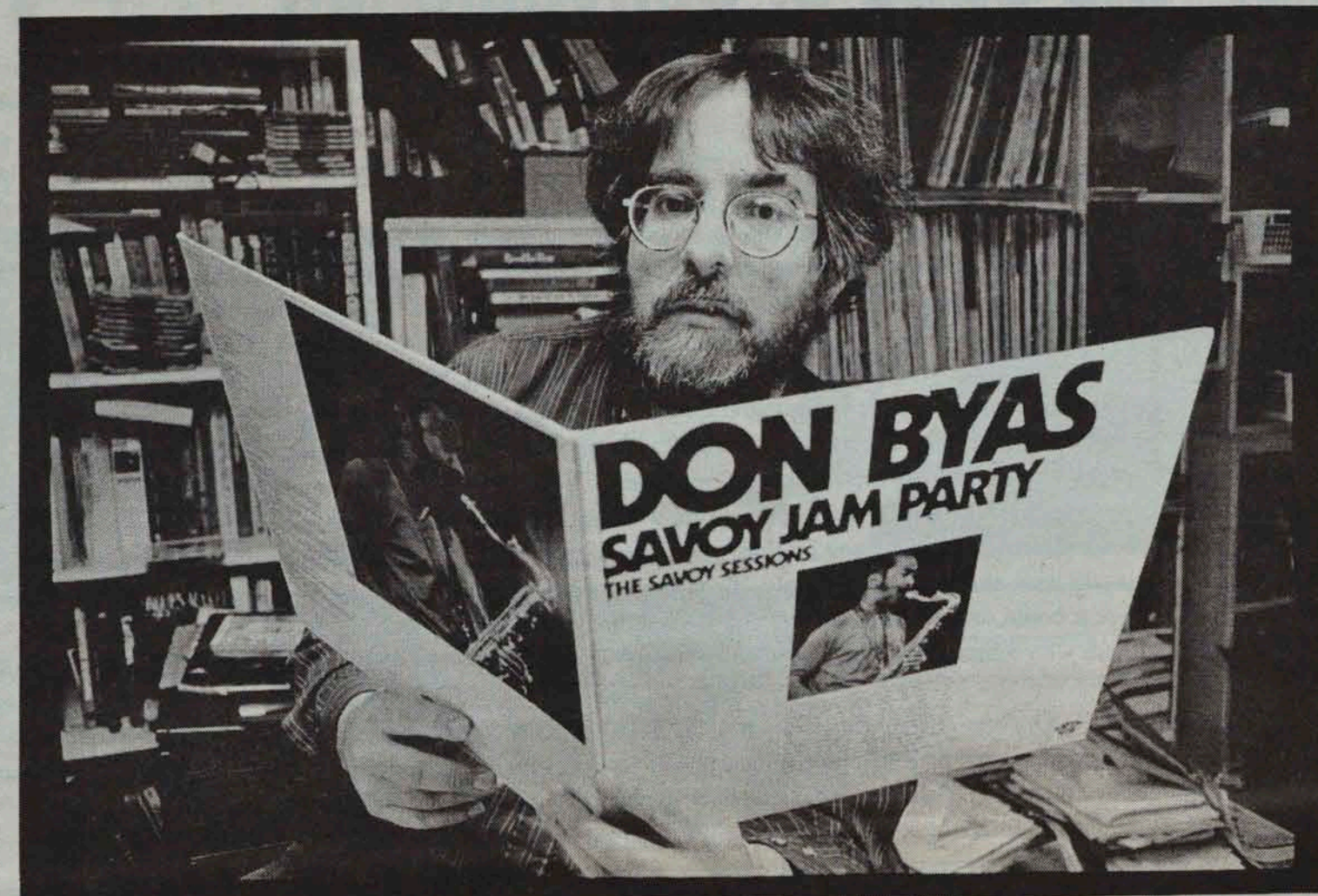
"Shark," a poem by fifth-grader Chris Kamp:
Spiracle
Heterocercal caudal fin
Atrium
Rectal gland
Kidney

"Fred," a poem by fifth-grader Neil Kinner:
There once was a wolf named Fred.
Unfortunately, he was shot in the head.
Now he's a blanket on my bed.
He used to live in Yellow stone park.
I bet he used to bark, bark, bark.
I wish he was back in the park.
but my dad just had to kill something.
That's why I'm so mad.

Posthumous disappointment: In notes for a production of "Culture of Desire," a play based on themes in the life and work of **Andy Warhol**, Portland Stage Company's newsletter notes that, "To his dismay, Warhol's death was not nearly as glamorous or eccentric as his life." Gee, how did they get that interview? **CBW**

edge

THE UNDEAD — SWEET, SWEET SARAH — SHOP 'TIL YOU DROP — DRUM WIZARD MATT WILSON AND HIS QUARTET — "WILD THINGS" I THINK I LOVE YOU



Allen Lowe of South Portland has written a book that claims there is more to jazz than previously supposed. PHOTO/COLIN MALAKIE

Popular uprising

A new book on the roots of American pop music trashes the conventional wisdom

JIM PINFOLD
Allen Lowe has pretty much kicked the conventional wisdom regarding the roots of American popular music in the groin. Not just a tap, but a full, stand-back-five-feet, get-a-running-start kick.
Lowe, a historian and musician who lives in South Portland, works in the highly specialized field of audio restoration of early recordings. But it's his newly published book — "American Pop from Minstrel to Mojo: On Record 1893-1956" (Cadence Jazz Books) — that's likely to win him attention at the national level, for its unconventional take on the roots of American pop. The book, a dense 275 pages, and its companion set of nine compact discs ("American Pop: An Audio History," West Hill Audio Archives) have taken years to complete, and Lowe is quite clearly relieved that the project is done and ready for national distribution. He is also a bit anxious about its reception.

Lowe's radical view of American pop history tends to reject limiting biases. For years he has been weeding through thou-

sands upon thousands of LPs and CDs and "a small library's worth of books and articles" that only partially cover the vast terrain of American pop. His final product is astonishing in its scope and its vision.

"American Pop" is a chronological examination of recordings that have propelled popular music from its earliest days — from The Unique Quartette's "Mama's Black Baby Boy" (1893) to Ray Charles' "I Want to Know" and Buddy Holly's "Changin' All These Changes" (1956). The author notes not only the visionary (Louis Armstrong, Bud Powell) but also the obscure (The Two Poor Boys, Sammy Price). Lowe, though aware there are some sections that may ruffle a few feathers, seems naive about the volume of response that may soon greet "American Pop."

"I'll tell you where I expect the naysayers," he says. "Some of the blues journals are very much of a club and very ideological. All these guys sort of know each other and they have certain mannerisms — such as, they'll ignore whether

the music is good or not but concern themselves with whether the music is too commercial or too pop. I may have a bit of trouble amongst that crew."

As in any history, there are facts and there are interpretations of those facts. For jazz and blues, the interpretation of the facts was all but set in stone by the early '70s thanks to the political and social theorizing of musicians and historians. The conventional wisdom is this: The blues is a direct result of field hollers and work (read, slave) songs. Add gospel and ragtime, stir, and you get jazz. Both musics are direct descendants of Africa.

Lowe believes this is only partially true. His book clearly articulates the overwhelming contributions of African-American culture to the popular culture at large. But in "American Pop" he takes great pains to demonstrate how other musics, such as European classical, informed the blues, jazz and their descendants — including rhythm & blues, soul and rock.

"It's really a big mess in the late 19th and early 20th century," says Lowe.

"There is no systematic recorded documentation of African-Americans until 1920. And there were all these different kinds of songs. You can't isolate ragtime or spirituals or field hollers or the blues. It's a big mishmash of all kinds of music and there is a lot we have to suppose. The African-American community at that time, suffering from poverty, transient, moving north, certainly isn't spending much time documenting itself."

Surrounded by the tools of his trade — DAT machines, old reel-to-reel tape decks, cassette decks, noise reduction systems, turntables, and shelves of books, records and CDs — Lowe talks of this prehistory, jazz prior to 1920. The conversational line begins to wind up and occasionally swings back on itself as he references a dozen musical forms, artists, African-American leaders and social movements. Lowe, who is largely self-taught, slides easily between W.E.B. Dubois, Father Divine, "lining-out," call and response, The Fisk Jubilee Singers and minstrelsy. He pours forth an endless stream of mental footnotes quickly recalled — the process now effortless after years of study.

"I was about 14 when I got into jazz, and once I became interested I became this sort of jazzaholic," says Lowe. "Like many people in the jazz world, I became more and more closed to other kinds of music." Throughout the late

'60s and early '70s, Lowe lived in that "hermetically sealed" jazz world, and as he became more insulated he became intrigued with the roots of the music, which, by that time, he saw as his own roots. Until receiving a series of grants that allowed him to dig deeper, his own knowledge of jazz's prehistory was limited to what he calls "the big triumvirate: field hollers, blues and ragtime."

As Lowe got more entangled in the roots of jazz, he became increasingly curious about the roots of other forms of American popular song. And that curiosity, ultimately, led to the book. "Not too many people would be as obsessed as I was with 50 different kinds of American music before 1970," says Lowe. "But I do think people who give this book a chance and read it will find it worth their time."

They probably will. Neither the book nor the CDs can capture the effect Lowe makes in person, with his high-speed musings about American music sifted through his "own intellectual filter." But they do make a point about the complexity of American culture as reflected in music. "These are not just academic issues," Lowe says. "They are personal and social, intellectual and emotional interests, and I wanted to make all this accessible, so you didn't have to have a Ph.D. hiding out in a musicology department to think about it." He has succeeded at that. **CBW**

books

Frenchin' the boogie



Pat Nyhan, Brian Rollins and David Babb got turned down by 11 publishers and 21 agents before deciding to publish "Let the Good Times Roll: A Guide to Cajun & Zydeco Music" themselves. "They said, 'Wonderful idea, too specialized,'" says Nyhan, who didn't know much about the music when she first offered her writing skills to help Babb and Rollins turn their love of Louisiana music into a book.

Their zeal is paying off. In the month since "Let the Good Times Roll" hit bookstores they've already sold half the 3,000 books they printed. But Nyhan, Babb and Rollins aren't surprised. They did their homework, taking the tremendous growth in Cajun and zydeco recordings and reissues in the past few years as a sign. The user-friendly, roughly 200-page guide has biographies and reviews of virtually every Cajun and zydeco artist on the planet (as of January '97) and offers plenty of tips on where a beginning collector should start. It doesn't hurt that Beausoleil's Michael Doucet wrote a rave foreword and zydeco luminary Steve Riley says they "got it right."

While the three are confident they'll make their money back, the process of writing the book — conversations with beloved musicians and trips to Louisiana filled with dancing and chowing down on Cajun delicacies — sounds like a reward in itself. "It's a dynamic sort of powerful music," says Rollins. "You don't see people frowning at a zydeco dance."

ZOË S. MILLER

"Let the Good Times Roll," published by Upbeat Books in Portland, is available at Amadeus Music and Borders Books and Music for \$16.95.



Now thru April 5



"Culture of Desire is just one of those shows you have to see!" —Portland Press Herald

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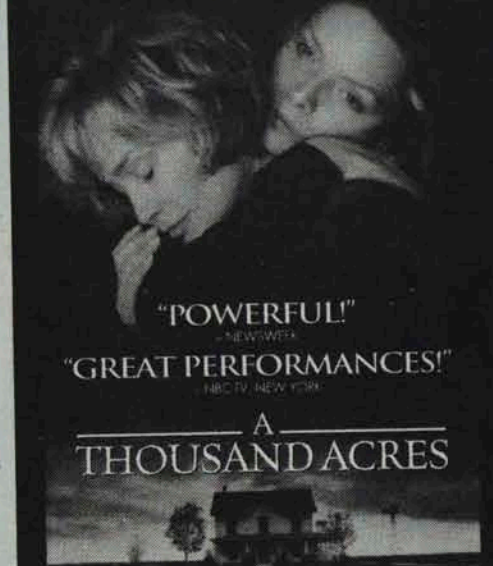


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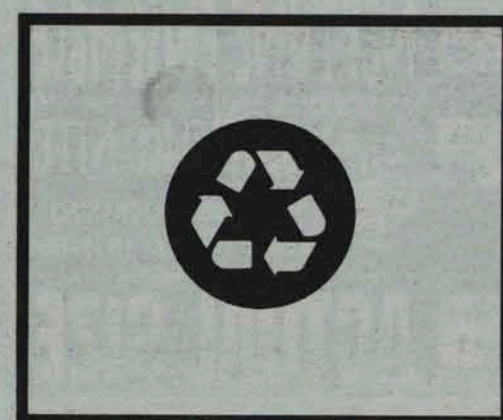
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calendar

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Roll over, Garcia: Rob Weir and Bob Wasserman of RatDog perform March 26

friday 26

RATDOG LOCK YOUR DOORS. IT'S THE NIGHT OF THE LIVING DEAD. FORMER GRATEFUL DEAD GUITARIST BOB WEIR HAS TEAMED UP WITH BASSIST ROB WASSERMAN TO FORM THE BAND RATDOG, A BRAINCHILD INSPIRED BY THEIR MUTUAL WISH TO RESURRECT THE ACOUSTIC DUO FORMAT. BUT THE DEAD HAVEN'T ENTIRELY BURIED THE DEAD. RATDOG'S REPERTOIRE INCLUDES THE FORMER BAND'S STAPLE, "ETERNITY." UP NEXT: BEN AND JERRY'S WEIRY ROAD ICE CREAM. AT THE STATE THEATRE, 609 CONGRESS ST., PORTLAND, AT 7:30 P.M. TIX: \$25, 767-6398.

ARCHITALK IF IT WERE A MOVIE, IT MIGHT BE TITLED "THE ATTACK OF THE FLYING BUTTRESSES." FORTUNATELY, THE PORTLAND MUSEUM OF ART'S ARCHITALK LECTURE SERIES IS A LITTLE MORE SOPHISTICATED THAN THAT. THIS YEAR'S SERIES, WHICH EXPLORES THE DYNAMICS BETWEEN

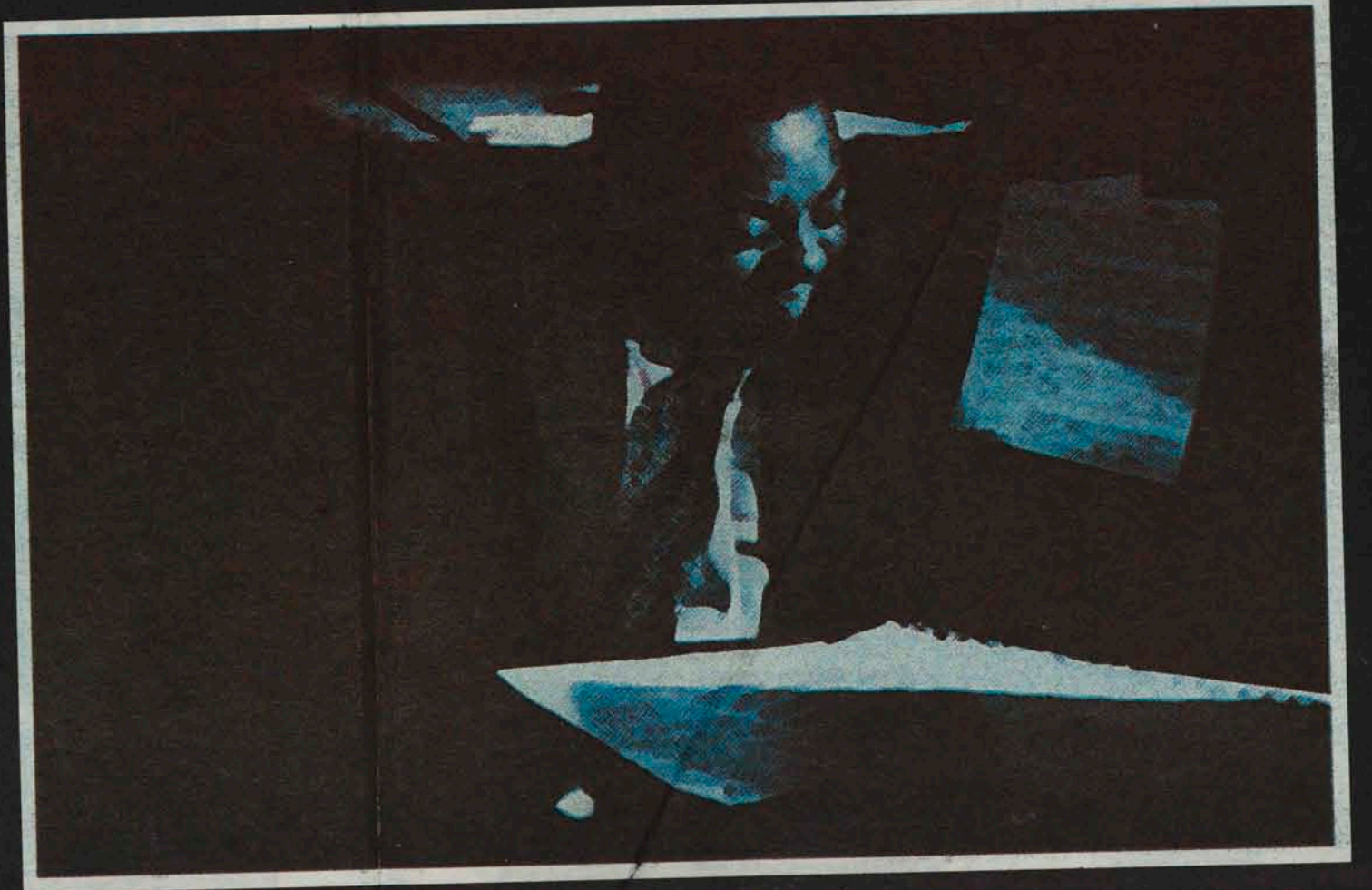
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saturday 28

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Jazzing things up: The Cyrus Chestnut Trio performs March 28.

monday 30

"BE YOUR OWN DETECTIVE" "THE MOON WAS AS FAT AS A SILVER DOLLAR THAT NIGHT. BELOW IT, THE CITY WAITED LIKE A ONE-ARMED BANDIT. ME? I WAS TWO DOLLARS SHORT OF A BREAD SANDWICH AND LOOKIN' TO GAMBLE." SO YOU'VE GOT THE HARDBOILED DIALOGUE DOWN COLD. BUT TO REALLY TURN YOUR LIFE INTO A FILM NOIR, YOU NEED TO ACT LIKE A GUMSHOE, NOT JUST SPEAK THE PART. "BE YOUR OWN DETECTIVE," TAUGHT BY P.I. ED PANKAU, SHOWS YOU HOW TO GET THE DOPE ON ALL THE JOHNNIES, FROM AN EX'S HIDDEN ASSETS TO A NEW CLIENT'S CREDIT HISTORY. BUT DON'T WORRY ABOUT A SCRAPE WITH THE FLATFEET, THESE TRICKS OF THE DICKS ARE ALL LEGAL. PRESENTED BY THE LEARNING CENTER AT STATE STREET CHURCH, 159 STATE ST., PORTLAND, FROM 6-9:30 P.M. COST: \$39 (\$29 MEMBERS). 800-432-5520.

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MARCH 28 TAKE A STRIKE AT CHARITY WITH GREATER PORTLAND BIG BROTHERS BIG SISTERS' "BOWL FOR KIDS' SAKE." THE TEAM OF FOUR THAT GARNERS THE LARGEST AMOUNT OF DONATIONS WINS ROUND-TRIP AIRFARE TO ANYWHERE IN THE CONTINENTAL U.S. THE TOP INDIVIDUAL FUNDRAISER WINS A \$500 GIFT CERTIFICATE TO THE MAINE MALL, AND TOP FUNDRAISING CHILDREN WIN PARTIES AT YANKEE LANES OR JOKERS. AT YANKEE LANES, 867 RIVERSIDE, PORTLAND AND BIG 20, ROUTE 1, SCARBOROUGH, FROM 9 A.M. - 6 P.M. 773-5437.

LEARN TO MEDITATE April 24-26 Cost: \$175 includes meals and basic accommodations For information please call Karma Choling (802) 633-2384 R.R. 1 Box 3, Barre, VT 05821 karmecholing@shambhala.org www.kcl.shambhala.org Don't Just Do Something...Sit There

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MERRILL AUDITORIUM at City Hall A Place for Everyone 20 Myrtle Street, Portland, ME Thursday, March 26, 2:00 p.m. Tour Merrill Auditorium Free - Call 874-8200 FMI Saturday, March 28, 8:00 p.m. PCA / Great Performances The Cyrus Chestnut Trio Tuesday, March 31, 7:30 p.m. PSO The Astounding Voices of Brahms For tickets or ticket information, please call the Port-Tix Box Office at (207) 842-0800. Port-Tix is open Monday through Saturday, from noon to 6:00 PM. Events are subject to change. For additional information call the Public Assembly Facilities Division, City of Portland, (207) 874-8200.

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CONTINUED FROM PAGE 25

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Love for sale

The latest from Portland Stage and Mad Horse

■ JASON WILKINS

"I don't think people die," says Andy Warhol in his blank way at the start of Portland Stage Company's latest show. "They just go to department stores." It's a lucky guess. In "Culture of Desire," the King of Pop Art takes a trip through the afterlife, and discovers that hell is a shopping mall.

When Warhol (Will Bond) is shot, he finds himself thrown into a remake of Dante's "Inferno." His guide through hell is not a Roman epic poet, but fashion editor Diana Vreeland (played in drag by Barney O'Hanlon). Together they encounter the disembodied spirits of dead shoppers, who cavort in a glittering ballet of grocery carts.

Virgil/Vreeland explains that these poor souls are condemned to exist in death as they did in life: forever trying to satisfy spiritual needs through the purchase of material objects. They lived in order to work in order to buy the amusing things that made working life bearable. Now they haunt the caverns of hell, bleak of brain but passionate as K-Mart shoppers at a blue-light sale, rattling off the mantras of advertising the way mystics recite scripture. They cannot be satisfied.

Thus director Anne Bogart and the members of Saratoga International Theater Institute (SITI) choose to explore the consumer culture we all live within. The program asks, "When did we transform from citizens of the United States of America to consumers of the United States of Amnesia?" An excellent question, though it is just as hard to get an American to question the assumptions of consumerism as it is to get a fish to analyze water. So Bogart throws subtlety out the window, and "Culture of Desire" hits the audience like a mind bomb.

The script is clearly a group effort: one by one, members of the cast step forward and do riffs on the theme of buying and selling. Whole monologues consist of nothing but ad slogans delivered with orgasmic passion, demonstrating how silly and empty such slogans are. A highlight comes when an Elvis look-alike (Jeffrey France) drops his drawers and dully mouths a stream of suggestive tag lines: "Mmm mmm good ... bet you can't eat just one ... melts in your mouth, not in your hand."

There are mini-lectures on the strategies of advertising and on Warhol's art, most of which is simultaneously a critique of and a part of consumer culture. Bogart tries to compensate for these static doses of flat data by filling most of the show with movement, loud rock music, light effects and yet another interesting PSC set design (this one by Neil Patel).

"Culture of Desire" is more interesting than compelling. Its ideas are vital, but the show flogs them to death despite its brevity. And in Andy Warhol, a man

seemingly allergic to emotional attachment, SITI has chosen a problematic hero. If Warhol cannot bring himself to care about anything or anyone, why should we? "I just can't get to know one more person," he says. No doubt we are to take his hollowness as a symbol for what consumer culture is doing to all of us. Fine. Yet it's rare for an audience to learn anything while bored.

both the fear and elation that a new love affair can bring. Perfect example: the scene in which Johnny asks Frankie to please open her robe so he can see her naked once again. She relents, but reluctantly. While Johnny gazes with awed puppy eyes at her body, Frankie chatters nervously about her

Hard-luck love

Moving on to another sort of desire, we come to "Frankie and Johnny in the Clair de Lune," in which Mad Horse brings the terror of romance to the Oak Street Theatre. The show

begins with more than a minute of comically passionate coital moans from the title characters. Terrence McNally is one playwright who knows how to get your attention.

As soon as the sex is over and the lights come up, Frankie (Kathleen Weddleton) starts wondering how to get Johnny (Michael Kimball) out of her bed and out the door. She is not, as they say, looking for a commitment. Unfortunately

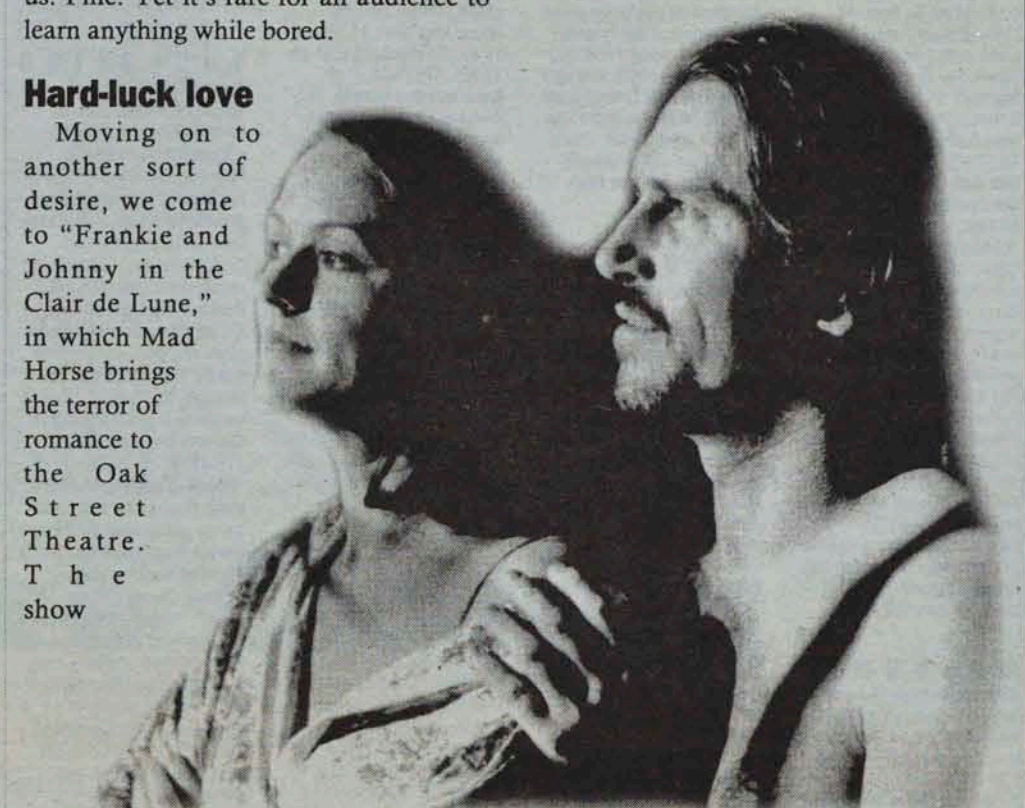
(or maybe not) for her, Johnny is energized with love and quickly announces his wish to marry Frankie and have a bunch of kids. He wants to drown in her, she thinks he must be shallow, or must have gone off the deep end. "You don't know me," Frankie tells him, meaning: If you did, you couldn't possibly want me, so why not avoid all the nastiness before it starts? Johnny will not quite take no for an answer, and plies her with romantic enthusiasm. "There is no us!" she cries. "I'm workin' on it," he replies.

"Frankie and Johnny" is a minor miracle: a full-length two-character play that never becomes dull for a moment. The script veers from one mood to another with great speed and agility, capturing

loathing for parakeets — she'll do anything if it means he'll go away and stop frightening her with talk of love. Weddleton is so good as Frankie that one can see from the start how hard she is working to hide her vulnerability, and guess how badly she must have been hurt in the past. Kimball is so likable as Johnny that even though he sometimes talks like a potential stalker, you believe that he is really just bowled over with

love and determined to make Frankie admit that she might feel the same way. The actors have fine chemistry together, no doubt aided by director Joan Sand and her assistant director J.D. Merritt. These two characters have a lot of mileage on them, and are living with the ache of love's loss. Frankie is too afraid of further hurt to open up her heart. Johnny slowly con-

vinces her that it's better to risk pain than to feel nothing but fear and loneliness. This production of "Frankie and Johnny" is enough to convince you he's right. After all, what are you going to do with your life if you don't fall in love — go shopping?



Looking for love: Kathleen Weddleton and Michael Kimball in "Frankie and Johnny in the Clair de Lune"

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Performance



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By now, **Sarah McLachlan** has become synonymous with Lilith Fair, last summer's super-successful all-women tour. While some griped that the tour was ghettoizing women artists, others declared a new era for "women's music." McLachlan offered the requisite soundbites but seemed somehow above the fray, greeting the sea of admiring fans with a smile and her sweet, sweet voice. McLachlan just gets it. Her piano-filled pop songs resonate with the insights of a wise and self-aware friend. And she always manages to give something to her live performances that you don't get on the albums. Maybe it's her charming banter, but more likely it's the emotional depth of McLachlan's voice — it renders this whole silly debate about "women's music" pointless. April 1 at the Civic Center, Portland, at 7:30 pm. Lisa Loeb opens. Tix: \$25-\$32.50. 775-3331 or 775-4358.

dance
"A Dance Through Time" April 6 and 7. As part of the youth concerts for kids in grades 3-6, dancers from Portland's New Dance Studio perform to the music of Bach, Haydn and Prokofiev played by the Portland Symphony Orchestra. At Merrill Auditorium, Portland, at 9:30 am and 11:30 am. Tix: \$4.50. 773-6128.
Spring Dance Concert March 27-29. Under the guest direction of Lionel Popkin, the Bates College Modern Dance Company performs works whose inspiration ranges from personal journeys to the relationships between siblings and parents. At Schaeffer Theatre, Bates College, Lewiston. March 27 and 28 at 8 pm, March 29 at 2 pm. Tix: \$6 (\$3 seniors). 786-6161.
"Beethoven and the 20th Century" April 2. PCA Great Performances presents the Emerson String Quartet in a concert featuring the works of Beethoven and Shostakovich. At Merrill Auditorium, Portland, at 7:30 pm. Tix: \$16-\$30. 842-0800.
The Boy Singers of Maine March 28. Kim Block encores "A Little (Forbidden) Night Music," a concert of show tunes that incorporates dancing. At The Woodlands, 39 Woods Rd, Falmouth, at 11:30 am. Tix: \$18 (\$30 per couple). 797-6354.
The Cyrus Chestnut Trio March 28. The acclaimed jazz pianist performs with bassist Kengo Nakamura and drummer Tony Jefferson. Presented by PCA Great Performances. At Merrill Auditorium, Portland, at 8 pm. Tix: \$22-\$30. 842-0800.
"A Day at the Beach" April 4. The local saxophone quartet presents "No Transcriptions," a concert featuring works by Everett Gates, Paul Piers, J.B. Singales and others at Starbird Music Shoppe, 525 Forest Ave, Portland, at 7:30 pm. Tix: \$5 (\$3 seniors/kids under 12 free). 767-1754.
"A Day at the Beach" Kinderkonzert March 28. Percussionists Nancy Smith, Mark Worgatlick and Jerry Leake of the Portland Symphony Orchestra perform a concert for kids ages 3-7 and their parents, featuring traditional, ethnic and home-made instruments. The performance is narrated by cellist Debbie Dabczynski. At the theater at Cole-Haan, One Cole-Haan Dr, Yarmouth, at 10:30 am and 11:30 am. Tix: \$2. 773-6128.
John Gorka March 27. The contemporary acoustic singer and songwriter delivers his folk music to the Chocolate Church Arts Center, 804 Washington St, Bath, at 7:30 pm. Tix: \$15 (\$13 advance). 442-8455.
"In the Beginning Was the Beat" April 3. Discover your sense of rhythm in an evening of interactive music led by drummer Ken Williamson. Participants are encouraged to bring along drums or other percussion instruments for this musical celebration of individuality. At the Agape Center, 657 Congress St, Portland, at 7:30 pm. Tix: \$5. 780-1500.
"Jazz: Movin' the Spirit" April 4. The five-piece BePop Jazz Ensemble dishes out the sassy soup of Thelonius Monk, Miles Davis, John Coltrane, Art Blakey and other masters at the Agape Center, 657 Congress St, Portland, at 7:30 pm. Tix: \$6. 780-1500.
Orchestral Performance March 26. Lawrence Golan conducts a performance by the USM Orchestra and the

Community Orchestra of the Portland Symphony, featuring works by Grieg, Schumann and others. At Corbett Concert Hall, USM Gorham campus, at 8 pm. Tix: \$4 (\$2 seniors, students and kids under 12). 780-5555.
PCM Noontime Concerts Presented by the Portland Conservatory of Music.
 March 26: Eugene Carinci, saxophone. April 2: Nancy Wines-Dewan, organ. April 9: DaPonte Quartet. At First Parish Church, 425 Congress St, Portland, from 12:15-12:45 pm. Free. 775-3356.
Portland Chamber Music Festival April 6. Two violinists, a violist, a cellist and a baritone perform the works of Telemann, Lister, Barber and Mendelssohn at Ludcke Auditorium, 716 Stevens Ave, Portland, at 8 pm. Free. 797-7261 or 800-320-0257.
RedDog March 26. The Grateful Dead spin-off, featuring Rob Wasserman and Bob Weir, plays at the State Theatre, 609 Congress St, Portland, at 7:30 pm. Tix: \$25. 767-6398.
South Portland Centennial Celebration March 30-April 4. South Portland celebrates 100 years with a variety of musical entertainment.
 March 30: The Casco Bay Chapter of Sweet Adelines and the Casco Bay Chorus. March 31: South Portland High School, Mahoney Middle School and Memorial School Chorus. April 1: Mahoney Middle School and Memorial School Bands. April 2: Musical performances by the elementary schools of South Portland. April 3: South Portland High School Jazz Ensemble. April 4: Musical groups from Holy Cross School. All events at the South Portland High School auditorium, 637 Highland Ave, at 7 pm. Suggested donation: \$1.
Strangefolk April 3. The folk-rock and bluegrass band from Vermont performs at Morrell Gym, Bowdoin College, Brunswick, at 9 pm. Tix: \$12 (\$5 students). 725-3375.
USM/Fleet Youth Ensemble Solo Recital April 6. Thirteen musicians selected by audition and ranging in age from 10-18 perform at Corbett Concert Hall, USM Gorham campus, at 7 pm. Free. 780-5555.
Wildcat Dreams April 1. The worldbeat band from Boston performs at Ludcke Auditorium, 716 Stevens Ave, Portland, at 7 pm. Free. 797-7261.

creation myth "All of You Was Singing" and an Eastern European version of "Rhapsody." At the East End Children's Workshop, 10 Mayo St, Portland, March 28 and 29 at 8 pm. March 30 at 5 pm. Free. 774-1043.
"Culture of Desire" Through April 5. The Portland Stage Company presents Annie Bogart's play following Andy Warhol on a spiritual journey through the world of objects, wealth and fame. (Professional Equity.) At the Portland Stage Company, 254 Forest Ave, Tues-Fri at 7:30 pm, Sat at 5 pm, Sun at 2 pm. Tix: \$18-\$29. 774-0465.
"The Daughter of the Regiment" April 4. The New York City Opera National Company stages Donizetti's comic opera about Marie, an orphan girl raised by French soldiers. Presented by PCA Great Performances. At Merrill Auditorium, Portland, at 8 pm. Tix: \$28-\$54. 842-0800.
"Family Values" April 6. Using both actors and mannequins, Out of Cake performs Harold Pinter's dark comedy about three family members and failed communication. (Professional Non-Equity.) At the Portland Performing Arts Center, 29 Forest Ave, at 7:30 pm. Tix: \$5 (students free). 874-0285.
"Frankie and Johnny in the Clair de Lune" Through April 11. Most Horse Theatre Company stages this tale of a waitress and a cook looking for love in the Big Apple. (Professional Non-Equity.) At the Oak Street Theatre, 92 Oak St, Portland, Thurs at 7:30 pm, Fri and Sat at 8 pm, Sun at 5 pm. Tix: \$18/\$16 students and seniors (Sat tix: \$18-\$20). March 29 is pay-what-you-can. March 26 and April 2 are 2-for-1. 775-5103.
"Night of 100 Stars" March 28 and 29. A hundred actors and singers come together for an evening of entertainment benefiting the Portland Players. Highlights include music by Leonard Bernstein and Rodgers and Hammerstein. At the Portland Players theater, 420 Cottage Rd, So. Portland, March 28 at 8 pm, March 29 at 5 pm. Tix: \$15. Reception Sat at Snow Squall restaurant (\$20 with performance). 799-7337 or 799-7338.
Peter and the Wolf March 27. L/A Arts presents the classic Russian folk tale, performed by the National Marionette Theatre of Vermont. At Lewiston Middle School, 75 Central Ave, Lewiston, at 7 pm. Tix: \$6. Reservations required. 782-7228.
"Storyteller's Evening with Michael Parent" March 27. Parent spins yarns for the whole family. Presented by the International Domestic Education Programs. At the Embassy Suites, 1050 Westbrook St, Portland, at 7 pm. Tix: \$4 (\$4 kids). For reservations, call 874-9076.
"Viva España" April 4. Manos Productions presents a flamenco cabaret show with music, dancing and poetry at State Street Church, 159 State St, Portland, at 7 pm. Tix: \$10 (\$5 seniors and students). 854-2075.

theater
"Alice in Bed" April 4-May 9. Acorn Productions presents Susan Sontag's exploration of the roles of women in society and the nature of genius by looking through the life of Henry James' sister, Alice. (Professional Non-Equity.) At Oak Street Theatre, 92 Oak St, Portland, Thurs at 7:30 pm, Fri-Sat at 8 pm, Sun at 5 pm. Tix: \$14 (\$7 students). Thurs and April 17 are half-price. April 19 is pay-what-you-can. 775-5103.
"All of You Was Singing" March 28-30. The Portland Stage Intern Company presents four adaptations of folk tales from various cultures, including the Aztec

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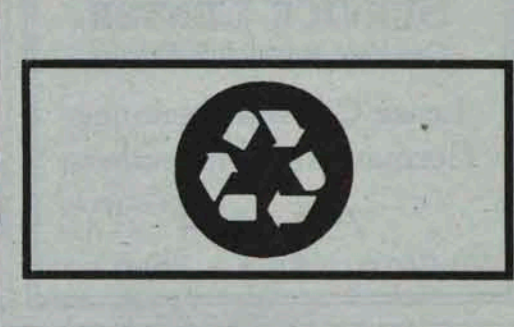
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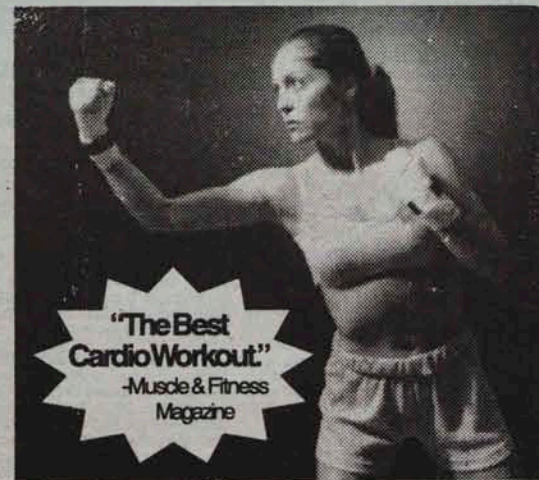
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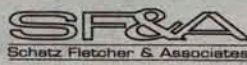
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MARSDEN HARTLEY

AMERICAN MODERN

January 31 – April 26, 1998

Marsden Hartley: American Modern is organized by the Frederick R. Weisman Art Museum of the University of Minnesota, Minneapolis. A catalogue written by exhibition curator Patricia McDonnell accompanies the exhibition. This exhibition is made possible by the generous bequest of Hudson and Irene Walker, whose gift comprises the Frederick R. Weisman Art Museum's collection of works by Marsden Hartley. Additional support has been provided by the Archie D. and Bertha H. Walker Foundation. The catalogue and exhibition tour have been made possible by support from the National Endowment for the Arts, with additional underwriting from the B. J. O. Nordfeldt Fund for American Art, Olympic Graphics, and Colorhouse, Inc.

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